

Concerts at the Point

19TH SEASON 2015-2016



presents ...

ANDRIUS ZLABYS & FRIENDS

OCTOBER 18, 2015, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

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Concerts at the Point

SUNDAY, OCTOBER 18, 2015

ANDRIUS ZLABYS & FRIENDS

Yaira Matyakubova, violin

Johnny Gandelsman, violin

Sebastian Ruth, viola

Alex Greenbaum, cello

Andrius Zlabys, piano

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PIANO CONCERTO NO. 4 IN A MAJOR, BWV 1055

BACH

Allegro

Larghetto

Allegro ma non tanto

SONATA OP. 110 IN A FLAT MAJOR FOR PIANO

BEETHOVEN

Moderato cantabile molto espressivo

Scherzo: Allegro molto

Adagio ma non troppo

Fuga: Allegro ma non troppo

INTERMISSION ...

THEME AND VARIATIONS FOR VIOLIN AND PIANO

MESSAIEN

Theme - modere

Modere

Un peu moins modere

Modere, avec éclat

Vif et passionne

Tres lent

PIANO QUINTET NO. 1, OP. 89 IN D MINOR

FAURE

Molto moderato

Adagio

Allegretto moderato

THE PERFORMERS



ANDRIUS ŽLABYS, PIANO

Grammy-nominated pianist Andrius Žlabys returns for his third visit to Concerts at the Point. He has received international acclaim for his appearances with many of the world's leading orchestras, including The New York Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, Rotterdam Symphony, and Philharmonic Orchestra of Buenos Aires. He is a featured soloist in "Between two Waves" by Victor Kissine for piano and string orchestra released on ECM in 2013 in collaboration with Gidon Kremer and Kremerata Baltica. In 2012 Andrius Žlabys made his concerto debut at the Salzburg Festival performing Mozart's Concerto K.467 with the Gustav Mahler Youth Orchestra conducted by Mirga Grazinyte-Tyla. Andrius Žlabys was born in Lithuania and trained at the Curtis Institute of Music.

YAIRA MATYAKUBOVA, VIOLIN

Yaira Matyakubova is a tenured member of the Hartford Symphony Orchestra, and member of the Haven String Quartet. That quartet produces Music Haven, the growing Whalley Avenue nonprofit that's trying to change the world through a string quartet and music education, an organizations that mixes Yale connections with social action. And good music. She received her Bachelor's degree from The Harid Conservatory and her Master's degree from Rice University in Houston, where she was honored with a President's Award. Ms. Matyakubova further pursued her musical studies at Yale University.



JOHNNY GANDELSMAN, VIOLIN

Gandelsman's musical voice reflects the artistic collaborations he has been a part of since moving to the United States from Russia in 1995. Through his work with such artists as Yo-Yo Ma, Bono, Osvaldo Golijov, David Byrne, Bela Fleck, Kayhan Kalhor, Suzanne Vega, James Levine, Mark Morris, Alim Qasimov and Fargana Qasimova, Nigel Kennedy and Martin Hayes, Gandelsman has been able to integrate a wide range of creative sensibilities into his own point of view. Combining his Classical training with a desire to reach beyond the boundaries of the concert hall, and a voracious interest in the music of our times, Johnny developed a unique style amongst today's violinists, one that according to the Boston Globe, possesses "a balletic lightness of touch and a sense of whimsy and imagination." He is a member of the Brooklyn Rider String Quartet and is a member of the Silk Road Ensemble since 2002.

SEBASTIAN RUTH, VIOLA

Sebastian Ruth is a professional musician and educator committed to exploring connections between the arts and social change. Mr. Ruth graduated from Brown University in 1997. Mr. Ruth is the Founder and Artistic Director of Community MusicWorks, a nationally-recognized organization that connects professional musicians with urban youth and families in Providence, Rhode Island. As a member of the Providence String Quartet, the organization's resident ensemble, Sebastian has performed in recent seasons in Providence, Boston, Los Angeles, Banff, and New York, and with members of the Borromeo, Muir, Miro, Orion, and Turtle Island String Quartets, with pianist Jonathan Biss, and violist Kim Kashkashian.

