

presents ...

Johannes Fleischmann and Anastasya Terenkova

November 27, 2016, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER IS AN OIL PAINTING "WILD QUINCE" by Susan Strauss. Ms. Strauss maintains a studio at 511 Sanford Road, Westport, MA and has been shown in galleries across the North East, including NYC. She received her BFA from Cornell University and recently a Post Baccalaureate from UMass Dartmouth.

To quote from her website www.susanstrausspainting.com: "Each new painting is fresh, open to risk and growth. I paint from direct observation of both inner and outer landscape. Simply put, I am painting to make visible both seen and non-visual experiences, to explore their interconnection and to reveal their universality. My goal is to be present in my life and my paintings."

We chose this painting because "there is much to glean from Strauss' abstracts" —New Bedford Standard Times. "Wild Quince" may be akin to landscape, but it has been freed from gravity and earthly spacial relations, burst through with color, and yet is understandable, opening a refreshing view of nature. Looking at "Wild Quince" can lead to pondering different ways that the four composers on today's program dealt with their urge to create and communicate, their individual circumstances and the gift and the burden of all that went on in music before them.

Concerts at the Point

SUNDAY, NOVEMBER 27, 2016

FLEISCHMANN & TERENKOVA

Johannes Fleischmann, violin Anastasya Terenkova, piano

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Sonata in the Old Style

SCHNITTKE

Pastorale. Moderato Ballet. Allegro Menuet Fuga. Allegro Pantomime. Andantino

Sonata for Violin & Piano, Op. 7

SAY

Melancholy Grotesque Perpetuum mobile Anonymous Melancholy

Mirror in the Mirror

PÄRT

INTERMISSION ...

Sonata for Violin & Piano in A major

FRANCK

Allegretto ben moderato Allegro Recitative-Fantasia Allegretto poco mosso



JOHANNES FLEISCHMANN

Born into a musical family in Vienna, the violinist Johannes Fleischmann received his first instrumental foundations at the age of 5. After graduating at the Viennese Musikgymnasium, he founded the "o(h)!-ton Ensemble, Wien" in 2003 and he began his studies at the University of Music and the Performing Arts Vienna, from which he graduated in 2011 with distinction. In May 2009, he made his solo debut of the Brahms Violin Concerto at the Wiener Konzerthaus.

As a chamber musician, Johannes works with well-known artists and members of the Berlin and Vienna Philharmonic Orchestra. He has attended multiple festivals in Europe, US and Japan. Besides his numerous engagements as soloist and chamber musician, he regularly guested in celebrated orchestras such as the Vienna Philharmonic. In addition to collaborations with ORF (Austrian State Broad-casting), Ö1, Radio Stephansdom and the National Radio Slovenia, he has accumulated a wide range of experiences including appearances on television and radio.

From 2010-2016 Johannes performed numerous concerts all over the world with his duo "Raskin & Fleischmann." As ambassadors for the NASOM (New Austrian Sound of Music) program by the Austrian Ministry of Foreign Affairs, the duo undertook several concert tours across many countries in Europe, the Middle East, Africa, the Americas and Japan. Due to their outstanding chamber music performance, "Raskin & Fleischmann" won the Piano Chamber Music Award at the ISA-Festival 2014. This season, Johannes will explore along new paths of chamber music. He currently performs on a violin from Stephan von Baehr, crafted in 2016.



ANASTASYA TERENKOVA

After finishing her studies at Gnessin's Special Music School for gifted children, Russian born Anastasya was accepted into the Paris National Superior Conservatory of Music and Dance, where she completed her education, earning the prestigious postgraduate awards "Perfectionnement" and "Artist Diploma." She was quickly recognized by *Diapazon Magazine* as a "ravishing pianist."

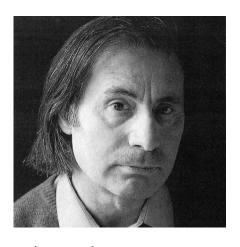
Anastasya has received international critical acclaim and numerous awards, including 2nd Prize at the Cincinnati International World Piano Competition, 1st Prize at the Dorothy MacKenzie Artist Recognition Competition, and the prestigious 2010 "Gawon" International Music Award, Seoul, South Korea. In addition to performing throughout Europe, United Stated, Canada, South Korea, China, Egypt and South Africa, Anastasya is regularly invited to renowned international festivals including the International Keyboard Institute Festival and the Monte Carlo Spring Art Festival.

