



Concerts at the Point
presents ...

FRISSON

MARCH 9, 2025, 3:00 PM

WESTPORT POINT UNITED METHODIST CHURCH
1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

ROBIN NUNES

FRISSON features wind instruments, and that is the cue for the artwork for this program, "Race to the Finish" by Robin Nunes.

Robin Nunes is a full-time artist who is focused on a personal and playful approach to art. Her use of a palette knife allows her to add an abundance of texture to her paintings. She is currently represented by Norton Gallery and Framing, was juried into Spring Bull Gallery, in Newport, Rhode Island, and was recently selected by the Black Kettle Gallery in New Bedford.

She says of her work, "My love of nature has brought me to the love of painting *en plein air*. Whether it's painting seascapes or landscapes, using a palette knife adds a whimsical touch to my paintings. Imagination and intuition are both part of the driving forces to my journey as an artist."

THIS CONCERT IS UNDERWRITTEN IN PART BY A GRANT FROM THE GRIMSHAW-GUDEWICZ CHARITABLE FOUNDATION.

Concerts at the Point

SUNDAY, MARCH 9, 2025

FRISSON

Marika Bournaki, piano

Suliman Tekalli, violin

Colin Brookes, viola

Austin Fisher, cello

Anna Urrey, flute

Tom Gallant, oboe and Artistic Director

TRIO FOR FLUTE, OBOE, AND PIANO

MADÉLINE DRING

Allegro con brio

Andante semplice

Allegro giocoso

PIANO QUARTET NO. 1 IN C MINOR, OP. 15

GABRIEL FAURÉ

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

INTERMISSION . . .

QUINTET FOR FLUTE, OBOE, AND STRINGS IN D MAJOR, OP. 6

J. C. BACH

Allegro

Andantino

Allegro assai

SERENADE FOR FLUTE, VIOLIN, AND VIOLA IN D MAJOR, OP. 25

LUDWIG VAN BEETHOVEN

Entrata, Allegro

Tempo ordinario, d'un Menuetto

Allegro molto

Andante con Variazioni

Allegro scherzando e vivace

Adagio – Allegro vivace e disinvolto

THE PERFORMERS



FRISSON

FRISSON features the best and brightest of classical music's stars, and in just a few seasons they have emerged as one of the most popular classical music groups in America. The group showcases emerging young artists as well as seasoned professionals, and many of the members have performed at the Marlboro, Verbier, Spoleto, and Mostly Mozart festivals as well as at Lincoln Center and Carnegie Hall. Several of the members of Frisson have been chosen to be part of Carnegie Hall's prestigious Ensemble Connect program, and many have gone on to hold principal positions in such ensembles as the Cleveland Orchestra and Metropolitan Opera Orchestra. Frisson has been called "the classical group that does it all," and they perform engaging programs for winds, piano trio and piano quartet, octets and nonets, as well as popular programs featuring music by such

composers as George Gershwin, Cole Porter, John Williams, and Astor Piazzolla. The ensemble performs in over 25 cities annually, including recent and upcoming appearances in such diverse venues as the Morgan Library and Museum in New York City, for the Da Camera Society in Los Angeles, Sarasota Opera House, Detroit Museum of Arts, and at the Bermuda Festival. The group takes its name from the French word *Frisson* meaning a “sudden shiver or a thrill” or a “burst of excitement.”

Named “the Celine Dion of classical” by *The Huffington Post*, world class Canadian pianist **MARIKA BOURNAKI** is known for the combination of her effervescent youth and innovative approach to her art. Her evolution into an esteemed performer was documented by Bobbi Jo Hart, from the age of 12 to 20, for the multi award-winning feature-length documentary *I Am Not A Rock Star* and was a huge success at multiple international film festivals as well as being featured on BBC Four. The film has also been seen in Greece (ERT), The Netherlands (NTS), Norway (NRK), Sweden (SVT) the United Kingdom (BBC4), Australia (SBS) and New Zealand (Sky). She appears frequently as a soloist, as a duo with partner cellist Julian Schwarz, and is a founding member of the Mile-End Trio with Julian Schwarz and violinist Jeffrey Multer. In 2016, the Schwarz-Bournaki Duo was awarded 1st prize at the Boulder International Chamber Music Competition.

