

An abstract painting with a textured, layered appearance. It features a mix of cool and warm colors: blues, greens, yellows, oranges, and browns. There are dark, expressive brushstrokes, particularly two prominent dark lines that frame the top and right sides of the text area. The overall effect is one of movement and depth, suggesting a natural scene like a landscape or a body of water with reeds or trees.

# *Concerts at the Point*

25TH SEASON 2021-2022

*presents ...*

## FRISSON ENSEMBLE

NOVEMBER 7, 2021, 3:00 PM

UNITED CONGREGATIONAL CHURCH

1 COMMONS, LITTLE COMPTON, RHODE ISLAND

THE IMAGE ON THE COVER IS *GOAL*, BY SUSAN STRAUSS.

Ms. Strauss explains that she paints abstractly from direct observation of both inner and outer landscapes. 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](http://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. *GOAL* bursts with excitement, taking the viewer out of the land and water and stretching to reach the sky.

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**This concert is underwritten in part by a grant from the Grimshaw-Gudewicz Charitable Foundation.**

# *Concerts at the Point*

SUNDAY, NOVEMBER 7, 2021

## FRISSON ENSEMBLE IN CONCERT

Marika Bournaki, piano  
Avi Nagin, violin  
Sung Jin Lee, viola  
Julian Schwarz, cello  
Donovan Stokes, double bass  
Tom Gallant, oboe  
Rémy Taghavi, bassoon

TRIO FOR OBOE, BASSOON, AND PIANO

**F. POULENC**

*Presto*

*Andante*

*Rondo*

PIANO QUARTET NO. 2 IN E FLAT MAJOR, K. 493

**W.A. MOZART**

*Allegro*

*Larghetto*

*Allegretto*

**INTERMISSION . . .**

PIANO QUINTET IN D MAJOR, D. 667, "THE TROUT"

**F. SCHUBERT**

*Allegro vivace*

*Andante*

*Scherzo: Presto*

*Andantino-Allegretto*

*Allegro giusto*

## THE PERFORMERS

From New York City, **FRISSON** features the best and brightest of classical music's rising stars. Frisson showcases a myriad of rarely-performed masterworks and new music, and the group expands and contracts into a variety of ensembles, including quintets, sextets, nonets, and a small chamber orchestra. The ensemble performs in over 25 cities annually, including appearances in such diverse venues as the Morgan Library and Museum in New York City, the Da Camera Society in Los Angeles, and the Bermuda Festival. The group's name is taken from the French word *Frisson* which means "a sudden burst of excitement" or "a shiver and a thrill."

With unparalleled technical, musical, and communication skills, **PIANIST MARIKA BOURNAKI** is at once a world class performer, outstanding pianist, vivacious young woman... and the freshest face on the classical music scene. Marika's innovative approach to her art and performance is reflected in her recent collaboration, "Let's Play", with cutting-edge and world-renowned multimedia creative shop, Moment Factory.



The award-winning documentary, *I Am Not a Rock Star*, directed by Bobbi Jo Hart and featuring Marika, has captivated audiences of all ages in festivals around the world. The feature-length film chronicles Marika's evolution as an artist from the age of 12 to 20.

A native New Yorker, **VIOLINIST AVI NAGIN'S** performances have brought him to halls across the country, including Carnegie Hall and Seiji Ozawa Hall at Tanglewood. Nagin is an active chamber musician and has performed with members of the Ebène and Orion Quartets, as well as with renowned artists such as Paul Neubauer, Ronald Thomas, Paul Coletti, Ronald Leonard, and Julian Schwarz. Avi Nagin is a member of the critically acclaimed Amernet String Quartet, as well as Assistant Teaching Professor of Violin and Chamber Music at Florida International University, where the quartet serves as Artist-In-Residence Ensemble.





Avi Nagin served as Associate Concertmaster of the Sarasota Opera, Principal 2nd Violin of the Princeton Symphony Orchestra, and has performed with the Orpheus Chamber Orchestra. During the summer, Nagin serves as 2nd Assistant Concertmaster and violin faculty at the Eastern Music Festival (NC), and while living in NY he was faculty assistant to Dr. Ann Setzer at The Juilliard School's

Pre-College Division. Nagin has appeared in masterclasses around the world, working with artists such as Yo-Yo Ma, Pamela Frank, Leon Fleisher, and Ivry Gitlis. Nagin has also attended the festivals of Prussia Cove, Tanglewood, Aspen, Kneisel Hall, Heifetz, and Meadowmount. Nagin holds degrees from Yale University and The Colburn School, and his principal teachers include Ani Kavafian, Robert Lispett, Ann Setzer, and Daniel Phillips, as well as violin and chamber music studies with Arnold Steinhardt of the Guarneri Quartet.

