



Concerts at the Point

26^H SEASON — 2022-2023

presents ...

JASPER STRING QUARTET

November 13, 2022, 3:00 pm

**Westport Point United Methodist Church
1912 Main Road, Westport Point, MA**

TERESA MOWERY

THE ARTIST FOR OUR CONCERT TODAY, TERESA MOWERY, received her BFA in metal smithing from Maine College of Art. Along with her solid design training, equally as important has been her work experience in the fields of education, management, and various trades. She has created jewelry for some of the finest designers along the East Coast, worked as an art instructor, managed the Museum School at the Fuller Museum in Brockton, MA., and created an art program for adults with developmental disabilities in Rhode Island.

Her current body of work reflects her fascination with both science and art. She is inspired by nature, in particular, repetitive patterns known as fractals and the play of the elements on weathering objects. Her artworks are created through the use of salts and acids to create patinas on copper.

She was formally trained as a jeweler, but her most interesting work has come from a collaboration with her husband, a commercial coppersmith. She currently resides in the seaside town of Tiverton, RI. where she finds great inspiration in the geometry of nature. Her artwork is part of many corporate and private collections throughout the United States. She also maintains a working studio in Fall River, MA.

Teresa Mowery
patinastudio.com

This program is supported in part by a grant from the Westport Cultural Council, a local agency supported by the Helen E. Ellis Charitable Trust and administered by Bank of America.

Concerts at the Point

SUNDAY, NOVEMBER 13, 2022

JASPER STRING QUARTET

J Freivogel and Karen Kim, violins

Andrew Gonzalez, viola

Rachel Henderson Freivogel, cello

STRING QUARTET, OP. 11 (1936)

BARBER

Molto allegro e appassionato

Molto adagio [attacca]

Molto allegro (come prima) – Presto

STRUM (2006, rev. 2012)

MONTGOMERY

INTERMISSION . . .

STRING QUARTET NO. 5

MENDELSSOHN

IN E-FLAT MAJOR, OP. 44, NO. 3 (1838)

Allegro vivace

Scherzo – Assai leggiero vivace

Adagio non troppo

Molto allegro con fuoco



Celebrating its sixteenth anniversary in 2022, the Jasper String Quartet is recognized as one of the leading American string quartets on the performance stage today.

A recipient of Chamber Music America's prestigious Cleveland Quartet Award, the quartet has been hailed as "sonically delightful and expressively compelling," (*The Strad*) and described by *Gramophone* as "flawless in ensemble and intonation, expressively assured and beautifully balanced." The *New York Times* named their album *Unbound* as one of the 25 Best Classical Recordings of 2017.

The Jasper String Quartet is the Professional Quartet-in-Residence at Temple University's Center for Gifted Young Musicians. In addition, the Quartet is the Founder and Artistic Director of Jasper Chamber Concerts. The Jasper Quartet is committed to celebrating the diverse array of compositional artists writing for the string quartet on every program.

In February 2021, the Quartet released its latest album, recorded with the Jupiter String Quartet, to great acclaim. It includes the music of Osvaldo Golijov, Felix Mendelssohn, and Dan Visconti. *The Whole Note* called the album a "simply thrilling performance — vibrant, pulsating and dynamic" and *Music City Review* said "the performances captured are artistically nuanced, executed with gorgeous technique and plenty of personality."

The Jasper Quartet is passionate about connecting with audiences beyond the concert hall and has performed hundreds of outreach programs in schools and community centers. Quartet members regularly serve as Featured Artists-in-Residence for Swarthmore College and teach on the faculty of the Saint Paul Chamber Music Institute.

J FREIVOGEL, VIOLIN

J Freivogel is the founding and current first violinist of the Jasper String Quartet. He is the winner of the prestigious CMA Cleveland Quartet Award and the Professional Residence at Temple University's Center for Gifted Young Musicians. An active chamber musician and teacher, J is also a core member of the East Coast Chamber Orchestra (ECCO). J attended Oberlin College and Conservatory for bachelor's degrees in Violin Performance and Politics. He received his master's degree in String Quartet Performance from Rice University's Shepherd School of Music and an Artist's Diploma at the Yale School of Music.