Ms. Bournaki is Assistant Professor of Piano Performance and Pedagogy at Shenandoah Conservatory at Shenandoah University in Winchester, Virginia, serves on the piano faculty of the Eastern Music Festival in Greensboro, North Carolina, is an artist in residence at the Lunenburg Academy of Music Performance in Nova Scotia, and is a frequent guest artist at Bargemusic in Brooklyn where she recently presented a complete cycle of the 32 Beethoven Sonatas. She is also a member of Piano Six’s New Generation, a touring ensemble that brings classical music to remote and underserved Canadian communities. Marika holds both Bachelor’s and Master’s degrees from The Juilliard School, where her principal teachers were Yoheved Kaplinsky and Matti Raekallio. She is represented by Parker Artists.

Violinist **SULIMAN TEKALLI** has established his voice as an exciting and versatile concerto soloist, recitalist, and chamber musician. As the top-prize winner of the Seoul International Music Competition and prize winner in the Sendai International Music Competition, International Violin Competition “Rudolfo Lipizer Prize,” and the Henryk Szeryng International Competition, Suliman has performed throughout the US, Canada, Central America, Europe, and Asia, appearing on the stages of Carnegie Hall, Seoul Arts Center, Wigmore Hall, and the Kennedy Center among others. His performances have been broadcast on KBS World TV in Korea, CBC Radio 3 in Canada, and WQXR and NPR in the U.S.

An exponent of chamber music, Suliman has made appearances at numerous festivals, including Music@Menlo, Yellow Barn, and the Banff Centre. He has collaborated and performed with eminent musicians such as Gil Shaham, Miriam Fried, Cho-Liang Lin, Donald Weilerstein, Paul Watkins, Wu Han, David Shifrin, and Robert McDonald. Suliman has also served as concertmaster of numerous critically acclaimed conductorless ensembles including the Orpheus Chamber Orchestra, the Sphinx Virtuosi, and the International Sejong Soloists of which he is currently a principal member.

As a composer, arranger, and performer, Suliman has transcribed and orchestrated classical and contemporary works for groups such as the Grammy Award-winning Catalyst String Quartet, Carnegie Hall’s Ensemble Connect, and Sejong. In 2013, he gave the world premiere of his composition “Mephistocata” from his solo violin suite “Fables” at the Montreal International Music Competition, receiving the Maurice and Judith Kaplow Prize for Uncommon Creativity from the Cleveland Institute of Music that same year. As an alumnus of Carnegie Hall’s Ensemble Connect, Mr. Tekalli is a strong advocate of teaching artistry and bringing classical music to underserved communities.

Praised as “master of the strong lines,” concert violist **COLIN BROOKES** is a native of Pittsburgh, Pennsylvania, where he made his solo debut with the Pittsburgh Symphony at the age of seventeen. A founding member of

the award-winning Ulysses Quartet, Colin has taught in the Pre-College Division of the Juilliard School, and the undergraduate programs of Yale University and SUNY Stony Brook. Colin has performed regularly with A Far Cry, The Knights, and other critically acclaimed ensembles. Festival appearances include Kneisel Hall, Appalachian Chamber Music Festival, Geneva Music Festival, Rockport Chamber Music Festival, Manchester Summer Chamber Music, and Tanglewood. In June 2013 he gave a solo recital with pianist Euntaek Kim for the St. Gaudens Concert Series in Cornish, New Hampshire. Traveling and performing allow for many unexpected opportunities to capture moments in time. Colin is an avid photographer, both film and digital, and exhibits of his work have been featured at the Castleton Festival, Virginia and the Art Gallery at Valley Cottage Library, New York.

Acclaimed for his “virtuosity, refinement, and style” (*South Florida Classical Review*), cellist **AUSTIN FISHER** is a versatile chamber musician, orchestral player, and soloist. He is the former Assistant Principal Cello of the Colorado Symphony – having served from 2014 to 2018, including a season as Acting Principal in 2016-17.

In demand as a chamber musician, Austin is the cellist of the Tesla Quartet, now in its 17th season. The Tesla Quartet builds upon years of early success at numerous competitions, including multiple top prizes at the prestigious 2016 Banff International String Quartet Competition, 2015 International Joseph Haydn Chamber Music Competition, and 2012 Wigmore Hall London International String Quartet Competition. They now perform regularly across North America and Europe, with recent highlights including their debut at Lincoln Center, a return to Wigmore Hall, and performances at Stanford University’s Bing Concert Hall as winners of the prestigious John Lad Prize.

