

Concerts at the Point

20TH SEASON 2016-2017



presents ...

THE MUIR STRING QUARTET

SEPTEMBER 18, 2016, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

The image on the cover is of a watercolor painting "West Branch," 2016 by Vidar Haaland. Mr. Haaland studied watercolor with Barbara Besson in Rhode Island from 1975-1980. He then completed a program of studies at Lyme Academy of Art in Old Lyme, Connecticut from 1987-1997, concentrating on painting and furthering his study of watercolor with David Dewey.

Vidar and his wife, Betsey Lamonte Haaland, maintain studios at 1991 Main Road, Westport Point, Ma. The studios are open by appointment 860-235-0782 or 508-636-1902. More of their work can be viewed on their website www.haalandia.com

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Concerts at the Point

SUNDAY, SEPTEMBER 18, 2016

THE MUIR STRING QUARTET

Peter Zazofsky, violin

Lucia Lin, violin

Steven Ansell, viola

Michael Reynolds, cello

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QUARTET IN G MAJOR, OP. 77, NO. 1

HAYDN

Allegro moderato

Adagio

Menuet: Presto

Finale: Presto

TERZETTO IN C MAJOR FOR 2 VIOLINS AND VIOLA, OP. 74

DVORAK

Allegro non troppo

Larghetto, Scherzo

Finale: Theme and Variations

INTERMISSION ...

QUARTET IN F MAJOR, OP. 96 "AMERICAN"

DVORAK

Allegro ma non troppo

Lento

Molto Vivace

Finale: Theme and Variations

THE PERFORMERS



THE MUIR STRING QUARTET

For 36 years, the Muir String Quartet has been touring the nation and the world, taking the stage at concert halls grand and modest, and garnering awards from a Grammy to two Grand Prix des Disques. The celebrated ensemble, with each member an accomplished soloist in his or her own right, has performed at the White House, presented works commissioned for them by leading composers, conducted master classes in Shanghai and been profiled in the *New Yorker*. The Muir recently recorded Berg's *Quartet op.3*, Schulhof's *Five Pieces*, and the *Kreisler Quartet*, due out soon.

The Muir Quartet has been in residence at Boston University's College of Fine Arts since 1983, and gives annual summer workshops at the Boston University Tanglewood Institute (BUTI). Since 1989, the quartet has presented the *Emerging Quartets and Composers Program* in Utah with eminent composer Joan Tower. This program is now part of the Muir's role as resident chamber ensemble with the *Deer Valley Festival*, in partnership with the *Utah Symphony/Opera*.

PETER ZAZOFSKY, VIOLINIST, has performed in twenty-three countries on five continents. He has appeared as soloist with the Boston Symphony, (at Symphony Hall and at Tanglewood), the Berlin Philharmonic, the Philadelphia Orchestra and the San Francisco Symphony, which featured him on tour in Hong Kong and Taiwan. He has toured the U.S., as guest soloist of the Danish Radio Orchestra; Germany, with the Bamberg Symphony; and Israel, with the



Israel Chamber Orchestra. Appearances with the numerous and prestigious symphonies across the globe brought acclaim for his distinctive interpretations of classical, romantic and early twentieth century concerti. Two such live performances, the Dvorak Concerto with Klaus Tennstedt and the Berlin Philharmonic, and the Bartok 2nd Concerto with Georges Octors and the Brussels National Orchestra, have been released on the Testament and Deutsche Gramophone labels.

Born and raised in Boston, he studied violin with Joseph Silverstein before attending the Juilliard Pre-College. He then studied at the Curtis Institute and the Marlboro Music Festival. He is Professor of Violin and Coordinator of String Chamber Music at the Boston University School of Music. He also serves as Director of the String Quartet Workshop at the Boston University Tanglewood Institute.

LUCIA LIN, VIOLINIST, made her debut performing the Mendelssohn Concerto with the Chicago Symphony at age eleven, was a prizewinner in numerous competitions, and has performed in solo recitals throughout the US. A frequent collaborator in chamber music, Ms. Lin has performed at the Sapporo Music Festival, Da Camera Society in Houston, St. Barts Music Festival, and Barbican Hall Chamber Series in London.

She served as Concertmaster of both the Milwaukee Symphony Orchestra from 1991-92 and the London Symphony Orchestra



from 1994-96, and is currently a member of the Boston Symphony Orchestra, having served as Assistant Concertmaster there from 1988-91 and 1996-98. She has recorded for Nonesuch Records as a guest of the Boston Symphony Chamber Players, for New World Records on a disc featuring the works of Bright Sheng, and for Parjomusic as a member of the Boston Trio, of which she was a founding member. A native of Champaign, Illinois, Ms. Lin received her bachelor's degree at the University of Illinois and her master's of music at Rice University in Houston, Texas.