KAREN KIM, VIOLIN

Grammy Award-winning violinist Karen Kim is widely hailed for her sensitive musicianship and passionate commitment to contemporary music. Esteemed for her versatility across a broad spectrum of musical idioms and artistic disciplines, Ms. Kim has collaborated with artists ranging from Kim Kashkashian, Jörg Widmann, and Shai

Wosner to Questlove & The Roots and the James Sewell Ballet. Ms. Kim received bachelor's and master's degrees in Violin Performance, as well as a master's degree in Chamber Music from the New England Conservatory.

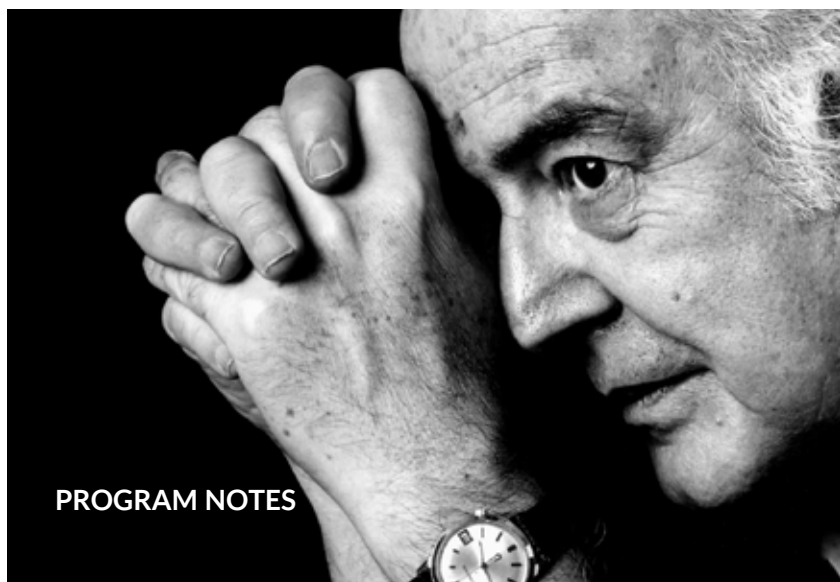
ANDREW GONZALEZ, VIOLA

Hailed by *Strad Magazine* for his "warm-hearted playing and mellow tone," Philadelphia-based violist Andrew Gonzalez is both a soloist and a chamber musician. An accomplished mentor, Andrew teaches music in the Heifetz Institute's Program for the Exceptionally Gifted. Also passionate about historical performance, Andrew frequently performs Baroque viola and the violoncello da spalla. A recent graduate of the Julliard School, Andrew earned both master's and bachelor's degrees under the direction of renowned violists and pedagogues Michael Tree, Heidi Castleman, Steve Tenenbom, and Hsin-Yun Huang. An avid orchestra player, Andrew frequently performs with the New York Philharmonic, New York City Ballet, Orchestra of Saint Lukes, Orpheus Chamber Orchestra, Philadelphia Chamber Orchestra, New York Classical Players, and Novus NY.

RACHEL HENDERSON FREIVOGEL, CELLO

A dedicated performer, teacher, and collaborator, Rachel Henderson Freivogel is the founding and current cellist of the Jasper String Quartet. Ms. Freivogel has received many honors, including the Cleveland Quartet Award, the Fischhoff Educator Award, and top prizes at the Fischhoff, Plowman, Yellow Springs and Coleman Chamber Music Competitions. A passionate educator, Ms. Freivogel is an Artist-in-Residence at Temple University's Center for Gifted Young Musicians and she maintains an active private studio in Philadelphia. She is on the summer faculties at St. Paul Chamber Music Institute, Credo, and Brevard Music Center. She also works with students at Swathmore College and has taught chamber music at Oberlin Conservatory. She earned degrees in Cello, Viola da Gamba, and Baroque Cello Performance from Oberlin Conservatory of Music, and degrees in String Quartet Performance from Rice University's Shepherd School of Music and Yale School of Music, where she worked with Norman Fischer and Clive Greensmith.