Austin has also performed with such ensembles and artists as the Miró Quartet, the Miami String Quartet, the Minnesota Orchestra, the Eagles, 2Cellos, and Seal. As a winner of New World Symphony’s Concerto Competition, Austin appeared as soloist with the orchestra

performing Schumann's Cello Concerto, which he later performed with the Lakewood Symphony in Colorado. He was a grant recipient from the Solti Foundation to attend IMS Prussia Cove, and other recent festival appearances include the Strings Music Festival, Lakes Area Music Festival, and Pacific Music Festival.

A versatile solo and chamber musician, flutist **ANNA URREY** performs frequently at venues such as Carnegie Hall, David Geffen Hall, Le Poisson Rouge, and National Sawdust, and engages in a variety of creative projects. As a core member of Frisson and Co-Artistic Director of the Exponential Ensemble, she is passionate about chamber music and curating concert/educational programs. Anna has performed with the International Contemporary Ensemble, The Knights, New Jersey Symphony Orchestra, American Symphony Orchestra, New Haven Symphony Orchestra, Radio City Christmas Spectacular, Mark Morris Dance Company, NOVUS NY, and she spent three summers at the Castleton Festival under the direction of Maestro Lorin Maazel.

Sought after for high-profile concerts, she has shared the stage with a star-studded array of talent, including Ólafur Arnalds, Jane Birkin, Jennifer Holliday, Patti LaBelle, Audra McDonald, Brian McKnight, The Irish Tenors, and Rufus Wainwright. Anna also enjoys taking on innovative recording projects, which range from the feature films *Radium Girls* (2018), *Little Women* (2020), and *Goodnight Mommy* (2022), to playing Principal Flute in the Experiential Orchestra's Grammy-winning recording of Dame Ethel Smyth's work, "The Prison."

A dedicated educator, Anna is a New York Philharmonic Teaching Artist, a Wm. S. Haynes Collaborative Ambassador and is on faculty at the Marymount School. She earned her Master of Music and Performance Certificate from the Manhattan School of Music and Bachelor of Music from Rutgers University, where she graduated *magna cum laude* and was the recipient of the Outstanding Achievement Award in Performance. Principal teachers include Bart Feller, Kaoru Hinata, Robert Langevin, and Michael Parloff.

TOM GALLANT, oboist and Artistic Director, is a First Prize Winner of the Concert Artists Guild International New York Competition and one of very few musicians ever to win this competition as an oboe soloist. His solo and chamber music performances have taken him to David Geffen Hall, Weill Recital Hall, and the Frick Collection in New York City, as well as to Washington, DC, Los Angeles, Chicago, the Spoleto Festival in Italy, and the Mostly Mozart Festival at Lincoln Center. He has performed at over 500 concert series and performing arts centers around the world.

Tom has always worn many hats as a professional musician, concert producer, host, and artist manager. Over the years, he has been involved in managing several summer music festivals and producing concerts in a wide variety of venues, from Carnegie Hall in New York City to Queen Elizabeth Hall in London. Tom produced his first concerts in his backyard as a child at the age of twelve. He lives in New York City and keeps busy with stand-up comedy, fly fishing, waiting in line at airport security, and traveling to exotic places.



PROGRAM NOTES



MADELINE DRING (1923 - 1977)

TRIO FOR FLUTE, OBOE, AND PIANO (1968)

Allegro con brio

Andante semplice

Allegro giocoso

Multi-talented artist Madeleine Dring was an English composer, violinist, pianist, singer, actress, mime, and cartoonist. She earned a violin scholarship to the Royal College of Music (RCM) and continued her studies at RCM as a senior composition student of Ralph Vaughan

Williams and Gordon Jacob. While working on her composition studies, she also studied mime, voice, and acting.

Her compositions are mostly small-scale works, but they encompass a range of genres. There are fifty songs, including settings of Shakespeare, Herrick and Betjeman; piano pieces, including a sonata for two pianos; and a body of entertaining incidental music, intimate reviews, and even an opera.