**VIOLIST SUNG JIN LEE** was born in South Korea. Her teachers include Michael Tree, Heidi Castleman, Hsin-Yun Huang, Roberto Díaz, and Joseph de Pasquale. Currently a student at the Juilliard School, she has collaborated with many artists, including Gidon Kremer, Steven Isserlis, Christian Tetzlaff, Mate Bekavac, Peter Wiley, Ida Kavafian, Ani Kavafian, Philip Setzer, and Keith Robinson.

A recipient of several awards, including Special Prize of the Lionel Tertis Viola Competition (2013) and First Prize of the Just Viola Festival Competition (2009) and the Seoul Youth Chamber Music Competition (2006), she has appeared as soloist with many orchestras, including the Baden-Baden Philharmonic, Korean Symphony Orchestra, and Academie Ensemble. She was Principal Violist of the Curtis Institute Symphony



Orchestra for one year, and she is a substitute violist in the Philadelphia Orchestra and Symphony in C Orchestra. Sung Jin Lee has performed many solo recitals across Korea and previously attended Music from Angel Fire, Music@Menlo, Chamber Music Connects the World (Kronberg, Germany), the Heifetz International Music Institute, the Carl Flesch Academy (Baden-Baden, Germany), the New York String Orchestra Seminar, and the Great Mountains International Music Festival.

**CELLIST JULIAN SCHWARZ** was born to a multigenerational musical family in 1991. Heralded from a young age as a cellist destined to rank among the greatest of the 21st century, Julian's powerful tone, effortless virtuosity, and extraordinarily large color palette are hallmarks of his style.



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 of Annapolis, Boise, Buffalo, Charlotte, Columbus, Des Moines, Hartford, Jacksonville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San Antonio, Sarasota, Seattle, Syracuse, Toledo, Tucson, Virginia, West Virginia, Wichita, and Winston-Salem, among others. He has also appeared at the Salzburg Mozarteum, and the Verbier festival in Switzerland.

A devoted teacher, 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).

**DR. DONOVAN STOKES** enjoys a varied career of performing, composing, writing and teaching. Stokes is currently Professor of Music at Shenandoah

University-Conservatory where he teaches classical and jazz bass, coaches chamber music, directs the Bass Ensemble and acts as head of the String Area. He is a member of the Board of Directors for the International Society of Bassists, President of the Virginia String Teachers Association,



former member of the National Editorial Committee for American String Teachers Association and founder and Artistic Director of the Bass Coalition and their Annual Bass Workshop.

Award-winning artist **THOMAS GALLANT** is one of the world's few virtuoso solo and chamber music performers on the oboe. Mr. Gallant has been praised by the *New Yorker* magazine as "a player who unites technical mastery with intentness, charm and wit."



Mr. Gallant is one of only a handful of musicians ever to become a First Prize Winner of the Concert Artists Guild International New York Competition as an oboe soloist. His performances have taken him to Weill Recital Hall and the Frick Collection in New York City, to Washington, DC, Los Angeles, Chicago, Philadelphia, to the Spoleto Festival in Italy, and to the Mostly Mozart Festival at Lincoln Center. He has appeared as guest

soloist with the Kronos Quartet at the Ravinia Festival and has collaborated with flutist Jean-Pierre Rampal, with Cuarteto Casals from Spain, the Colorado, Calder and Lark Quartets, and Cuarteto Latinoamericano from Mexico. Recent and upcoming performances include a concert of solo and chamber music works for the oboe at the Library of Congress in Washington, DC, and tours across the United States as soloist with Camerata Bariloche from Argentina and the New York String Orchestra performing concerti by J. S. Bach, Bellini and

Vaughan-Williams. Mr. Gallant is a member of Ensemble Schumann and Artistic Director of Frisson.

Noted for his “bubbling, charming” playing, **BASSOONIST RÉMY TAGHAVI** is a highly sought-after bassoonist and educator based in the



Northeast, and has performed, toured and recorded with numerous groups across North America, South America, and Asia. Rémy has held the position of principal bassoon with the New Haven Symphony Orchestra since 2018 and has been a guest artist with the American Youth, Cape, and Princeton Symphonies. He has previously been an associate member of the Civic Orchestra of Chicago and

a substitute with Symphony in C, and has played under conductors including Sir Simon Rattle, Alan Gilbert, and James Conlon.