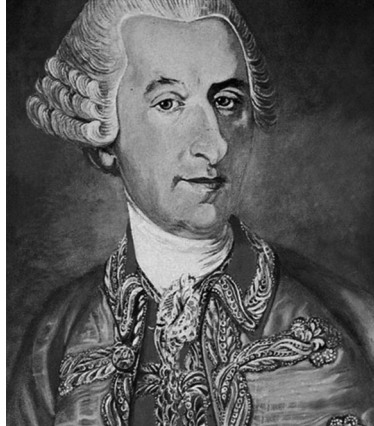
STEVEN ANSELL, VIOLIST, began his studies at age ten, before going to the Curtis Institute. Upon graduation, he was appointed Professor of Viola at the University of Houston and became Assistant Principal Violist of the Pittsburgh Symphony under Andre Previn in 1977. In 1979 he left the orchestra to become one of the founding members of the Muir String Quartet, in residence at Boston University since 1983. In 1996, Mr. Ansell joined the Boston Symphony Orchestra as Principal Violist, and has appeared many times as soloist, playing Berlioz's *Harold in Italy* with Emmanuel Krivine and James Levine, the Mozart *Sinfonia Concertante* with Lowe/Previn, Bruch's double concerto for clarinet and viola, and *Don Quixote* with Mstislav Rostropovich and Yo-Yo Ma, among many others. He continues to enjoy exploring the quartet literature, recording, teaching and playing with the BSO.

MICHAEL REYNOLDS, CELLIST, is a founding member of the Muir String Quartet. As a Quartet member and as soloist and chamber musician, Mr. Reynolds has performed nearly 2,000 concerts throughout North America, Europe and the Far East. His recording of the complete Bach Suites for Solo Cello on the EcoClassics label has received much critical acclaim. With clarinetist Richard Stolzman and pianist Judith Stillman, he will record the Beethoven Clarinet Trio (after the Septet) and Zemlinsky Trio, and the complete Bach Gamba Sonatas with pianist Michele Levin, both on EcoClassics. Profits from these recordings will support Classics for Kids Foundation (www.classicsforkids.org) grant programs, of which Mr. Reynolds is co-founder and Executive/Artistic Director. This foundation offers matching grants for excellent student instruments to strings programs around America.

Mr. Reynolds is also Artistic Director of Rockport Fall Foliage and the Fredericksburg Festival of the Arts (www.fredfest.org) in Virginia, and directs the Muir Quartet's Emerging Quartets and Composers program at Deer Valley Festival in Utah every summer. His latest entrepreneurial endeavor is the Montana Chamber Music Society (www.montanachambermusicsociety.org), now in its third season.

A native of Montana, Mr. Reynolds received his professional training at the Curtis Institute of Music and Yale University. He has taught at Boston University's College of Fine Arts since 1983 and has also served on the faculties of New England Conservatory, Rutgers University, the University of Utah, and UC Santa Cruz. He received an honorary doctorate from Rhode Island College in 1995. In his spare time, he is an avid flyfisherman and outdoorsman. He plays a cello by Giuseppi Grancino, circa 1690.

PROGRAM NOTES



FRANZ JOSEPH HAYDN (1732-1809)

QUARTET IN G MAJOR, OP. 77, NO. 1

Allegro moderato

Adagio

Menuet: Presto

Finale: Presto

History has handed down to us the image of “Papa Haydn” as a man who was benevolent, affable, good-natured and blessed with a wonderful sense of humour. To remember him only for this image, however, is to forget that he was also audacious, energetic and proud, a realist with a pragmatic spirit and an astute businessman. It is also to forget that his genius was acclaimed throughout Europe, and that no one would have contested his status as the “father of modern music.”

The Op. 77 string quartets were begun in 1799, at the very end of his career. Prince Franz Joseph Maximilian Lobkowitz commissioned six quartets, but the surviving two were the only ones the elderly master managed to complete; he was at the end of his creative tether, which made his twilight years frustrating for their artistic silence. However, whatever dark circumstances surrounded the commission, the Op. 77, No. 1 begins with a pastoral burst of delighted energy. The first movement is an Allegro moderato characterized by the well-articulated march rhythm of its main theme, while the second theme is more lyrical, adding a feeling of greater intensity. A superb Adagio in a mono-thematic sonata form without repeats follows. Its theme, first exposed by the instruments in unison, is directly inspired by elements borrowed from the first movement.

The third movement, a Menuetto marked presto, is in fact a lively, surprisingly ardent Scherzo, with a first violin part that explores the instrument's top register to dizzying heights, incorporating leaps of two octaves or more. As with the two preceding movements, the theme is first played in unison. The last movement, a tiny cell, just the first few notes of the melody, becomes the seed crystal from which a propulsive Finale unwinds. It is perpetual motion, perpetual variation. The quartet becomes an orchestra, aiming for maximum brilliance and effect.

