

Concerts at the Point

21ST SEASON 2017-2018



DENISE ZOMPA AT THE BEACH WWW.DENISEZOMPA.COM

presents ...

THE WALDEN CHAMBER PLAYERS

NOVEMBER 12, 2017, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

DENISE ZOMPA PAINTS COLORFUL, CONTEMPORARY LANDSCAPES.

The focus is on color, texture, and juicy paint. Her paintings of marshes, fields, and harbors are serene uninhabited landscapes that invite the viewer to enjoy their tranquility.

Denise holds a BA in Art and Elementary Education and a MA in Education; she has continued her study of art at Rhode Island School of Design and the Newport Art Museum. She is a retired art educator and has taught at Roger Williams University, Bristol, RI and the Coleman School at Newport Art Museum in Newport, RI. Her studio is located in the historic Four Corners area of Tiverton, RI, at 31 East Road.

We chose this painting, because it is a virtuoso use of the tools of color and texture, contrast and light—much like what was applied by today's composers. Both Ms. Zompa and the composers are able to bring us into a specific place, that is both available to all of us and yet is capable of provoking our own private thoughts and memories. While these works derive from their makers' own experiences and emotions, they were made to be shared with an audience. Their will to create and share is powerful and is a gift to us all.

...

WWW.CONCERTSATTHEPOINT.ORG

EMAIL: POINTCONCERTS@GMAIL.COM

PO Box 3, WESTPORT POINT, MA 02791

508-636-0698

Concerts at the Point

SUNDAY, NOVEMBER 12, 2017

THE WALDEN CHAMBER PLAYERS

Clark Matthews, french horn

Tatiana Dimitriades, violin

Christof Huebner, viola

Ashima Scripp, cello

Johnathan Bass, piano

...

QUARTET IN E FLAT MAJOR, K493

MOZART

Allegro

Larghetto

Allegretto

ADAGIO AND ALLEGRO FOR HORN AND PIANO, OP.70

SCHUMANN

INTERMISSION ...

TRIO FOR HORN, VIOLIN AND PIANO IN E FLAT MAJOR, OP.40

BRAHMS

Andante

Scherzo - Allegro

Adagio mesto

Allegro con brio

THE PERFORMERS

THE WALDEN CHAMBER PLAYERS



Now in its 21st season, the Walden Chamber Players is comprised of twelve dynamic artists in various combinations of string, piano and wind ensembles. The wide variety of instrumental groupings possible with this ensemble and their guests allows for great versatility and eclectic programming. Five of their musicians will present today's program.

CLARK MATTHEWS, FRENCH HORN

Matthews began his professional studies at the North Carolina School of the Arts, continuing at the Curtis Institute of Music. He enjoys a varied career of performing chamber, orchestral, and solo horn music. He is also a member of the Colorado Symphony Orchestra. He has performed in many of America's renowned venues including, Carnegie Hall, Verizon Center for the Performing Arts in Philadelphia, the Philadelphia Art Museum, Denver's Boettcher Concert hall. A firm believer in music education, he performed with Colorado Symphony's "Up Close and Musical" program for elementary schools in the Denver Metro area.



TATIANA DIMITRIADES, VIOLIN

Ms. Dimitriades was born and raised in New York and attended the Pre-college Division of the Julliard School. She earned her Bachelor's and Master's degrees in music and an Artist Diploma from the Indiana School of Music, where she was awarded the Professor's Certificate in recognition of outstanding musical performance. A recipient of the Lili Boulanger Memorial Award, Ms. Dimitriades has also won the Guido Chigi Saracini Prize presented by the Academia Musicale Chigiana of Siena, Italy, on the occasion of the Paganini Centenary, and the Mischa Pelz Prize of the National Young Musicians Foundations Debut Competition in Los Angeles. Ms. Dimitriades joined the Boston Symphony Orchestra at the beginning of the 1987-88 season. An active chamber musician, she is a member of the Boston Artists' Ensemble, and the Boston Conservatory Chamber Ensemble. She now teaches at the Boston Conservatory of Music, and is a founding member of the Walden Chamber Players.



CHRISTOF HUEBNER, VIOLA

Mr. Huebner is a founding member of the Walden Chamber Players and now is its Artistic Director Emeritus; he is also a member of the Orpheus Chamber Orchestra and the Handel and Haydn Society Orchestra. He was born in Vienna, where he attended the Vienna Conservatory and subsequently the Wiener Musikhochschule. Continuing his studies with Michael Tree at the Saint Louis Conservatory as a Fulbright Scholar, he received his artist diploma. Before coming to the US, he played with the Vienna Philharmonic Orchestra, the Vienna State Opera Orchestra, and the Vienna Chamber Orchestra. He is a frequent performer at music festivals such as Marlboro Festival, Seattle Chamber Music Festival, Rockport Chamber Music Festival, Salzburg Festival, Wiener Festwochen and he is on the faculty of the Foulger International Music Festival. He has appeared as a guest artist with the American String Quartet and the New World String Quartet and frequently tours with Musicians from Marlboro.