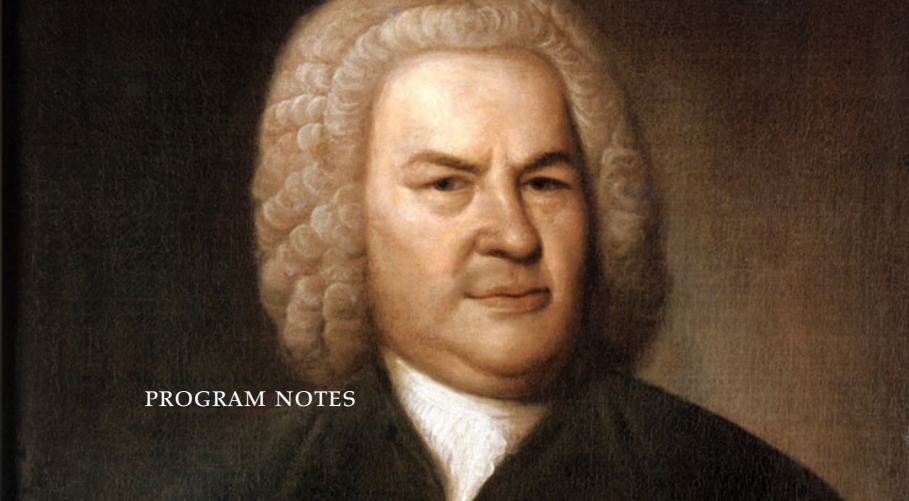


ALEX GREENBAUM, CELLO

Born in New York, cellist Alex Greenbaum enjoys a diverse and adventurous musical life. As a long-time member of The Knights, he has performed and recorded throughout the U.S. and Europe and collaborated with luminaries such as Yo-Yo Ma, Dawn Upshaw, Vera Beths and Christina Courtin. Highlights of recent seasons include festival visits to Caramoor, Dresden, Ojai, Ravinia, Tanglewood, and this year to Salzburg and Vienna.

An avid chamber musician and advocate for the music of our time, Alex's affiliations include San Diego New Music and the Tarab Cello Ensemble, and he often appears on San Diego's Art of Élan series. Equally at home in the early music world, he is a founding member of the San Diego Baroque Soloists and has appeared with Bach Collegium San Diego. He has performed often with the FLUX Quartet, and was a member of the Orquesta Sinfonica Sinaloa de las Artes in Sinaloa, Mexico.

His varied interests have led to collaborations with dance companies, recordings for film, television and commercials, and performances throughout Mexico. He holds degrees from the Eastman School of Music, Queens College and Juilliard Pre-College. Alex plays a cello crafted by Michele Ashley in 2006.



PROGRAM NOTES

JOHANN SEBASTIAN BACH (1685-1750)

BACH PIANO CONCERTO NO. 4 IN A MAJOR, BWV 1055

Allegro

Larghetto

Allegro ma non tanto

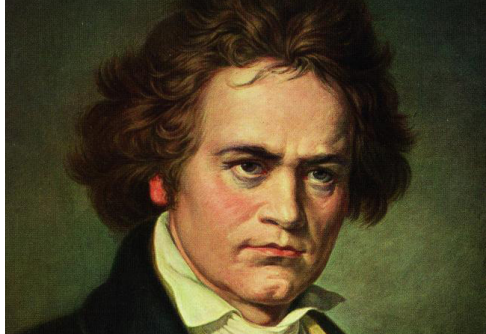
As far as we know, J. S. Bach was the first composer to write concertos for a keyboard instrument. Before him, many concertos were written for strings or winds, but the harpsichord had been relegated to the role of Cinderella: always present, its role was merely to provide harmonic support as a member of the *continuo* group.

All that changed in the 1730s, when Bach took over the direction of the Leipzig Collegium Musicum, a concert series started many years earlier by his colleague Georg Philipp Telemann. At these concerts, which took place at Zimmermann's coffee house in Leipzig, Bach performed as keyboard soloist and also wished to feature his two grown sons, Wilhelm Friedemann and Carl Philipp Emanuel, both accomplished harpsichordists.

The solo concertos are all arrangements of works originally written for other instruments, although the originals are known for only three out of seven—the early versions of the other concertos are lost. A thorough examination of the Concerto in A major (BWV 1055) led scholars to the assumption that this work was originally a concerto for the oboe d'amore, the lower-pitched cousin of the oboe.

It is a relatively brief and compact work. The first movement is based on a single rhythmic motive that is heard almost without interruption. The second movement is a lavishly ornamented aria, in siciliano rhythm, a slow 6/8 or 12/8 time with lilting rhythms, making it somewhat resemble a slow jig or tarantella, and is usually in a minor key. It is often characterized by dotted rhythms. This is played over a chromatically descending bass line that served as the basis of countless sets of variations during the Baroque era.

The third movement surprises us with a cascade of thirty-second notes in the solo keyboard while the accompaniment maintains a steady dance rhythm. The thirty-seconds later alternate with slightly slower sixteenth-triplets; thus, the music moves back and forth between two different speeds, constantly challenging the performer and delighting the listener. *Source: program notes St. Martin in the Fields*



LUDWIG VAN BEETHOVEN (1770-1827)

SONATA OP. 110 IN A FLAT MAJOR FOR PIANO

Moderato cantabile molto espressivo

Scherzo: Allegro molto

Adagio ma non troppo (no pause before continuing with the Fuga)

Fuga: Allegro ma non troppo

At the time Beethoven was writing this sonata, he was suffering the first bouts of the illness that would take his life six years later. The serene, rather valedictory mood of the first movement may reflect his sense of mortality, of an impending doom. The second subject is lively, but in all its elements seems to be on the descent, expressing, perhaps the end of a journey. The development introduces some tension and subtly disrupts the serenity, without, however, essentially altering the general mood of tranquility.

The second movement is short and jovial. Or is it? It certainly starts off with a happy demeanor, but that temperament is periodically interrupted by a ponderous *ritardando* (with a gradual slackening in tempo), which finally overtakes the direction and character of the piece.