Sources: <https://www.analekta.com/>; www.allmusic.com/; <http://www.ricmc.org>

ANTONIN DVORAK (1841-1904)

TERZETTO IN C MAJOR FOR 2 VIOLINS AND VIOLA, OP. 74

Allegro non troppo

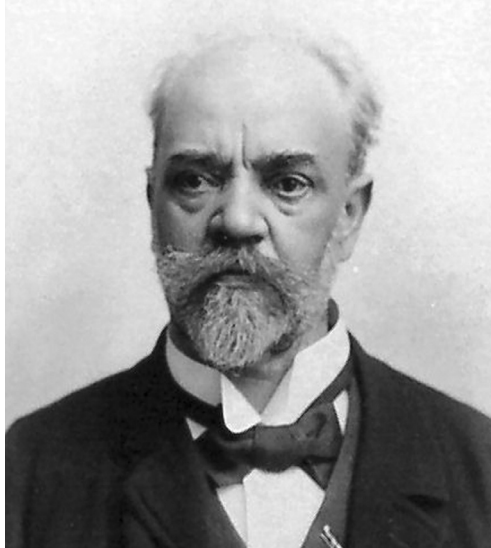
Larghetto

Scherzo

Finale: Theme and Variations

Dvorak was one of several composers from the Romantic era who let his cultural roots shine through his music. Although the structure of his music follows generally along classical lines, his rhythms and melodies seem to embody the folk traditions of his native Czechoslovakia and surrounding regions. Dvorak's melodies were not based on existing folk songs but they clearly belonged to the same family. Dvorak also introduced some local dances with characteristic rhythms or forms to his music, such as Polkas, the Furiant and the Ukranian Dumka.

The Terzetto opens with a lyrical movement of quiet melancholy that Dvořák labeled "Introduction," and which leads through a series of harmonic peregrinations directly (without a pause) to the Larghetto, a warmly emotional instrumental song which becomes more rhythmically animated in its middle regions. The Scherzo



proper makes use of the vivacious Bohemian dance mannerisms that Dvořák favored in many of the works of his maturity, while the movement's central trio is in the gentler style of the waltz-like Ländler. The Finale is a set of variations on a harmonically mischievous theme that courses through sections in both slow and fast tempos before ending with a lively dash to the close.

Sources: <http://www.mfiles.co.uk>; www.chambermusicsociety.org

QUARTET IN F MAJOR, OP. 96 "AMERICAN"

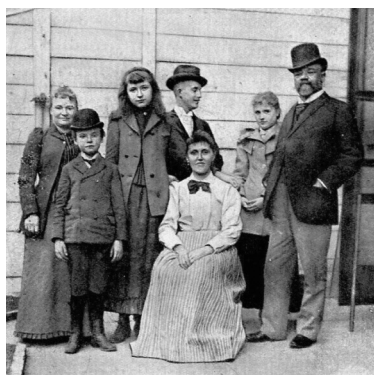
Allegro ma non troppo

Lento

Molto Vivace

Finale: Theme and Variations

During the period 1892-95, Dvorak went to America with his family to assume the director post in the National Conservatory of Music in New York and hopefully replenish his finances. Alas, but that is another story for another note. In America, Dvorak continued his interest in folk music, learning about Black American and Native American music traditions. In the winter and spring of 1893, while in New York, he wrote his most popular work, his ninth symphony "From the New World". Following an invitation from his family, he spent the summer of 1893 in the Czech-speaking community of Spillville, Iowa, where he composed the "American" String Quartet.



The opening theme of the first movement is purely pentatonic (five note scale), played by the viola, with a rippling F major chord in the accompanying instruments. This same F major chord continues without harmonic change throughout the first 12 measures of the piece. The second theme, in A major, is ornamented with elements reminiscent of Gypsy or Czech music. The theme of the second movement (Lento) is the one that interpreters have most tried to associate with a Negro spiritual or with an American Indian tune. The simple melody, with the pulsing accompaniment in second violin and viola, does indeed recall spirituals or Indian ritual music.

The third movement is a variant of the traditional scherzo. The one confirmed American musical reference in the quartet is to the song of the scarlet tanager, an American songbird. Dvorák was annoyed by this bird's insistent chattering during his leisurely woodland walks in Spillville, and he transcribed its song in his notebook. The song appears as a high, interrupting strain in the first violin part in the third movement. The Finale is in traditional rondo form (initial statement and subsequent restatement of a particular melody or section, the various statements of which are separated by contrasting material).

Sources: wikipedia; Britannica.com

CONCERTS AT THE POINT 2016-2017 SUPPORTERS

thank you!

Concerts at the Point is celebrating its 20th anniversary with the 2016-2017 Season. For a small, volunteer-run, nonprofit, classical music presenter to grow and thrive is remarkable. For this we must thank Roz Wadsworth for launching the series and all the musicians, audience members, volunteers, donors and business supporters who made it possible to reach this milestone, of producing 20 years of world-class musicians in concert at affordable prices.

These donations and support also help finance participation by about 1,500 students in grades 2-5 from Tiverton, Fall River and Westport public schools in the New Bedford Symphony Orchestra's innovative and highly effective "Learning in Concert" educational outreach program. (See www.concertsatthepoint.org for video about this program.)

The current annual operating budget is about \$48,000. About half 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 that helps keep ticket prices at levels affordable to the wider community. Much of the work to produce this series is done by volunteers, which helps keep production costs low.

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www.carpentermuseum.org/Arts.htm
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www.nbsymphony.org/southcoast-chamber-music-series
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Concerts at the Point

20TH ANNIVERSARY SEASON 2016-2017

MUIR STRING QUARTET

SEPTEMBER 18, 2016

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OCTOBER 16, 2016

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