

The background is a complex abstract painting. It features a large, thick black circle on the left side, which contains concentric orange and yellow rings. The rest of the canvas is a mix of green, blue, and yellow, with various brushstrokes, splatters, and textures. There are some dark, vertical, brush-like strokes in the lower right area.

# *Concerts at the Point*

26<sup>H</sup> SEASON — 2022-2023

# **FRISSON ENSEMBLE**

**March 26, 2023, 3:00 pm**

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

**LISA BUSNENGO**

THE IMAGE ON THE COVER IS “SPIN 1” BY SOUTH DARTMOUTH ARTIST LISA BUSNENGO. Lisa began painting in October 2020 through the abstract acrylic classes offered at the Dartmouth Cultural Center with Jill Law. It was then and there, during that very first class, that her passion for abstract acrylic painting was ignited. “Spin 1” is the first abstract acrylic triptych assignment.

Lisa describes her work as being highly spiritual in nature. It is largely a composition of inspired musings and the expression of her own internal process of expansion and personal evolution.

The artist statement on her website reads: “Whether it be through dance, theater, or film, poetry, music, or painting, I have been a lifelong lover of art. There have been many times in life when I have found my Soul in need of feeding. During those times, I have turned to Art in all its wondrous forms for nourishment and renewal. For me, to live and love through the art of creative expression and manifestation is the ultimate joy.”

Lisa Busnengo  
[lisabusnengo.com](http://lisabusnengo.com)

“Frisson” comes from the French word meaning “a shiver or a thrill, a sudden feeling of excitement.” We feel that Lisa Busnengo’s dramatic color combinations – yellow, orange, green, and that wonderful deep blue – produce just such a feeling.

*Frisson appears by arrangement with General Arts Touring, Inc.*

# *Concerts at the Point*

SUNDAY, MARCH 26, 2023

## **FRISSON ENSEMBLE**

Thomas Gallant, oboe  
Suliman Tekalli, violin  
Colin Brookes, viola  
Julian Schwarz, cello  
Marika Bournaki, piano

QUARTET IN F-MAJOR FOR  
OBOE AND STRINGS, K. 370

**MOZART**

*Allegro*

*Adagio*

*Rondeau: Allegro*

PIANO TRIO IN D-MINOR, OP. 120

**FAURÉ**

*Allegro ma non troppo*

*Andantino*

*Allegro vivo*

**INTERMISSION . . .**

THREE ROMANCES FOR  
OBOE AND PIANO, OP. 94

**SCHUMANN**

*Nicht schnell*

*Einfach, innig*

*Nicht schnell*

PIANO QUARTET IN E-FLAT MAJOR, OP. 47

**SCHUMANN**

*Sostenuto assai - Allegro ma non troppo*

*Scherzo: Molto vivace - Trio I - Trio II*

*Andante cantabile*

*Finale: Vivace*



## FRISSON ENSEMBLE

From New York City, **FRISSON** features the best and brightest of classical music's rising stars. Frisson showcases a myriad of rarely-performed masterworks and new music, and the group expands and contracts into a variety of ensembles, including quintets, sextets, nonets, and a small chamber orchestra. The ensemble performs in over 25 cities annually, including appearances in such diverse venues as the Morgan Library and Museum in New York City, the Da Camera Society in Los Angeles, and the Bermuda Festival.

With unparalleled technical, musical, and communication skills, **PIANIST MARIKA BOURNAKI** is at once a world-class performer, outstanding pianist, vivacious young woman... and the freshest face on the classical music scene. Ms. Bournaki innovative approach to her art and performance is reflected in her recent collaboration, "Let's Play," with cutting-edge and world-renowned multimedia creative shop, Moment Factory.

The award-winning documentary, *I Am Not a Rock Star*, directed by Bobbi Jo Hart and featuring Ms. Bournaki, has captivated audiences of all ages in festivals around the world. The feature-length film chronicles her evolution as an artist from the age of twelve to twenty.