As a chamber musician, Rémy has given performances at the Banff Centre, Domaine Forget, Bravo! Vail, the Atlantic Music Festival, FIMAC, Montréal/New Musics Festival, and the Annapolis Chamber Music Festival, of which he is co-director and founder. He is also a member of SoundMind, a modern wind quintet which performs music by living composers alongside re-imagined works from across an expanse of style, genre, and instrumentation. Rémy is an alumnus of Ensemble Connect, a chamber music and career-development fellowship of Carnegie Hall and the Juilliard School.

Rémy is currently Lecturer of Bassoon at the University of Massachusetts Amherst, faculty at the Rocky Ridge Music Center's Young Artist Seminar (Colorado), and an instructor in the Evening Division at the Juilliard School. He has been a guest lecturer at Skidmore College and the University of Cuenca (Ecuador). He graduated magna cum laude from the University of Southern California, received a Master's degree from the Juilliard School, and recently completed his doctorate at Stony Brook University.



## PROGRAM NOTES

### FRANCIS POULENC (1889-1963)

#### TRIO FOR OBOE, BASSOON, AND PIANO

*Presto*

*Andante*

*Rondo*

Francis Poulenc is a composer who made an important contribution to French music in the decades after World War I and whose songs are considered among the best composed of the 20th century.

Poulenc was largely self-taught. His first compositions—*Rapsodie Nègre* (1917), *Trois Mouvements Perpétuels*, for piano, and *Sonata for Piano Duet* (1918) and his settings of Guillaume Apollinaire's poem *Le Bestiaire* and Jean Cocteau's *Cocardes* (1919)—were witty pieces with streaks of impudent parody. Humour remained an important characteristic of his music, as in the Surrealistic comic opera *Les Mamelles de Tirésias* (1947; *The Breasts of Tiresias*), based on a farce by Apollinaire.

In 1920 the critic Henri Collet grouped Poulenc with five other young French composers, calling them "Les Six." The others were Arthur Honegger, Darius Milhaud, Georges Auric, Germaine Tailleferre, and Louis Durey; although they reacted in the same way to the emotionalism of 19th-century Romantic music and the Impressionism of Claude Debussy, they were in fact united by friendship more than by aesthetic ideals. Poulenc studied with the composer and teacher Charles Koechlin from 1921 to 1924. His ballet *Les Biches* (English title *The Houseparty*) was produced by Serge Diaghilev in 1924. He composed his song cycles *Poèmes de Ronsard* and *Chansons gaillardes* in 1924 and 1926. There followed more than 100 songs, chiefly on poems by Apollinaire (e.g., "Banalités," 1940), and Paul Éluard (e.g., "Tel jour, telle nuit," 1937).

During the 1930s Poulenc wrote many religious works, including *Litanies à la Vierge Noire de Rocamadour* (1936), *Mass in G Major* (1937), and *Stabat Mater* (1951). He participated in the French

resistance movement during World War II. *Figure humaine* (performed 1945), a cantata based on poems by Éluard, voiced the spirit of the resistance and was secretly printed during the Nazi occupation. His opera *Les dialogues des Carmélites* (1953–56, libretto by Georges Bernanos) is considered one of the finest operas of the 20th century. Other widely performed works by Poulenc were the *Sextet* for piano and wind quintet (1930–32), *Organ Concerto* (1938), and *Oboe Sonata* (1962). Source: [britannica.com/biography/Francis-Poulenc](https://www.britannica.com/biography/Francis-Poulenc)



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## **W.A. MOZART** (1756-1791)

PIANO QUARTET NO. 2 IN E FLAT MAJOR, K. 493

*Allegro*

*Larghetto*

*Allegretto*

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 among 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](http://www.bach-cantatas.com/Lib/Mozart); [www.allmusic.com](http://www.allmusic.com); [www.beethoven.org.pl/encyklopedia/en/mozart](http://www.beethoven.org.pl/encyklopedia/en/mozart) (Ewa Siemda)

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## **FRANZ SCHUBERT** (1797-1828)

### PIANO QUINTET IN D MAJOR, D. 667 "THE TROUT"

*Allegro vivace*

*Andante*

*Scherzo: Presto*

*Andantino-Allegretto*

*Allegro giusto*

Franz Peter Schubert was an Austrian composer of the late Classical and early Romantic eras. Despite his short lifetime, Schubert left behind a vast *oeuvre*, including more than 600 secular vocal works (mainly lieder), seven complete symphonies, sacred music, operas, incidental music, and a large body of piano and chamber music. Among his major works are "Erlkönig" (D. 328), the Piano Quintet in A major, D. 667 (*Trout Quintet*), the Symphony No. 8 in B minor, D. 759 (*Unfinished Symphony*), the "Great" Symphony No. 9 in C major, D. 944, the String Quintet (D. 956), the three last piano sonatas (D. 958–960), the opera *Fierrabras* (D. 796), the incidental music to the play *Rosamunde* (D. 797), and the song cycles *Die schöne Müllerin* (D. 795) and *Winterreise* (D. 911).

