

Concerts at the Point

21ST SEASON 2017-2018



BRENDA WRIGLEY SCOTT SNOWY OWL WWW.WRIGLEYDESIGN.COM

presents ...

THE NEAVE TRIO

FEBRUARY 25, 2018, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

THE IMAGE ON THE COVER IS BY BRENDA WRIGLEY SCOTT. MS. WRIGLEY HAS WORKED IN THE FIELD OF DECORATIVE ARTS FOR OVER 30 YEARS—pottery, custom interior tile, painting, constructed hand-painted screens and murals. She also paints on canvas, board and paper. Her primary subject matter is animals—companion and farm, and most recently beach and marsh birds. Paintings on paper start as pages of a sketch book, quick drawings done in the field and embellished in the studio. Her studio is at 3689 Main Road, Tiverton Four Corners, RI. www.wrigleydesign.com

We chose this painting because the Snowy Owl—a creature who travels widely, but comes back home again each year—is much like the composers in this concert. Arthur Foote was the first important American composer to be trained in America. He was influenced by the European romantics but then caught the wave of the emerging American art scene. Claude Debussy was ever-so traditionally French in his sensibilities and intensions, but he traveled widely in the music world, and sought to develop composition methods to bring more sensuous sounds that were unabashedly French. Astor Piazzolla was an Argentinian who was brought as a child to the US and exposed to the emerging jazz scene while also studying classical composition. He returned later to Argentina to develop a new tango medium with the tools of classical composition.

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LAST CONCERT OF THE 21ST SEASON 2017-2018

APRIL 22, 2018

THE JASPER STRING QUARTET

BEETHOVEN QUARTET IN G MAJOR, OP. 18, NO. 2

SHOSTAKOVICH QUARTET NO. 9

MENDELSSOHN QUARTET IN E MINOR, OP. 44, NO. 2

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Concerts at the Point

SUNDAY, FEBRUARY 25, 2018

THE NEAVE TRIO

Anna Marie Williams, violin

Mikhail Veselov, cello

Eri Nakamura, piano

...

PIANO TRIO NO. 2 IN B FLAT MAJOR, OP. 65

FOOTE

Allegro giocoso

Tranquillo

Allegro molto

PIANO TRIO IN G MAJOR

DEBUSSY

Andantino con moto allegro

Scherzo: Moderato con allegro

Andante espressivo

Finale: Appassionato

INTERMISSION ...

CUATRO ESTACIONES PORTEÑAS (FOUR SEASONS OF BUENOS AIRES)

PIAZZOLLA

Primavera (spring)

Verano (summer)

Otoño (fall)

Invierno (winter)



THE PERFORMERS

THE NEAVE TRIO

Since forming in 2010, The Neave Trio has earned enormous praise for its engaging, cutting-edge performances. WQXR explains— “‘Neave’ is actually a Gaelic name meaning ‘bright’ and ‘radiant’, both of which certainly apply to this trio’s music making.” The *Boston Musical Intelligencer* included Neave in its “Best of 2014” and “Best of 2016” round-ups. Currently Neave serves as Faculty Ensemble-in-Residence at Longy School of Music of Bard College, Boston.

Most recently, Neave appeared at the Carnegie/Weill Recital Hall, 92nd Street Y, the Rockport Chamber Music Festival, Music a Kohl Mansion, Kalliroscope Gallery Chamber Music Series, UCLA Chamber Music at the Clark and the Chamber Music Society of Utica. Neave also strives to champion new works by living composers and reach wider audiences through innovative concert presentations, regularly collaborating with artists of all mediums.

Recordings include its 2016 debut album, “American Moments” on Chandos Records, featuring works by Korngold, Foote, and Bernstein and an upcoming 2018 release on Azica Records with all new arrangements of Piazzolla’s works for piano trio and voice by Argentinian arranger, Leonardo Suarez PazIn. Neave will also release an all-French album on Chandos Records in 2018, featuring music of Debussy, Fauré, and Roussel.