**VIOLINIST SULIMAN TEKALLI** has established his unique voice as an exciting and versatile soloist and chamber musician. He has performed as a soloist with orchestras throughout the world. Mr. Tekalli's interest in new music of his generation as well as reimagining works of the classical canonic literature has led him to transcribe and orchestrate numerous pieces in the classical and contemporary repertoire. As a past fellow of Carnegie Hall's Ensemble Connect, Mr. Tekalli has partnered with Edward R. Murrow High School in Brooklyn as a teaching artist



and frequently appears in interactive performances throughout New York City, where he currently resides.

A native of Orlando, Florida, Suliman Tekalli attended the Juilliard School, Cleveland Institute of Music, and the Yale School of Music, where he completed his Artist Diploma.

**VIOLINIST COLIN BROOKES**, praised as “master of strong lines,” is a native of Pittsburgh, where he made his solo debut with the Pittsburgh Symphony at the age of seventeen. A founding member of the award-winning Ulysses Quartet, Mr. Brookes has taught in the Pre-College Division of the Juilliard School and the undergraduate programs of Yale University and SUNY Stony Brook.

Traveling and performing allow for many unexpected opportunities to capture moments in time. An interest that evolved recently into a passion, film photography has profoundly changed Mr. Brookes’s appreciation for perspective and awareness. He holds a Bachelor of Music from the Juilliard School and a Master of Music and Artist Diploma from Yale University.

**CELLIST JULIAN SCHWARZ** was born in Seattle, Washington, in 1991 to a multigenerational musical family. Heralded from a young age as a cellist destined to rank among the greatest of the twenty-first century, Mr. Schwarz’s powerful tone, effortless virtuosity, and extraordinarily broad color palette are hallmarks of his style.

After making his concerto debut at the age of eleven with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String Competition in 2013, he has led an active career as soloist.

A devoted teacher, Mr. Schwarz serves as Assistant Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, Virginia) and on the artist faculty of New York University (NYU Steinhardt).

Mr. Schwarz began his training at the Academy of Music Northwest and the Lakeside School. He continued at the Colburn School in Los

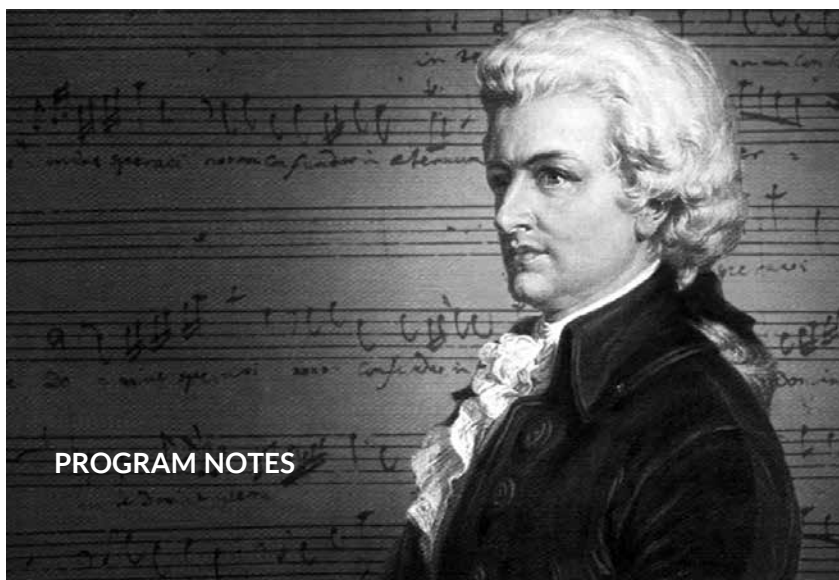
Angeles, under Ronald Leonard, and then moved to New York City to study with mentor Joel Krosnick at The Juilliard School. He plays a Neapolitan cello made by Gennaro Gagliano in 1743 with an American bow made by Paul Martin Siefried.

Award-winning artist **THOMAS GALLANT** is one of the world's few virtuoso solo and chamber music performers on the oboe. Mr. Gallant has been praised by the *New Yorker* magazine as "a player who unites technical mastery with intentness, charm and wit."