The third movement is somber, bordering on the funereal. The finale Fuga begins without pause after the Adagio. Its theme, almost Bach-like in its contentedness and fugal character, sounds serene, expressing, perhaps, the composer's acceptance of his fate. Suddenly the piano unleashes ten fateful chords in a slow crescendo. The main theme then reappears and struggles for a time with the dominant mood of darkness. Eventually it gains strength, transforming the movement into a radiant utterance.

Source: AllMusic Guide, Robert Cummings



OLIVIER MESSIAEN (1908-1992)

THEME AND VARIATIONS FOR VIOLIN AND PIANO

Theme - modere

Modere

Un peu moins modere

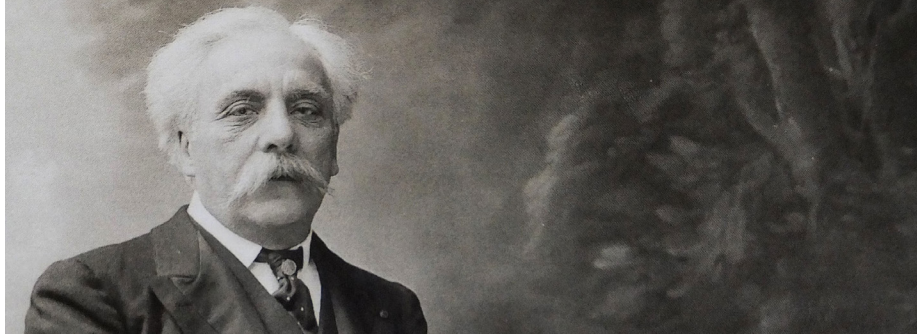
Modere, avec éclat

Vif et passionné

Tres lent

Olivier Messiaen, 20th-century French composer, was well known for his originality. Rhythmic and colorful elements in his musical language are complex, carefully arranged. He came from a distinguished line of Franco-Belgian composer-organists, including Saint-Saëns and César Franck. His dominant inspiration was Catholicism, however; Messiaen is quoted as saying that to be a musician is to be a “Believer, dazzled by the infinity of God.” As an organist, immediately upon completing his formal musical education, Messiaen became principal organist at La Trinité in Paris, a position he held for forty years.

Thème et Variations is a 15-minute work. Composed in 1932 as a wedding gift for his new wife violinist Claire Delbos, it is a set of five variations on a theme. The theme is only 28 bars of a simple construction, comprised of three materials. Though short, the shape of the theme is very clear, with the most outward expressiveness heard in the middle material. The end of the theme as well as all the variations are inconclusive. They either segue into the next variation or leave the sense of an unanswered question. The piano part is in perpetual motion, and the violin part reintroduces the theme in snippets. *Source: Office GOTO Co. Ltd.*



GABRIEL FAURÉ (1845-1924)

PIANO QUINTET NO. 1, OP. 89 IN D MINOR

Molto moderato

Adagio

Allegretto moderato

Fauré's music has been described as linking the end of Romanticism with the modernism of the second quarter of the 20th century. When he was born, Chopin was still composing, and by the time of Fauré's death, jazz and the atonal music of the Second Viennese School were being heard. During the last twenty years of his life, he suffered from increasing deafness. In contrast with the charm of his earlier music, his works from this period are sometimes elusive and withdrawn in character, and at other times turbulent and impassioned.

Fauré's Piano Quintets are very different from his more popular Piano Quartets, which were written much earlier and storm the heights and depths of High Romanticism. The Quintets are sublime, but elusive. They are warm and comfy, like climbing into an armchair in front of a fireplace. The emotions are reticent, all is calm, you sense the soft smile of a wise old man. Sometimes it is a sad smile, a sorrow, a regret.

The Piano Quintet No. 1 in D Minor opens onto a pristine dream world still innocent of Debussy's autoeroticism, but suffused with the throbbing pathos of Brahms. Fauré's score shimmers with the same dappled sunlight that is reflected through the trees onto women's dresses in Renoir's *Le moulin de la Galette*. It's an effect that has to be seen in the painting and heard in the music to be fully appreciated.

continued

Unusually the piano part sings with the string parts. This is no concerto for piano and reduced orchestra. Here, the performers work together to create a perfect, seamless blend. Sometimes the piano part is purposefully sparse, economical—its utterances calculated with precise craft. All this results in ethereal sonorities, which will deliver great pleasure once you stop looking for contrast between movements.

Source: Music-web-international, Oleg Ledeniov; arkivmusic.com

CONCERTS AT THE POINT - 19TH SEASON 2015-2016

FALL 2015

AMERICAN STRING QUARTET	SEPTEMBER 20
ANDRIUS ZLABYS & FRIENDS	OCTOBER 18
HANDEL & HAYDN SOCIETY	NOVEMBER 22
FREDERICK MOYER & JAZZ ARTS TRIO	DECEMBER 20

SPRING 2016

ADASKIN TRIO & SALLY PINCUS	FEBRUARY 21 (SNOW DATE MAY 8)
DOVER STRING QUARTET	MARCH 13
EMIL ALTSCHULER & THOMAS PANDOFI	APRIL 24

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