

An abstract painting with a textured, layered appearance. The background is a mix of light blue, white, and yellowish tones. In the upper left, there's a dark, swirling shape in shades of blue and black. Below it, there are vertical, brush-like strokes in white and light blue. The lower right is dominated by numerous thin, yellowish-orange lines that crisscross the area, resembling dry grass or reeds. The overall style is expressive and painterly.

Concerts at the Point

23RD SEASON 2019-2020

presents ...

FRISSON ENSEMBLE

NOVEMBER 3, 2019, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER IS *SKY DANCE*, BY SUSAN STRAUSS. Ms. Strauss explains that she paints abstractly from direct observation of both inner and outer landscape. Her paintings explore the interconnection and universality of seen and non-visual experiences. Her goal is to be present in her life and her paintings. www.susanstrausspainting.com

We chose this image because it visualizes the concepts behind the name chosen by the group of musicians who will present today's concert—FRISSON. Their goal is to bring fresh ideas and excitement to their music and to their audiences. The definition of FRISSON is a brief moment of emotional excitement: shudder, thrill. *Sky Dance* bursts with excitement, energy, a few shocks here and there, and wraps the viewer up into the sky.



This concert is underwritten in part by a grant from the Westport Cultural Council from resources made available to it from the Helen E. Ellis Charitable Trust.

Helen Ellis—artist and educator—was a Westport resident for over 50 years; her last residence is a few houses north of the Point Church. Her naturalistic woodcarvings have been displayed at the Metropolitan Museum of Art. Starting in 1992, proceeds of her estate were used to establish this Charitable Trust, which supports Ms. Ellis's dream of inspiring others to develop their creative talents.

Concerts at the Point

SUNDAY, NOVEMBER 3, 2019

FRISSON ENSEMBLE IN CONCERT

Rachel Lee Priday, violin

Suliman Tekalli, violin

Caeli Smith, viola and Associate Director

Julian Schwarz, cello

Sam Suggs, bass

Tom Gallant, oboe and Artistic Director

Bixby Kennedy, clarinet

QUINTET FOR OBOE AND STRINGS IN E FLAT MAJOR, OP.45, NO.5

L. BOCCHERINI

Andante, Lento

Minuetto con moto

Lento come prima

CLARINET QUINTET IN A MAJOR, K.581

W. A. MOZART

Allegro

Larghetto

Menuetto

Allegretto con variazioni

INTERMISSION . . .

PRELUDES FOR CLARINET AND STRINGS

G. GERSHWIN

STRING QUINTET NO. 2 IN G MAJOR, OP.77

A. DVORAK

Allegro con fuoco

Scherzo, Allegro vivace

Poco Andante

Finale, Allegro Assai

THE PERFORMERS

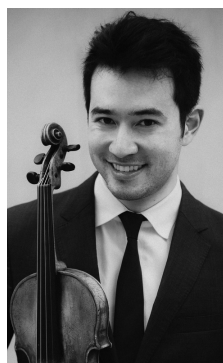
Frisson Ensemble is an explosive group of rising classical stars who are recent graduates of top U.S. music schools. Frisson Ensemble is based in New York City and appears by arrangement with General Arts Touring. www.frissonensemble.com

RACHEL LEE PRIDAY, violin, is a passionate and inquisitive explorer in search of contemporary relevance when performing the standard violin repertoire, and in discovering and commissioning new works. Ms. Priday has appeared as soloist with the Chicago, Saint Louis, Houston, Seattle, and National Symphony Orchestras, Boston Pops, and Berlin Staatskapelle. Recital appearances have brought her to the Mostly Mozart Festival at Lincoln Center, Musée du Louvre, Verbier Festival, Ravinia Festival and Dame Myra Hess Memorial Series in Chicago, Mecklenburg-Vorpommern Festival in Germany, and tours of South Africa and the United Kingdom.



Ms. Priday began her violin studies at the age of four in Chicago. Shortly thereafter, she moved to New York to study with Dorothy DeLay, and continued her studies at the Juilliard School Pre-College Division with Itzhak Perlman. Rachel holds a B.A. degree in English from Harvard University and an M.M. from the New England Conservatory. Since Fall 2019, she has served as Assistant Professor of Violin at the University of Washington School of Music.