Mr. Gallant is one of a handful of musicians ever to become a First Prize Winner of the Concert Artists Guild International New York Competition as an oboe soloist. His performances have taken him to Weill Recital Hall and the Frick Collection in New York City; to Washington, DC, Los Angeles, Chicago, Philadelphia; to the Spoleto Festival in Italy; and to the Mostly Mozart Festival at Lincoln Center. He has appeared as guest soloist with the Kronos Quartet at the Ravinia Festival and he has collaborated with flutist Jean-Pierre Rampal, with Cuarteto Casals from Spain, the Colorado, Calder and Lark Quartets, and Cuarteto Latinoamericano from Mexico.

Tom Gallant has always worn many hats as a professional musician, concert producer, and host, as well as an artist manager. Over the years, he has been involved in managing several summer music festivals, and he produced concerts in a wide variety of places from Carnegie Hall in New York City to Queen Elizabeth Hall in London. Tom produced his first concerts in his backyard as a child of twelve. The ever-eclectic oboist is a member of the trio Ensemble Schumann and the Artistic Director of the chamber music group Frisson. Tom lives in New York City and keeps busy doing stand-up comedy, waiting in line at airport security, and traveling to exotic places.





## PROGRAM NOTES

**W.A. MOZART** (1756-1791)

QUARTET IN F-MAJOR FOR OBOE AND STRINGS, K. 370

(1781)

*Allegro*

*Adagio*

*Rondeau: Allegro*

Wolfgang Amadeus Mozart was a prolific and influential composer of the Classical era. Despite his short life, his rapid pace of composition resulted in more than six hundred works of virtually every genre of his time. Many of these compositions are acknowledged as pinnacles of the symphonic, concertante, chamber, operatic, and choral repertoire. Franz Joseph Haydn, his older colleague, wrote that “posterity will not see such a talent again in 100 years.”

Mozart showed prodigious ability from his earliest childhood. Already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At seventeen, he was engaged as a court musician in Salzburg, but grew restless and traveled in search of a better position, always composing abundantly. While

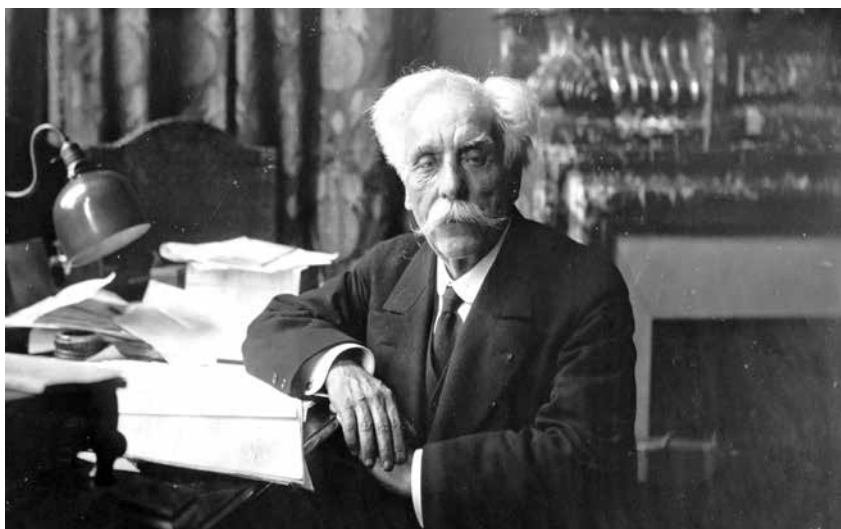
visiting Vienna in 1781, he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame but little financial security. During his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the *Requiem*, which was largely unfinished at the time of his death. The circumstances of his early death have been much mythologized. He was survived by his wife Constanze and two sons.