Born in the Himmelpfortgrund suburb of Vienna, Schubert showed uncommon gifts for music from an early age. His father gave him his first violin lessons and his elder brother gave him piano lessons, but Schubert soon exceeded their abilities. In 1808, at the age of eleven, he enrolled as a pupil at the Stadtkonvikt school, where he became acquainted with the orchestral music of Haydn, Mozart, and Beethoven. He left the Stadtkonvikt at the end of 1813, and returned home to live with his father, where he began studying to become a schoolteacher. Despite this, he continued his studies in composition with Antonio Salieri and still composed prolifically. In 1821, Schubert was admitted to the Gesellschaft der Musikfreunde as a performing member, which helped establish his name among the Viennese citizenry. He gave a concert of his own works to critical acclaim in March 1828, the only time he did so in his career. He died eight months later at the age of 31, the cause officially attributed to typhoid fever, but believed by some historians to be syphilis.

Appreciation of Schubert's music while he was alive was limited to a relatively small circle of admirers in Vienna, but interest in his work



increased greatly in the decades following his death. Felix Mendelssohn, Robert Schumann, Franz Liszt, Johannes Brahms and other 19th-century composers discovered and championed his works. Today, Schubert is ranked among the greatest composers of Western classical music and his music continues to be popular.



Schubert's Piano Quintet in A Major, known as the "Trout Quintet," is distinctive both in its form and instrumentation. The scoring -- for piano, violin, viola, cello, and double bass -- contrasts with most traditional quintets written for piano and string quartet (two violins, viola and cello). It also contains five movements instead of the conventional Classical period four-movement format. The popular name comes from its fourth movement, a series of six variations on Schubert's 1817 song "*Die Forelle*" (German: The Trout), set to a poem about a fisherman ensnaring a wriggling trout.

Much about the origin of this quintet remains uncertain. The original manuscript has gone missing, and recollections about its genesis were recorded by Schubert's friends forty years after the fact. In the summer of 1819, Schubert went on vacation with singer Johann Michael Vogl, an older friend visiting his birthplace of Steyr in upper Austria. The idyllic days were filled with hikes and picnics, the evenings with chamber music soirées at the home of Sylvester Paumgartner. A wealthy music patron and amateur cellist, Paumgartner commissioned Schubert to compose a piece for one of his house concerts, with the stipulation that it must incorporate the melody of his favorite Schubert lied, "*Die Forelle*." Paumgartner also specified the unusual instrumentation, which coincided with a Hummel quintet that he and his musical friends aspired to play.

Schubert's variations on "*Die Forelle*" are confined to the fourth of the quintet's five movements, but references to the song also appear in the bubbling arpeggios (usually ascending) that pervade the piano part in the song and are found in every movement of the quintet except the third. The first movement features a rippling triplet figure that begins in the piano part and moves on to the other instruments. After the tranquil "*Andante*," the "*Scherzo*" movement evokes brisk folk dances. In the fourth movement, the theme is first plainly stated; then in the subsequent variations each of the five instruments has a turn with the melody. In the "*Allegro*" finale, the rippling triplets from the opening reappear. The overall mood of the composition is light and bright, but

the weighting of the instrumental texture toward the bass range helps give the piece nuance and depth.

While Paumgartner and his friends apparently played the work in Steyr in 1819 and perhaps occasionally thereafter, the quintet was unknown to the outer world until a year after the composer's untimely death. In 1829, publisher Joseph Czerny brought out the posthumous first edition of the Piano Quintet in A Major. It has endured as a much-loved favorite in the chamber music repertoire.

*Sources:*

Keller, James M. Program Notes, San Francisco Symphony Orchestra, Quintet in A major for Piano and Strings, D.667, Trout. <https://www.sfsymphony.org/Program-Notes/S/Schubert-Quintet-in-A-major-for-Piano-and-Strings>. Accessed 23 October 2021

Schwarm, Betsy. "Trout Quintet." *Encyclopedia Britannica*, 8 Nov. 2015, <https://www.britannica.com/topic/Trout-Quintet>. Accessed 23 October 2021.

*Wikipedia*

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## *Concerts at the Point*

25TH SEASON 2021-2022

### **UPCOMING CONCERTS**

ATTACCA QUARTET

*December 5, 2021*

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