SULIMAN TEKALLI, violin, was a top prize winner of the 2015 Seoul International Music Competition, and has captivated audiences with his assured technique and the depth of his interpretations, establishing himself as a unique and mature voice on concert stages throughout the U.S., Canada, Central America, Europe, and Asia such as Carnegie Hall, the Seoul Arts Center, Wigmore Hall, and the Kennedy Center. Mr. Tekalli has performed at Music@Menlo, Yellow Barn, and the Banff Centre, and collaborated in performance with Gil Shaham, Cho-Liang Lin, Donald Weilerstein, Paul Watkins, Wu Han, and David Shifrin. He also frequently



concertizes with his sibling pianist Jamila Tekalli with whom he has recorded an album “Duality”. Mr. Tekalli composes and arranges as well.

A native of Daytona Beach, Florida, Suliman Tekali attended the Juilliard School’s Bachelor’s Degree program and received a Masters Degree from the Cleveland Institute of Music studying with Joel Smirnoff, former violinist of the Juilliard String Quartet. He performs on the 1683 ex-Holloway Stradivarius on generous loan through the Stradivari Society.



CAELI SMITH, viola, breaches the frontiers of classical music by incorporating a variety of styles, including jazz and tango, into the traditional repertoire. She is a founder and Associate Director, as well as violist of the Frisson Ensemble. She is also a member of Noree Chamber Soloists and the New York Classical Players, and the hip-hop collective Shouthouse.

As a soloist and recitalist, she performs in venues such as Carnegie Hall, Lincoln Center, the Kennedy Center, and BBC Proms. In addition to concertizing, Ms. Smith is a teaching assistant at The Juilliard School. Since 2016, she has been a New York Philharmonic Teaching Artist working with children in New York City public schools and a fellow at Carnegie Hall’s Ensemble Connect. She is on the violin/viola faculty of HeifetzPEG, an innovative three-week intensive summer program for gifted young string musicians.

Ms. Smith writes for radio, TV, and print, her articles have appeared in *The Philadelphia Inquirer*, as well as *Strings* and *Symphony* magazines. She is also on the editorial staff of *Cleaver Magazine*. As a teen, Ms. Smith was often featured on “From The Top,” a national radio and TV program dedicated to the discovery of young musicians. She is also known to Philadelphia audiences as the street violinist starring in Robert Downey Sr.’s documentary *Rittenhouse Square*.

JULIAN SCHWARZ, cello, was born to a multigenerational musical family. After making his concerto debut at the age of 11 with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras across America and internationally. As a chamber musician, Mr. Schwarz performs extensively in recital with fiancée Marika Bournaki. In 2016 the Schwarz-Bournaki duo was awarded first prize at the inaugural Boulder International String Competition's "The Art of Duo", and subsequently embarked on an extensive 10-recital tour of China in March 2017. Mr. Schwarz is a founding member of the Frisson Ensemble and the Mile-End Trio with violinist Jeff Multer and Ms. Bournaki.



Mr. Schwarz premiered concertos by Richard Danielpour and Samuel Jones and gave the world premiere of Lowell Liebermann's first Cello Concerto as well as numerous recital works by contemporary composers. He has recorded Bright Sheng's "Northern Lights" the complete cello/piano works by Ernest Bloch and an album of concertos with the Seattle Symphony. Mr. Schwarz serves as Asst. Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA) and on the artist faculty of New York University (NYU Steinhardt). He spends his summers teaching and performing at the Eastern Music Festival (Greensboro, NC).

Mr. Schwarz plays a Neapolitan cello made by Gennaro Gagliano in 1743 and an American bow made by Paul Martin Siefried. He is an active contributor to *Strings Magazine's* Artist Blog, and sits on the music committee of the National Arts Club.



SAM SUGGS, bass, is the first solo bassist in 36 years to join the Concert Artist Guild roster, and was recognized with an award for Extraordinary Creativity at the 2017 Bradetich Foundation International Double Bass Competition. A paradigm-shifting performer-composer, he was named “New Artist of the Month” by *Musical America*, after winning First Place at the 2015 International Society of Bassists Solo Competition while performing many original works. A collaborative bassist, Mr. Suggs has performed at many festivals and concert halls, and with Argus Quartet, PUBLIC-Quartet, Founders, Frisson Ensemble, and his contemporary jazz trio Triplepoint.

A native of Buffalo, NY, Mr. Suggs spend his time between the Northeast and the Shenandoah Valley, performing with various chamber, cross over, and contemporary groups, giving recitals and masterclasses, and teaching full-time as Assistant Professor of Bass at James Madison University.