An accomplished soloist, Anastasya is also a devoted chamber musician, performing with prize-winning cellist Georgi Anichenkoother and other noted string instrument players, opera singers and pianist/composers. Her recordings include Rachmaninov's 3rd piano Concerto with Orchestre des Lauréats du Conservatoire and The Souvenir de l'Opus 28 at the Festival d'Auvers-sur-Oise with Fazil Say, David Geuerrier and Denis Matsuev. Her debut solo CD featuring works by Scarlatti, Chopin and Mussorgsky was released in 2011 and will follow with a planned 2016 release of works by Lyadov and Rachmaninov. In January of this year, Anastasya performed together with John Malkovich and the Helsinki Philharmonic Orchestra the Ernesto Sabato monologue "Report on the Blind"—accompanied by "Concerto for Piano and Stings" by Alfred Schnittke.

PROGRAM NOTES

ALFRED SCHNITTKE (1934-1988)

SONATA IN THE OLD STYLE
Pastorale. Moderato
Ballet. Allegro
Menuet
Fuga. Allegro
Pantomime. Andantino



Alfred Schnittke was a Russian composer of German descent. His music is witty, exuberant, and full of energy, but also has a darker side of affecting beauty, sorrow, and catastrophe. Through an attempt to integrate cultural and stylistic differences in a music which is unified yet also ambivalent and homeless, Schnittke has given artistic and spiritual expression to the perplexing confusion of modern life. The polystylistic nature of his music, both disturbing and stimulating, is a reflection of our divided musical consciousness.

The variety of styles in his music is an acknowledgment of the diversity of his roots—he grew up in Vienna and was drawn to the Western avant-garde, yet lived most of his life under the restrictive political pressures of Soviet Russia. To some extent, it is also an allegory of conflicting human forces and political creeds.

Schnittke's concert music often begins with an imitation of Classical or Baroque music whose innocence is gradually overwhelmed by multiple distorting mirrors and adverse forces. The Suite in the Old Style is a carefully-crafted parody of a Baroque suite made of pastiche and collage with osmoses of old and new—there are just enough "wrong" elements to be ever-so-slightly unsettling.

The first of its five movements, Pastorale, hints at Handel or Purcell, but with out-of-style bass dissonances and occasional twentieth-century rhythmic shifts. It ends without cadencing, leaving the movement bereft of a sense of resolution. The third movement, Minuet, provides a cross-rhythm as the melody and the accompani-

ment take different paths. The fifth movement, Pantomime, satirizes what the composer sees as the banality of run-of-the-mill Baroque material. It opens with ticking thirds on the keyboard, goes on to climax on an extremely dissonant chord and ends, like the first movement, with an elaborate dominant preparation that never reaches fulfillment. The final measures of the fifth movement are an elongation of the closing measures of the first movement, stretching four measures out to seven. Source: Description by Andrew Lindemann Malone, for The Saint Rose New Music Ensemble

FAZIL SAY (1970-)

SONATA FOR VIOLIN & PIANO, Op. 7
Melancholy
Grotesque
Perpetuum mobile
Anonymous
Melancholy



Fazil Say has established a substantial dual career as pianist and composer. Born in Ankara, Turkey, he received his early training at the Ankara State Conservatory. He received a scholarship to study at the Robert Schumann Institute in Dusseldorf where he worked for five years with David Levine, and he studied for three years at the Berlin Conservatory. In 1995 he won both first prize in the Young Concert Artists International Auditions in New York, and the Beracasa Foundation Prize, leading to a performance at the Festival International de Radio France-Montpellier and other appearances internationally. His first concerts in the United States after the Young Concert Artists Auditions were at the 92nd Street "Y" in New York and at the Kennedy Center in Washington. He has a strong interest in jazz and formed a quartet, Worldjazz, which began touring in 2000.

Say has performed with some of the world's great orchestras, including the New York Philharmonic, the Amsterdam Concertgebouw

Orchestra, the Vienna Symphony Orchestra, the BBC Philharmonic, and L'Orchestre National de France. His repertoire ranges from the Baroque to the contemporary and he has recorded works by Bach, Haydn, Mozart, Beethoven, Liszt, Tchaikovsky, Stravinsky, and Gershwin. Say's compositions span a wide range of genres. He has written works for solo piano, four piano concerti, concerti for violin and for guitar, orchestral music, ballet, oratorios, chamber music, and film scores. Source: www.Arkivmusic.com

The Sonata for Violin and Piano was commissioned by the Arizona Friends of Chamber Music and premiered in 1997. Its five movements are arranged in an arch form: movements 1 and 5 (Melancholy) are identical, and the three inner movements each convey a different aspect of Turkey's rich musical folklore as it is heard in Istanbul, the Black Sea region, and Anatolia. At times the piano will be "prepared" (altered by the addition of non-standard equipment or tuning) so that it can effectively evoke the traditional folkloric instruments. The violin also brings out the exotic colors of the various regions' music through effects such as sul ponticello (playing on the bridge), col legno (hitting the strings with the wood of the bow), and harmonics. Source: www.arizonachambermusic.org