ANNA MARIE WILLIAMS, VIOLIN

A passionate soloist and chamber musician, Ms. Williams' performances have been described by the classical music press as "enthusiastic and artful" as well as displaying "energy and elegance" (*The Boston Musical Intelligencer*).

"She sent a tingling sensation up my spine" (*Fanfare Magazine*). Recent solo engagements include appearances at New England Conservatory's Jordan Hall, The Isabella Stewart Gardner Museum, The Boston Opera House, New York City's WMP Hall, "Laguna Beach Live!," Black Heath Halls (UK) and Samoilov Museum (Russia) and with the New England String Ensemble. Ms. Williams premiered and recorded solo works written expressly for her, including "She Moves With The Music: A Violin Concerto" by Panamanian composer Jorge Bennett, as well as "Fields of Gold for Violin and Piano" by American composer Lisa Heffter.

Ms. Williams received her Bachelors in Music from the Manhattan School of Music in 2008 and graduated with a Masters of Music from the Longy School of Music.



MIKHAIL VESELOV, CELLO

Described by *Fanfare Magazine* as “simply extraordinary,” cellist Mikhail Veselov has earned recognition as a soloist, chamber musician and teacher. Hailing from St. Petersburg, Russia, Veselov is the First Prize Winner of the Citta di Barletta International competition in Bari, Italy. As a soloist, Mr. Veselov has performed with the Brown University, Vasilievsky Ostrov, Cantus Firmus, Rhode Island Youth Philharmonic and California Chamber Orchestras, among others.

Mr. Veselov received his Bachelors of Music Diploma at the Moscow State Chopin Academy. With the distinction of a Presidential Ambassador scholarship, Mikhail holds a Masters of Music and Graduate Performance Degrees from the Longy School of Music.

ERI NAKAMURA, PIANO

A native of Japan, Ms. Nakamura is a prizewinner of many competitions, including the 2007 Cleveland Institute of Music Concerto Competition and is the recipient of other awards and scholarships, including the Helen Curtis Webster Award. Recent recitals include performances at Carnegie Hall, San Jose Center for the Performing Arts, Kennedy Center’s Millennium Stage, D.O.O.R Hall and Aster Plaza in Hiroshima, Japan, and the Aosta Classica Concert Series in Aosta, Italy. She has also appeared as a soloist at Severance Hall with the Cleveland Institute of Music Orchestra and at the Riverwalk Center with the National Repertory Orchestra in Breckenridge, Colorado.

Ms. Nakamura was an Artist Diploma candidate both in solo and collaborative piano at the Cleveland Institute of Music. She received her Artist Diploma and a Master of Music from Yale University and her Bachelor of Music at the San Francisco Conservatory of Music.

PROGRAM NOTES

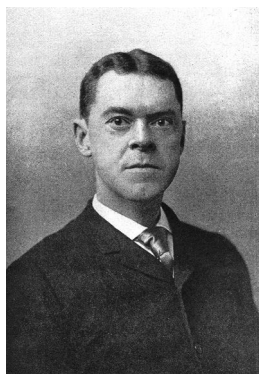
ARTHUR FOOTE (1853-1937)

PIANO TRIO NO. 2 IN B FLAT MAJOR, OP. 65

Allegro giocoso

Tranquillo

Allegro molto



Arthur Foote was the first important American composer trained entirely in America, though he acknowledged that he was primarily influenced by the leading Central European Romantic composers of the day, such as Mendelssohn, Schumann, Dvorak and Brahms. He was the equal of nearly any of his European contemporaries, but the fact that he was an American held back recognition at the time when American composers were not generally taken seriously.

Piano Trio No. 2 was composed in 1909. A great deal had happened musically since he had written his First Piano Trio in 1884. Romanticism and traditional tonality had moved well beyond Brahms. While clearly still in the Romantic camp, Foote shows that he moved with the times. His harmonic and melodic language had expanded and developed as did his command of instrumental color.