TOM GALLANT, oboe, is a virtuoso solo and chamber music performer, and also the Artistic Director of the Frisson Ensemble. He has been praised by The New Yorker magazine as “a player who unites technical mastery with intentness, charm and wit.” He is a First Prize Winner of the Concert Artists Guild International New York Competition and one of very few oboe soloists ever to win this competition. His performances have taken him to Avery Fisher Hall, Weill Recital Hall and the Frick Collection in New York City, to Washington, DC, Los Angeles, Chicago, Philadelphia, to the Spoleto Festival, and to the Mostly Mozart Festival at Lincoln Center. He has appeared as guest soloist with the Kronos Quartet and collaborated with flutist Jean-Pierre Rampal, with Cuarteto Casals, the Colorado, Calder and Lark Quartets, Cuarteto Latinoamericano and the Adaskin String Trio. Recent and upcoming performances include a concert of solo and chamber music works for the oboe at the Library of Congress, and tours across the United

States as soloist with Camerata Bariloche from Argentina and the String Orchestra of New York City.

Mr. Gallant is dedicated to performing neglected and contemporary works for the oboe and has given the New York premieres of works for oboe and strings by Berio and Penderecki as well as the Washington, DC premiere of Elliott Carter's Quartet for oboe and strings. He is a member of Ensemble Schumann (viola, oboe, and piano).

BIXBY KENNEDY, clarinet, has performed solo recitals and chamber music and orchestral concerts around the world. As a chamber musician, he has collaborated with artists from the Alexander and Artis String Quartets, New York Woodwind Quintet, and Windscape. As a soloist, he performed the Mozart Clarinet Concerto with the Houston Symphony at the Miller Outdoor Theatre and was also awarded first prize in the Boston Woodwind Society's Annual Solo Competition. Mr. Kennedy was a fellow of Ensemble Connect where he performed in Carnegie Hall and Juilliard, was a teaching artist at MS 224 Manhattan East School for Arts and Academics, and presented community engagement concerts throughout New York City.



An advocate of music both new and old, Mr. Kennedy has performed on period instruments across the country. In 2013, he commissioned and premiered his colleague Kevin Garza's Clarinet Concerto, which remains a staple of his repertoire. Originally from Maryville, TN, he is a graduate of Yale University and Indiana University.



LUIGI BOCCHERINI (1743-1805)

QUINTET FOR OBOE AND STRINGS
IN E FLAT MAJOR, OP. 45, NO. 5

Andante, Lento

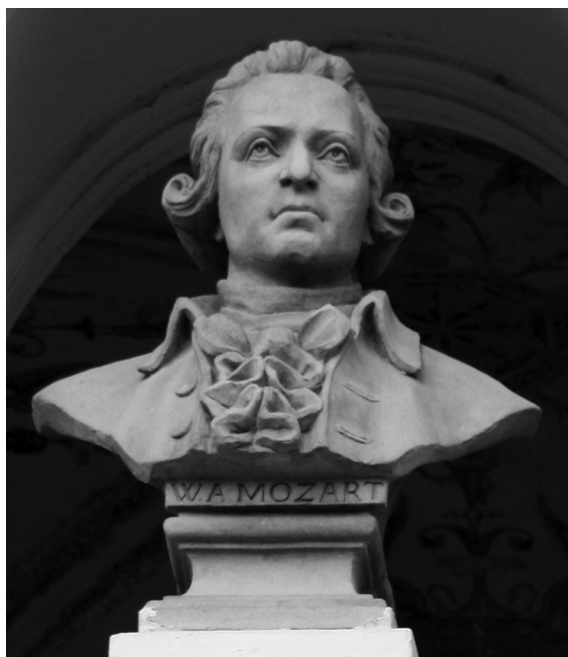
Minuetto con moto

Lento come prima

Luigi Boccherini was the son of a professional musician who was the first double bassist to perform solo concerts. The elder Boccherini started to give his son cello lessons when the boy was five years old, and Luigi continued his studies with the music director of the cathedral at San Martino, and then was sent to Rome, where he trained with the music director of St. Peter's Basilica. After one year in Rome, Luigi and his father were summoned to Vienna, where they were hired by the Imperial Theater Orchestra.

Boccherini's compositions were first published when he was 17 years old. In 1765, he and his father went to Milan, which at the time was a magnet for talented musicians. It was there that he wrote his first string quartet. After his father's death, he formed a partnership with the violinist Filippo Manfredi, toured Italy and made their way to Paris, where they became a sensation. In Paris, Boccherini published a number of notable works, including a set of six string quartets. Following his successes there, Boccherini began writing and publishing prolifically.