The QUARTET IN F-MAJOR FOR OBOE AND STRINGS, K. 370 is a work of enormous charm, with a personality quite distinct from Mozart's string quartets. Unlike the oboe of today, which is outfitted with all sorts of keys and mechanisms, the oboe of Mozart's time was very simple, with only a few keys. Friedrich Ramm, the virtuoso oboist for whom the piece was written, must have been an astonishing player. Even today, the work is one of the most demanding ever written for the oboe. The *Allegro* first movement begins with a light-hearted and sparkling theme by the oboe and is joined by the strings with imitative passages throughout. The brief second movement is much like an operatic aria, with the oboe as the singer in the leading role and includes a brief *cadenza*. Although the movement is short, it has an extraordinary amount of emotional range. The final movement contains one of the first instances of polyrhythm, with the strings performing in 6/8 meter while the oboe performs in 4/4 meter. The work contains many florid and very difficult passages for the oboe that encompass the entire range of the instrument, with frequent use of some of the highest notes rarely heard at the time.

*Excerpted from: Wikipedia; Thomas Gallant (2013). "W.A. Mozart -- Oboe Quartet in F major, K. 370 (PDF), Musicians Corporate Management, Ltd.; James M. Keller (2011). "Chamber Music: A Listener's Guide," pp. 315-317.*







**GABRIEL FAURÉ** (1845-1924)

PIANO TRIO IN D-MINOR, OP. 120 (1924)

*Allegro ma non troppo*

*Andantino*

*Allegro vivo*

A central figure in nineteenth and twentieth century French music, Gabriel Fauré's life spanned an astonishing timeline of musical history, particularly emphasizing the innovations of his countrymen. Berlioz was still alive in Fauré's youth. He was friends with Saint-Saëns, Chabrier, and d'Indy. As an influential academic reformer and professor of composition, Fauré would number Maurice Ravel, Florent Schmitt, and Nadia Boulanger among his students. Outliving Debussy by several years, he completed his final works in the mid-1920s, thereby bridging the rise of Romanticism and the full flowering of Modernism and, arguably, through Boulanger, influencing a whole generation of young American composers studying abroad.

Fauré composed chamber music throughout his life, during which an affinity for intimate ensemble remained central to his aesthetic. His final years yielded the single PIANO TRIO IN D-MINOR, OP. 120 and

the very last composition, his only string quartet, both unquestionable masterworks in a late style of considerable formal freedom, graceful lyricism, and an unmistakable, personal language.

The first movement follows the contours of a sonata form, with rich and constant variation eluding such simple ideas as development and recapitulation. While the strings predominate the first theme, the piano calmly introduces the second. The long, practically unbroken line of development throughout gives a wonderful taste of Fauré's progressive harmonies as the imitative dialog of simple melodic fragments becomes more and more far-reaching through supple adjustments to the basic intervals and a constant process of searching modulation.

Fauré's gift for melody is evident throughout the trio but especially charming in the gentle repose of the central *Andantino*. A particularly French character pervades this tender, singing duet for violin and cello with piano eavesdropper, an indescribable mood one might attempt to describe as wistful nostalgia or sad joy. The mood then intensifies as the music gives way to a darker-hued introspection that stretches into the longest movement of the trio.

The finale is a marvel of color, energy, and contrast. It begins with the same octave doublings of the strings found throughout the trio in a slow articulated melody that seems like an overflow from the previous movement. This is immediately interrupted by a dazzling flourish from the piano, announcing the energetic rhythm that, despite attempts to foil it, will animate this *Allegro vivo*. One of his very last works, the trio was written in 1924 when Fauré was seventy-eight years old and most likely completely deaf.

Source: © Kai Christiansen, excerpts from *Earsense*.





## **ROBERT SCHUMANN** (1810-1856)

Robert Schumann was the quintessential German composer of the Romantic era (roughly 1830-1900). His music embodies the lyricism and emotion so characteristic of this period, and his compositions include many programmatic elements inspired by literature. His life, too, was stormy and dramatic. After giving up law studies, he aspired to become a concert pianist, studying with prominent Leipzig piano teacher Friedrich Wieck. When he later developed partial paralysis of his right hand, Schumann instead embarked on a career as a composer and music critic, attracting early attention with his prophetic praise of Brahms and Chopin.