PROGRAM NOTES

SAMUEL BARBER (1910 - 1981)

STRING QUARTET, OP. 11

Molto allegro e appassionato

Molto adagio [attacca]

Molto allegro (come prima) – Presto

Samuel Osmond Barber II was one of the most honored and frequently performed American composers of the twentieth century. Born in 1910 in West Chester, Pennsylvania, to a comfortable, educated, and distinguished American family, he displayed great musical talent and ability early on. At the age of nine, he wrote to his mother, "I was meant to be a composer and will be I'm sure.... Don't ask me to try to forget this unpleasant thing and go play football -- Please." He began studies at the Curtis Institute of Music in Philadelphia at age fourteen, and ultimately spent ten years there developing his talents as a triple prodigy in composition, voice and piano. In 1928, he met fellow Curtis classmate Gian Carlo Menotti, who became his partner in life as well as in their shared profession. A year after graduation, the twenty-five-year-old composer received two awards in quick succession: a Pulitzer traveling scholarship and the Prix de Rome, which provided for a two-year residency.

Under these fellowships, Barber worked on the *String Quartet, Op. 11* from mid-May 1935 to October 1936 while living with his partner in an idyllic Austrian mountain cottage. Near the end of his stay, Barber wrote to Curtis Quartet cellist Orlando Cole, "I have just finished the slow movement of my quartet today -- it is a knock-out! Now for a Finale." Although the work premiered in December 1936 in provisional form, the finale continued to dog him. Barber kept revising the piece, particularly the finale, until it was published in 1943. The structure as we now know it includes a solid opening movement in sonata form, followed by the famous slow movement and then a very telescoped finale – only two minutes long – that revisits themes from the opening movement, thereby attaining a cyclic form for the quartet as a whole. The finale is presented in the score not as an independent movement but rather as an appendage to the second, from which it emerges *attacca* (i.e., without a break).

The second *adagio* movement is indeed a "knock-out" and the heart of the work. A very slow and extended melody is built from stepwise intervals, slightly varied in its repetitions over sustained chords, all of it building to a powerful climax at the high end of the instruments' range and then receding to a contemplative quietude. It rose to stardom when Barber arranged it for string orchestra as the stand-alone *Adagio for Strings*, which was first heard in a 1938 radio broadcast performed by Arturo Toscanini and the NBC Symphony. It promptly became an icon of American music, particularly associated with grief-laden situations. It was played at the funerals of Franklin D. Roosevelt, Albert Einstein, and John F. Kennedy. In London, the "Last Night of the Proms" 2001 ended with the *Adagio for Strings* in tribute to the victims of 9/11.

Barber composed a wide range of stage, orchestral, chamber, piano, choral, and vocal works in what he insisted was a personal style "born of what I feel." His discipline and use of traditional forms earned him the reputation of a classicist or "neo-Romantic." After 1940, he adopted elements of modernism, such as increased use of dissonance and chromaticism, and the use of tonal ambiguity. Barber's intimate knowledge of the human voice inspired his vocal writing, which encompasses two-thirds of his output. Frequently performed are *Dover Beach* (1931, to a poem by Matthew Arnold) and *Knoxville, Summer of 1915* (1948, to words by James Agee). Among other honors, he was

recognized with a Guggenheim fellowship in 1946, Pulitzer Prizes in 1958 and 1963, and many commissions from leading orchestras, ballet companies, and distinguished artists. He was elected to the American Academy of Arts and Letters and received the Edward MacDowell Medal in 1980 for outstanding contribution to the arts.

Sources: James M. Keller, Chamber Music: A Listener's Guide (2011); Thomas Hampson and Carla Maria Verdinao-Sullwold, PBS I Hear America Singing, in songofamerica.net; wikipedia; nytimes/1981/01/24/obituaries/samuel-barber.



JESSIE MONTGOMERY (b. 1981)

STRUM FOR QUARTET/QUINTET (2006, rev. 2012)

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation and the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles. Her work interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness,

making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*Washington Post*).

Montgomery was born and raised in Manhattan’s Lower East Side in the 1980s at a time when the neighborhood was a hotbed of artistic experimentation and community development. Her parents – her father a musician, her mother a theater artist and storyteller – were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances, and parties that supported the movements of the time. She began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country.

Montgomery’s growing body of work includes solo, chamber, vocal, and orchestral works. Since 1999, she has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players and has served as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble.

A founding member of PUBLIQuartet and a former member of the Catalyst Quartet, Montgomery holds degrees from the Juilliard School and New York University and is currently a PhD candidate in Music Composition at Princeton University. She is Professor of violin and composition at The New School. In May 2021, she began her three-year appointment as the Mead Composer-in-Residence with the Chicago Symphony Orchestra.