ASHIMA SCRIPP, CELLO

Ms. Scripp joined the Walden Chamber Players in 2004 and became the ensemble's Artistic Director in 2012. She is a sought-after chamber music musician, and has been central to the creation of many of the ensemble's successful chamber music residency programs. Ms. Scripp has toured extensively throughout the United States and abroad as a soloist and chamber musician. She has been invited to perform live on Los Angeles' KMozart, Boston's WGBH, Chicago's WFMT and Texas Public Radio and given recitals at the Phillips Collection in Washington, DC, the Fazioli Salon Series in Chicago and at Highfield Hall. Ms.



Scripp has served on the cello and chamber music faculty of the Longy School of Music, Concord Academy, Killington Music Festival, Chamber Music Conference, Composer's Forum of the East, and the International Summer Music Academy in Regensburg, Germany. Ms. Scripp has been the recipient of numerous awards and scholarships including a Presidential Scholarship. She received her Bachelor of Music degree from the Manhattan School of Music and her Master of Music degree from Northwestern University.

JOHNATHAN BASS, PIANO

Jonathan Bass is a founding member of the Walden Chamber Players and has been the Chair of the Piano Department at the Boston Conservatory since 2008, where he has been on the faculty since 1993. He appears frequently throughout the United States as soloist and chamber musician. Mr. Bass gave his New York debut at Carnegie Hall's Weill Hall as first-prize winner of the 1993 Joanna Hodges International Piano Competition. Collaborative highlights include guest appearances with the Boston Symphony Chamber Players at Ozawa Hall at Tanglewood and at Jordan Hall in Boston, recitals with violinist Joseph Silverstein, and recitals with many past and present members of the Boston Symphony Orchestra. He holds bachelor's and master's degrees from the Juilliard School, and a doctor of music degree from the Indiana University School of Music, where he was a student of, and teaching assistant to, Menahem Pressler of the Beaux Arts Trio. He also studied at the Tchaikovsky Conservatory in Moscow.

PROGRAM NOTES

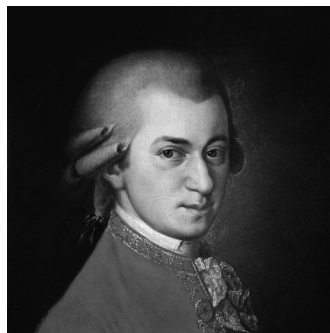
WOLFGANG AMADEUS MOZART (1756-1791)

QUARTET IN E FLAT MAJOR, K493

Allegro

Larghetto

Allegretto



The “pianoforte,” the world’s very first piano, was conceived and built by Cristofori around 1700. The first piano sonatas appear in print in 1732, the year of his death. But the practical, noteworthy arrival of the piano along with music written specifically for it does not really occur until the mid 1760’s. Ultimately, the great first watershed of mature piano music in history falls in the generous middle of the 1780’s including Haydn’s later sonatas and Mozart’s unparalleled piano concertos. Between 1785 and 1786 during this virtual dawn of pianism, Mozart wrote his two piano quartets for an ensemble essentially as new as the piano.

The quartets are superbly balanced chamber works with all the craft and intimacy that implies, but they are also magnificent showcases for piano, in essence, chamber concertos, a kinship emphasized by their three-movement designs. This, the second of Mozart’s two piano quartets, begins with a tutti statement like a miniature orchestra, then the texture separates into a pair of self-sufficient sub-ensembles: piano and string trio. Much of the music throughout the quartet features an echoing, call and response partitioning along these lines with the cool, sparkling and precise opacity of the piano juxtaposed with the rasping warmth of the vibrato-infused strings. Noteworthy throughout is the comparative delicacy of the piano part with a strong emphasis on single note melody lines in the treble and a subdued, left hand bass. The finale is a moderately paced rondo demonstrating the greatest fluidity of Mozart’s textures especially as, isolated from piano, the string trio enjoys the greatest liberties to pursue its own inner marvels of chamber texture.

Sources: earsense.org, Kai Christiansen



ROBERT SCHUMANN (1810-1856)

ADAGIO AND ALLEGRO FOR HORN AND PIANO, OP.70

1849 was Schumann's most productive year in terms of number of compositions, but it was also extremely rich in terms of the variety of works, which included choral pieces, songs, piano pieces, works for soloist(s) and orchestra, and several chamber pieces for solo instrument and piano. In a few of these works he made use of the relatively new valve horn, which had begun to show up in orchestras in the 1830s. One of Schumann's goals at the time was to create significant music that amateurs could use to further their skills on their instruments with what was called Hausmusik: meaningful, artistic music that they could play in private, at home. The Adagio and Allegro for horn and piano, Op. 70, is one of these works, but it actually takes an extremely skilled amateur to meet the technical demands of the piece.