In 1769, Boccherini and Manfredi journeyed to Spain, where the composer enjoyed great acclaim. He then took up another new genre, the string quintet. He in fact became best known for these works, written for string quartet with an additional cello. King Charles of Spain granted him a pension and assigned him various musical duties. In 1786, he was commissioned as "Composer of Our Chamber" by Friedrich Wilhelm, who was soon to become King of Prussia. Though he wrote most of his new music for Friedrich Wilhelm, Boccherini remained in Spain, where he wrote his only opera, a zarzuela called *La clementina*. Source: www.allmusic.com - Rovi Staff



W.A. MOZART (1756-1791)

CLARINET QUINTET IN A MAJOR, K 581

Allegro

Larghetto

Menuetto

Allegretto con variazioni

Wolfgang Amadeus Mozart, baptised as Johannes Chrysostomus Wolfgangus Theophilus Mozart, was a prolific and influential composer of the Classical era. Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, he was engaged as a court musician in Salzburg, but grew restless and travelled in search of a better position, always composing abundantly. While visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his

early death have been much mythologized. He was survived by his wife Constanze and two sons.

He composed over 600 works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, and his influence on subsequent Western art music is profound. Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote that “posterity will not see such a talent again in 100 years.”

Mozart’s Clarinet Quintet, K. 581, was written in 1789 for the clarinetist Anton Stadler. The clarinet, apparently derived from the chalumeau—a Renaissance instrument with a somewhat lower range than the contemporary standard B-flat clarinet—was not invented until the early 18th century. The instrument gradually found a place in the orchestra, but it did not gain a solo role until Mozart met Stadler and brought the clarinet into the spotlight. It was Mozart’s only completed clarinet quintet, and is one of the earliest and best-known works written especially for the instrument. He also wrote a trio for clarinet, viola and piano for Stadler, the so-called Kegelstatt Trio.

The opening Allegro, a discourse between all five instruments, is tinged with sadness. The Larghetto was written as a song. The soft, vocally-conducted melody of the clarinet is accompanied by the other instruments. Only in the middle fragment is the clarinet joined in sophisticated dialogue by the violin. The Menuetto is divided by two contrasting trios. The first is performed by strings alone, and relates, in its nostalgic mood, to the earlier movements, while the second is a stylization of a folk ländler. The final movement is a theme with six variations that display both the virtuosity of the individual instruments of the ensemble and the varied expressive potential of the theme. Sources: www.bach-cantatas.com/Lib/Mozart; www.allmusic.com; www.beethoven.org.pl/encyklopedia/en/mozart (Ewa Siemda)



GEORGE GERSHWIN (1898-1937)

PRELUDES FOR CLARINET AND STRINGS

Allegro ben ritmato e deciso

Andante con moto e poco rubato

Agitato

George Gershwin was an American composer and pianist whose compositions spanned both popular and classical genres. He began his musical career as a song-plugger on Tin Pan Alley. His first published song, "When You Want 'Em, You Can't Get 'Em", demonstrated innovative new techniques, but only earned him five dollars. Soon after, however, he and a young lyricist named Irving Ceasar composed a number of songs including "Swanee," which sold more than a million copies.

Gershwin presented his first complete Broadway musical "La, La Lucille" at the age of 21. Over the course of the next four years, Gershwin wrote forty-five songs; among them were "Somebody Loves Me" and "Stairway to Paradise," as well as a twenty-five-minute opera, "Blue Monday." In 1924, George collaborated with his brother, lyricist Ira Gershwin, on a musical comedy "Lady Be Good," which included such standards as "Fascinating Rhythm" and "The Man I Love." It was the beginning of a partnership that would continue for the rest of the composer's life.

Gershwin began to lead a double life, writing popular music while trying to make his mark as a serious composer. When he was 25 years old, his jazz-influenced "Rhapsody in Blue" premiered. In

the mid-1920s, Gershwin stayed in Paris for a short period of time, during which he applied to study composition with the noted Nadia Boulanger, who, along with several other prospective tutors, rejected him. It is said that they were afraid that rigorous classical study would ruin his jazz-influenced style. While in Paris, Gershwin wrote "An American in Paris."

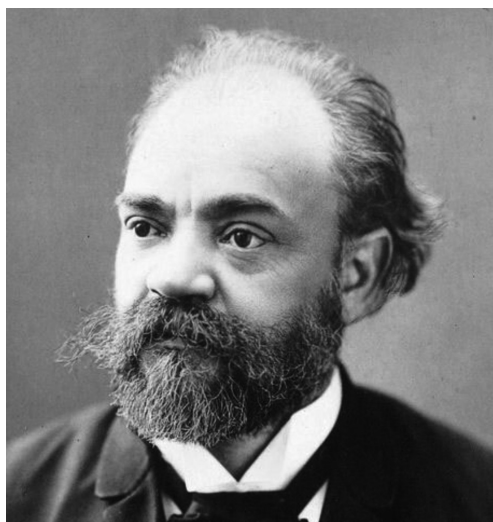
Gershwin then experimented with some new ideas in Broadway musicals. "Strike Up The Band", "Let 'Em Eat Cake", and "Of Thee I Sing" were innovative works dealing with social issues of the time. "Of Thee I Sing" was a major hit and the first comedy ever to win the Pulitzer Prize. In 1935 he presented a folk opera "Porgy and Bess" in Boston with only moderate success. Now it is recognized as one of the seminal works of American opera.