Schumann's budding romance with fifteen-year-old musical prodigy Clara Wieck was disrupted in 1835 when her father learned of their secret meetings. Wieck filed a long and acrimonious lawsuit, but Clara and Robert prevailed and gained the legal right to marry in 1840, a day before her twenty-first birthday. Their marriage supported a remarkable partnership, with Clara acting as inspiration, critic, and confidante to her husband. Despite her delicate appearance, she was an extremely energetic woman who kept up a demanding schedule of concert tours in between bearing eight children. Many of Robert's compositions were written with her in mind as pianist, and she

herself was a formidable composer whose works include chamber and orchestral music, songs, and many pieces for solo piano.

Schumann's mental disorder first manifested itself in 1833 with a serious depression. Such episodes alternated with phases of feverish productivity as a composer. Medical opinions vary from bipolar disorder to mercury poisoning, tertiary syphilis, or a brain tumor. On a February morning in 1854, Schumann threw himself into the Rhine River. After his rescue, he voluntarily entered an asylum. Doctors prevented Clara from seeing him until days before his death. Johannes Brahms, a family friend, acted as go-between. After Robert's death in 1856, Clara continued her career as a concert pianist to support the family and became the authoritative editor of her husband's collected works.

### THREE ROMANCES FOR OBOE AND PIANO, OP. 94 (1849)

*Nicht schnell* (not fast)

*Einfach, innig* (simple, heartfelt)

*Nicht schnell*

Although the Romantic era was, in part, a reaction against the Industrial Revolution, its mechanical innovations significantly affected Romantic music. There were major improvements in the valves and keys that most woodwinds and brass instruments depend on, allowing for easier fingering and greater reliability of tone. The piano also evolved during the Romantic period, with physical keys expanding from five to eight octaves. Piano frames shifted from wood to metal, and the durability of the metal used to manufacture its strings improved. These advances enriched the pitch range and tonal quality of the instrument.

THREE ROMANCES FOR OBOE AND PIANO, OP. 94, take advantage of these developments. Schumann's only composition for oboe, the work consists of three short pieces in "song" form, or A-B-A. The two outer Romances begin in a somber, minor key but pursue rich, wordless narratives in and out of a variety of moods. The center Romance is the inverse: starting in the light but shifting midway into a much darker outburst of passion. The first Romance consists of an introductory piano phrase followed by the central theme played by the oboe. The piano has a layered accompaniment. After a faster-

paced main section, the movement ends softly after returning to the central theme. The second Romance is primarily a traditional duet between the two instruments, with a tense B section that changes tempo twice. Described as “the most rugged and colorful-sounding,” the final Romance is the liveliest of the set. There are many mood changes throughout the piece, with the A section being excited and the B section being reserved.

### PIANO QUARTET IN E-FLAT MAJOR, OP. 47 (1842)

*Sostenuto assai - Allegro ma non troppo*

*Scherzo: Molto vivace - Trio I - Trio II*

*Andante cantabile*

*Finale: Vivace*

PIANO QUARTET IN E-FLAT MAJOR, OP. 47, was written during a productive period in which Schumann produced several large-scale chamber works. It has been described as the “creative double” of his *Piano Quintet*, finished weeks earlier. The first movement is in sonata form, and begins with a hymn-like introduction that leads to a more figural section. The second movement, a *scherzo*, features a quick staccato figure that moves around a G minor scale, with two contrasting trio sections. The third movement (*Andante cantabile*) has been called the highlight of the work, with arguably one of the most beautiful cello themes of the Romantic period. The finale includes counterpoint writing and makes many references to the preceding movements.

Schumann’s wife Clara was the pianist at the 1844 Leipzig premiere, where it was well received. Today, it is recognized as the culmination of virtually all previous exploration of the piano quartet as a genre up to that time, forming the foundation for later composers.

*Excerpted from: Wikipedia; Kai Christensen for Earsense; James M. Keller (2011). “Chamber Music: A Listener’s Guide,” pp. 422-425; [allmusic.com/artist/robert-schumann](http://allmusic.com/artist/robert-schumann)*





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