The work opens with a rhythmically propulsive idea in the piano, while first the violin and then the cello weave compact melodies. This is followed by the second subject, a stark passage in octaves appearing first in the piano. These ideas are systematically explored and the movement ends with a quiet seven-measure coda. The second movement begins with a subtle piano figuration, over which a rambling cello melody unfolds. Later, the violin enters with a new melody, hauntingly doubled two octaves above by the piano, creating a wonderful tone color. The third movement returns to the urgent expression of the opening. Broad melodies for the cello and then cello and violin are driven forward with staccato piano figures. This tumultuous climax gives way to a brief piano solo leading to the

recapitulation. The trio concludes with a grandiose return to the opening material of the first movement. *Sources: editionsilvertrust.com; naxos.com, Joshua Cheek*



CLAUDE DEBUSSY (1862-1918)

PIANO TRIO IN G MAJOR

Andantino con moto allegro

Scherzo: Moderato con allegro

Andante espressivo

Finale: Appassionato

Debussy's music is often associated with the "impressionist" movement in painting. "The primary aim of French music," Claude Debussy wrote in 1904, "is to give pleasure." Debussy, more than anything, was interested in the sensuous quality of music. Even as a student he let his concept of sound override many of the rules he was so assiduously taught by his teachers (much to their consternation). From this he developed a style that was wholly his own, but that also owed much to a wide variety of disparate influences. He was a passionate champion of a purely French style, and he proudly referred to himself as "Claude Debussy, musicien français."

Debussy composed this work when he was 18, during the summer of 1880, but it was never published and was assumed lost. The reconstruction of this piano trio is counted among the musicological triumphs of the 1980s. Though a certain amount of recomposition was necessary, most of the work was pieced together from a variety of authentic sources, including several partial manuscripts and a copy of the original cello part.

The first movement, instead of the usual sonata form (exposition, development and recapitulation) is more episodic and free-flowing. The Scherzo-Intermezzo which follows is very playful, with all three players tossing the sparkling melodic lines back and forth. The Andante espressivo third movement is very romantic and simply constructed with long, lyrical melodies and countermelodies. The Finale, marked Appassionato, has a fervent intensity throughout.

Sources: sacms.org; Jason Duckles

ASTOR PIAZZOLLA (1921-1992)

CUATRO ESTACIONES PORTEÑAS (THE FOUR SEASONS OF BUENOS AIRES)

Primavera (spring)

Verano (summer)

Otoño (fall)

Invierno (winter)

Ástor Piazzolla was the foremost composer and ambassador of tango music. Born in Argentina, Piazzolla lived in New York from 1924 until 1937, where he tuned into the vibrant jazz scene and bandleaders such as Duke Ellington and Cab Calloway. At age 12, he received his first bandoneon (a type of button accordion that is the principal voice of tango), and began playing music from the classical repertoire.

Returning to Argentina, Piazzolla joined a popular tango orchestra, and established himself as a talented bandoneon player and arranger, at the same time continuing to study classical music with the composer Alberto Ginastera and others, including Nadia Boulanger



in Paris. In the late 1950s, Piazzolla laid the groundwork for what became known as tango nuevo—new tango. In the ensuing years his music increasingly used dissonance, metrical shifts, counterpoint, and other techniques inspired by modern classical composition and jazz orchestras.

The movements were not originally conceived as a suite, but composed over the period 1965 to 1970. They were originally scored for violin (viola), piano, electric guitar, double bass and bandoneón.

The piano trio version is by José Bragato (1915-2017), an Italian-born Argentinian, classically trained cellist, composer, conductor, arranger and archivist. He performed for many years in a number of Piazzolla's ensembles. Bragato's percussive additions are especially magical and intoxicating. Between the usual tonal aspects are moments of percussive sounds from the strings—hitting strings with the wood of the bow and playing on the wrong side of the bridge (in imitation of the gourd-like instrument the “guiro”).

Sources: Andrea Lamoreaux; classicalconnect.com, courtesy of Classical Music Foundation; willmingtonsymphony.com

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