Strum is the culminating result of several versions of a string quintet that Montgomery wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012, the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive

quality of sound. Within *Strum*, Montgomery utilizes texture motives and layers of rhythmic or harmonic *ostinati* (persistently repeated phrases) that string together to form a bed of sound for melodies to weave in and out. The strumming *pizzicato* (plucked strings) serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.

Source: jessiemontgomery.com



FELIX MENDELSSOHN (1809-1847)

STRING QUARTET NO. 5 IN E-FLAT MAJOR, OP. 44, NO. 3

Allegro vivace

Scherzo – Assai leggero vivace

Adagio non troppo

Molto allegro con fuoco

Felix Mendelssohn was a German composer, pianist, and conductor of the early Romantic period. Born in Hamburg to a cultured and wealthy

Jewish family, his grandfather was the renowned Jewish philosopher Moses Mendelssohn, and his father was a director of the family bank, Mendelssohn & Co. In fear of reprisal for the bank's role in breaking Napoleon's blockade, the family fled to Berlin in 1812. Their Berlin home became a salon frequented by prominent European artists, musicians, and scientists such as Alexander von Humboldt, Heinrich Heine, and Franz Liszt. To better assimilate into Prussian society, the family converted to Lutheranism (the state religion) and added the more "Protestant sounding" surname Bartholdy.

Both Felix and his older sister Fanny exhibited exceptional musical talent at a young age. Felix made his first public concert appearance on piano at the age of nine, and his first piano quartet was published at age thirteen. His *String Octet in E-flat major* and the *Overture to A Midsummer Night's Dream* were written in his mid-teens. He was strongly influenced by the works of J.S. Bach, Mozart, and Beethoven, resulting in musical tastes that were more conservative than his Romantic era contemporaries. Romantic composers such as Berlioz, Liszt and Wagner often sought to create music that was emotional, virtuosic and often programmatic. Mendelssohn studied at the University of Berlin from 1826-1829, where he attended lectures by Hegel and other luminaries. Besides music, his education included art, literature, languages and philosophy.

In 1829, Mendelssohn conducted a performance in Berlin of Bach's all-but-forgotten *St. Matthew Passion*. The success of this performance was the central event in the revival of Bach's music throughout Europe. Mendelssohn traveled widely over the next few years, visiting England, Vienna, and various Italian cities. Overall, he made ten visits to Britain, where he won a strong following that included Queen Victoria and Prince Albert. Scotland inspired two of his most famous works, the overture to *The Hebrides* (or *Fingal's Cave*) and the *Scottish Symphony*. He became director of the Leipzig Gewandhaus Orchestra in 1835 and founded the Leipzig Conservatory in 1843. He also revived interest in the music of Franz Schubert by conducting the Leipzig premier of Schubert's neglected *Ninth Symphony* in 1839.

Mendelssohn suffered from ill health in his last years and died in Leipzig of a stroke at age 38, less than six months after the death of

his sister Fanny from a similar cause. His reputation remained high in Britain, but his music was denigrated in Germany after his death because of changing musical tastes and perhaps because of his Jewish ancestry. In the mid-twentieth century, his work regained stature, and his orchestral, choral, and chamber music are now an integral part of the Romantic concert repertoire.

Composed in 1837-38, the set of three quartets comprising Op. 44 falls midway along Mendelssohn's twenty-four year involvement with the string quartet. According to musicologist Kai Christiansen, "they are regarded as Mendelssohn's most classical works, poised, balanced and well-crafted. Some have suggested that they reflect the composer's sense of professional attainment and personal well-being: he had a successful career, a new wife, and a first child."

Although listed as 'Number 3,' the E-flat major quartet was the second in order of composition. The opening *Allegro* is a sonata in truly classical fashion. Particularly prominent is the five-note motif, which is tossed about among the players. The sonata includes a significant coda, a "tail" of additional musical development following the natural conclusion of the exposition. The nimble *Scherzo* is a multi-sectional rondo with intervening episodes of fugues woven together. Mendelssohn rounds out his four-movement classical plan with a lyrical slow movement and a brisk finale. This last movement bustles with an almost nervous fervor, pushing the classical into the romantic *con fuoco* (with fire).

Sources: *New World Encyclopedia*; *Wikipedia*; "Earsense" by Kai Christiansen.





26th Concert Season

2022-2023

CLAREMONT TRIO

DECEMBER 4, 2022

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