The Adagio is a tender colloquy for the two instruments that exploits both the heights and the depths of the new valve-horn's ability to play precise half-step notes. It has the demeanor of Schumann's wistful songs, requiring stamina to sustain the lyrical phrases. Schumann gives free rein to the horn's agility in the Allegro, whose rollicking spirits are stilled in a central episode in B major that recalls the yearning melody of the Adagio. The Allegro's rondo-form consists of a bright, vigorous main section, which utilizes the full range of horn in rapid fire figures, alternating with more poetic episodes that share melodic and rhythmic motives with the Adagio. Schumann also published alternate versions of the piece with a violin or cello taking the solo part. *Sources: Patsy Morita, allmusic.com; www.Hypericon-records.co/uk*

JOHANNES BRAHMS (1833-1897)

HORN TRIO IN E FLAT MAJOR, OP.40

Scherzo

Allegro

Adagio mesto

Allegro con brio



Written when Brahms was 32 years old, the Op. 40 Trio is both polished and filled with the vigor of early adulthood. Associated with his stay in Baden-Baden during the summer of 1865, the very landscape seems to have inspired Brahms' musical urges, for he pointed out a spot in the wooded heights to a friend and said "I was walking along one morning, and as I came to this spot the sun shone out and with it this theme." The combination of violin, horn and piano was unusual in Brahms' day and it has been said that the choice of instruments was made because these were the three instruments Brahms could play.

The first movement begins with the theme which visited Brahms in the Baden-Baden woods. The overall effect is one of lyric geniality and warmth. The second movement includes many instances of imposing a duple rhythm over a 3/4 measure. The trio section in the dark key of A flat minor includes a melodic phrase similar to the posthorn call found in Mahler's Symphony No. 3. The third movement was a musical response to the death of his mother, and the impression created is of articulating a profound secret until the tension can no longer be contained. Near the end of the movement Brahms looks into what was at the time the musical unknown, mysteriously predicting the principal, rollicking theme of the final movement in a soft *verklärung* of a chorale for violin and horn. The last movement should be played, as Clara Schumann commented about a contemporary performance, "as if shot out of a pistol."

Source: Southwest Chamber Music.org - Jeff von der Schmidt

AUDIENCE SURVEY

Please answer questions and return form at ticket table as you leave.

1. What types of music would you like to be included in a two-hour concert?

- | | |
|--|--|
| <input type="checkbox"/> Early Music | <input type="checkbox"/> Pre-20th century compositions |
| <input type="checkbox"/> 20-21st century | <input type="checkbox"/> Opera/Vocal |
| <input type="checkbox"/> Jazz or Latin | <input type="checkbox"/> Mix of different types of music |

2. What types of instrumental ensembles would you like us to program?

- | | | |
|---|--------------------------------------|--|
| <input type="checkbox"/> String Quartet | <input type="checkbox"/> String Trio | <input type="checkbox"/> Jazz Ensemble |
| <input type="checkbox"/> Piano Quartet | <input type="checkbox"/> Piano Trio | <input type="checkbox"/> Solo Piano |
| <input type="checkbox"/> Duet, or pianist accompanying solo performer | | |
| <input type="checkbox"/> Ensembles adding a different, additional instrument/voice or two | | |

3. What were your favorite two previous concerts and why?

4. Suggestions for future programming

5. How many concerts are you likely to attend each season? _____

6. Would you be likely to attend a concert in:

- | | | | |
|------------|--|-----------------|--|
| September? | <input type="checkbox"/> yes <input type="checkbox"/> no | early December? | <input type="checkbox"/> yes <input type="checkbox"/> no |
| January? | <input type="checkbox"/> yes <input type="checkbox"/> no | May? | <input type="checkbox"/> yes <input type="checkbox"/> no |

7. Would you be interested in buying season tickets at a reduced price?

- ☐ yes ☐ no

over 

6. Any suggestions, advice? For example, how to reach new audience members, how to be more effective in fundraising, how to improve website, program notes, or concert logistics, etc.

6. How did you learn about today's concert?

☐ C@P website ☐ C@P mailed brochure ☐ C@P email

☐ C@P poster ☐ At a previous concert ☐ Friend

☐ Newspaper (which one?) _____

☐ Other (please specify) _____

6. If you are not on C@P's mailing or email list, would you like to join?

Be assured that we do not share our lists with any other organizations.

☐ Yes ☐ No

If yes, please provide name and mailing or email address:

Please hand in this completed questionnaire at the end of the concert or take it home and mail it back to Concerts at the Point, PO Box 3, Westport Point, MA 02791.

Thank you for sharing your views and suggestions.