In 1937, after many successes on Broadway, the brothers decided go to Hollywood. They made the musical film, "Shall We Dance", which included such hits as "Let's Call the Whole Thing Off" and "They Can't Take That Away From Me." Soon after came "A Damsel in Distress." After becoming ill while working on a film, Gershwin had plans to return to New York to work on writing serious music. He planned a string quartet, a ballet and another opera, but these pieces were never written. At the age of 38, he died of a brain tumor. Today he remains one of America's most beloved popular musicians.

The Preludes are short piano pieces, written and first performed as a piano solo by the composer at the Roosevelt Hotel in New York City in 1926. The preludes have been arranged for other solo instruments and small ensembles.

The first prelude begins with a five-note blues motif; virtually all the melodic material in the piece is based on this theme. The second prelude begins with a subdued melody winding its way above a smooth, steady bass line. Gershwin referred to the second prelude as "a sort of blues lullaby."

Gershwin called the third prelude “Spanish”, but modern ears may find the description puzzling. After a brief and dramatic introduction, the main theme is revealed: two melodies that together form a question-and-answer pair. The “question” is harmonized using E-flat minor chords, the “answer” by E-flat major chords. After a brief, highly syncopated middle section, the melodic pair returns assertively in octaves, causing a battle between major and minor. Major wins, and the piece concludes with a flourish. *Sources: en.wikipedia.org*



ANTONIN DVORAK (1841-1904)

STRING QUINTET NO. 2 IN G MAJOR, OP 77

Allegro con fuoco

Scherzo, Allegro vivace

Poco Andante

Finale, Allegro Assai

Antonín Dvořák is arguably the most famous and often-performed composer of Czech heritage. In his early years, he was a musical nationalist, but later, after achieving recognition in Western Europe, he was in command of the styles championed by the great composers of France and Germany. Still, he often imbued his music with certain

traits, particularly rhythmic ones, of his native Moravian and Bohemian music.

The string quintet medium—string quartet with contrabass—is a curious one for which not many works have been written. Earlier string quintets, such as those by Mozart, had a second viola but no string bass. Perhaps the most striking earlier example that uses string bass with the higher strings is Schubert's "Trout" Quintet. The texture of a string quartet with added contrabass, has the tonal range and sonority of a string orchestra but retains the chamber music feeling of solo performers on each part. One advantage is that the composer can give the cello melodies without sacrificing its usual role as the bass foundation of the entire ensemble—that role is now picked up by the bass. This textural benefit is heard throughout the quintet as we hear many beautiful solos for the cello.

The piece begins with a slow, serene introduction, like the sun coming up on an idyllic scene. The scene suddenly comes to life, and with the first proper statement of the theme, Dvorák capitalizes on the expanded sonority of his ensemble, setting the melody in the tenor register of the cello, supported by the double bass. The addition of the double bass is especially appreciable in the music's stormier moments, as rumbling thunderclouds gather above the music's heretofore-idyllic setting.

As with the first movement, the second movement combines that folk element with the trappings of Viennese Classicism. The movement is cast in the scherzo mold of Beethoven and Schubert, which Dvorák uses as a vehicle for a vigorous folk dance. The music has a sense of smiling through tears that is often associated with Schubert.

Dvorák probes the subtle poignancy of the second movement more deeply in the third movement, a heartfelt Poco andante marked by flowing lyricism and harmonic nuance. Dvorák rounds off the Quintet with an unabashedly joyful finale, bursting with one inspired tune after another. Owing once again in no small part to

the double bass, the finale possesses an expansive sonority, pegging Dvorák as a manifest romantic in the tradition of Schubert and Brahms. *Sources: Concordia Chamber Fest program notes by Michael Grace; Music at Menlo program notes by Patrick Castillo*

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Concerts at the Point

23RD SEASON 2019-2020

UPCOMING CONCERTS

ATTACA QUARTET

December 8, 2019

WALDEN CHAMBER PLAYERS

February 23, 2020

NEAVE TRIO

March 15, 2020

MUIR STRING QUARTET

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