ARVO PÄRT (1935, now living alternately in Berlin and Tallinn)

MIRROR IN THE MIRROR (SPIEGEL IM SPIEGEL)

Estonian composer Arvo Pärt formally began composition in a variety of styles such as neo-classicism and serialism but in middleage reached a creative impasse. In the late 1970s he turned to monophonic chant and simple two-part counterpoint, the historical and fundamental origins of Western music. Pärt works in a minimalist style that employs his self-invented compositional technique, tintinnabuli. This term refers to the bell-like tones of the notes in a simple triad, a basic 3-note chord. The music often comprises a slow melody moving in small steps accompanied by tintinnabuli with any instrument capable of sounding chords, usually one note at a time in an arpeggio.



Written in 1978 just before he left Estonia, Spiegel im Spiegel is a clear example of Pärt's style and is perhaps his most famous composition. The violin slowly chants the melody while the piano decorates and supports this vocal line with a slightly faster chain of single notes, each one a sparkling tone in a three-note chord creating harmony, one note at a time. It is like a Bach prelude in slow motion. The piano part features one more dimension: a regularly spaced fourth note that alternates as the highest or lowest pitch, anchors of a broader sonic space. The music is sweet, calm, clear, and powerfully moving, as if touched by grace.

It's a deceptively simple piece of music whose title refers to the infinity of images produced by parallel plane mirrors and reflects exactly what goes on in the piece itself. The part for the violin is constructed as a mirror; there's a central musical axis on A and as the piece progresses the violin plays phrases each one of which adds one more note before returning to the central A. The piano in turn mirrors the violin playing pure F-major triads once above it, but at close range, and then twice at alternately higher and lower pitches, mirroring on a larger scale the violin's musical journey. The effect is like a decorated chant—the violin chants the melody while the piano decorates and supports it. The result is a musical contemplation of the infinite. Sources: Earsense; markfromireland/Sunday Chorale

CÉSAR AUGUST JEAN GUILLAUME HUBERT FRANCK (1822-1890)

Sonata for Violin & Piano in A major Allegretto ben moderato Allegro passionato Recitativo-Fantasia Allegretto poco mosso; dolce cantabile

César Franck was a composer, organist, pianist, and music teacher who lived and worked in Paris from an early age. Born in Liège, Belgium, it was his father's intention that Franck establish himself as a virtuoso pianist. At the Conservatory in Paris, however, he failed to achieve the necessary distinction as a performer, and turned his attention rather to composition. In 1846 while earning a living as a teacher and organist, he won particular fame as an organist and improviser at the newly built church of Ste Clotilde, with its Cavaillé-Coll organ. In 1871 he was nominated as organ professor at the Conservatoire, a position he held until his death nineteen years later.

In Paris, he led a quiet life and drew a loyal and devoted circle of pupils who found much to admire in his highly individual post-Romantic style, with its rich, innovative harmonies, sometimes terse melodies, and skilled contrapuntal writing. The mature works of his last two decades display the kind of melodic shape, harmonic construction and overall atmosphere which can be traced back to his long experience as organist/improvisor. Franck was especially gifted at combining seemingly disparate themes and motives into cohesive entities, a talent for which he was widely known and respected.

Franck 's Violin Sonata in A major is one of the finest examples of his use of cyclic form, a technique he had adapted from his friend Franz Liszt, in which themes from one movement are transformed and used over subsequent movements. Franck wrote this sonata as a wedding present for his fellow Belgian, the great violinist Eugene Ysaye, who gave the premiere in Brussels in November 1886.



The piano's quiet fragmented chords at the beginning of the Allegretto ben moderato suggest a theme-shape that the violin takes over as it enters: this will be the thematic cell of the entire sonata. The piano has a more animated second subject, but the gently-rocking violin figure from the opening dominates this movement, and Franck reminds the performers constantly to play molto dolce, sempre dolce, and dolcissimo.

The mood changes completely at the fiery second movement, marked Allegro passionato. The Recitativo-Fantasia is the most original movement in the sonata. The piano's quiet introduction seems at first a revisiting of the germinal theme, though it is—ingeniously—a variant of the passionato opening of the second movement. The violin makes its entrance with an improvisation-like passage (this is the Fantasia of the title), and the entire movement is quite free in both structure and expression.

After the expressive freedom of the third movement, the Finale restores order with pristine clarity: it is a canon in octaves, with one voice following the other at the interval of a measure. The stately canon theme, marked dolce cantabile, is a direct descendant of the sonata's opening theme, and as this movement proceeds it recalls other thematic material from earlier in the work. Gradually, the music takes on unexpected power as it drives to a massive coda and thunderous close. *Sources: allmusic.com, wikipedia, www. britannica, classical.net*

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