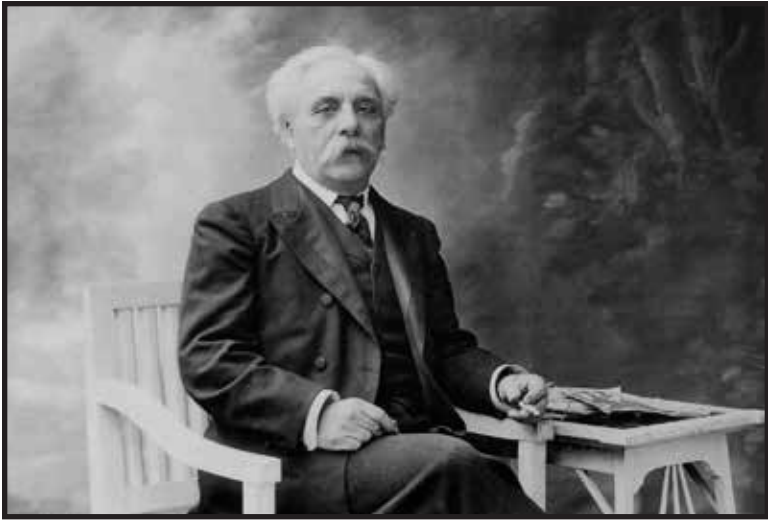
The TRIO FOR FLUTE, OBOE, AND PIANO was written in 1968, one of several pieces featuring the oboe written for her husband Roger Lord, who was principal oboist of the London Symphony Orchestra for thirty years. The trio is a delightful conversation between the flute and oboe, which are typically seat mates in an orchestra. Fittingly, the U.S. premier was performed by Lord; LSO flutist Peter Lloyd; and André Previn, then LSO principal conductor.

Dring was an admirer of Poulenc, and this influence is heard in the Trio. The first movement “abounds in cheeky exuberance” as the two woodwinds chatter back and forth, and the time signature changes constantly, sometimes every measure. The second movement feels like a love song between the two instruments. The oboe introduces the poignant melody, the flute responds, they join, separate, and ultimately bring the movement to a haunting close. The third movement—*giocoso* (playful)—moves with energetic brilliance, concluding with a cadenza of just the two winds, and an exuberant ensemble finish.

Like many other women composers, Madeleine Dring’s work was not performed widely during her life. In the last twenty years, more of her work has been published, as well as two biographies. The Trio is one of her most widely performed works.

Sources: Wikipedia; Brin Solomon blog (2015); Dr. Amanda Cook blog (2014); musical biography “Madeline Dring Lady Composer” by Brister & Rosenblatt





GABRIEL FAURÉ (1845 - 1924)

PIANO QUARTET NO. 1 IN C MINOR, OP. 15 (1879, REVISED 1883)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

Gabriel Fauré was an organist, pianist, and teacher, and one of the foremost French composers of his generation, whose musical style influenced many 20th-century composers. His chamber music is dominated by ensembles with piano. The PIANO QUARTET IN C MINOR was perhaps his best-known chamber music work and was considered in the front rank of such works, being regularly performed in the days when piano quartets were frequently heard in concert.

The quartet's first movement establishes wonderful contrasts. The first theme is heavy-handed and robust with a supple series of transformations with changes of character and mood. The second

theme is lyrical and winsome, flowing in ribbons of step-wise sequences that are a signature texture of Fauré's oeuvre. Here is both the essence of Fauré's counterpoint and his subtle technique of development through nuanced modulation of a near minimalism of material.

The second movement, the *scherzo*, moves throughout with the dual personality of a march and a waltz with a steady perpetual motion gently animating the entire construction. The steady "groove" is based on a combination of an obstinate bass pattern (the *pizzicato* strings or the piano's left hand) and a scurrying melodic figure (in the piano's right hand or the bowed strings). Running through the movement are wisps and threads of musical lines that fly off in the treble range and a merry dotted rhythm that skips and prances throughout.

The *adagio* is majestic and profound, serene with a dark streak of poignancy. It opens with an elegiac theme, a stately pavane that is measured, reflective, and somewhat grave. It gathers momentum, reaching with a more emphatic yearning that relaxes into a dreamy nostalgia. A dour chord wakens the reverie into a disorienting drift back through the spinning of time in wide-ranging piano arpeggios; a recollection of the poised elegy sinks deeply into the lower strings. The piano continues to dream, lost, floating skyward like a brightly colored kite against the gray clouds, forever untethered from the gravity of the dark earth below.

Fauré concludes his first chamber work for large ensemble with a blustery, restless rhythmic tour de force that begins with a storm in a minor key and travels through a wide arc of kaleidoscopic changes to end in a surge of bright triumph, a sparkling finish awash in color and grand cadences. The magnificent swell and sweep of the finale carries in its wake a whole history of styles, textures, and moods.

Sources: Excerpted from Earsense, Kai Christiansen.





JOHANN CHRISTIAN BACH (1735 - 1782)

QUINTET FOR FLUTE, OBOE, AND STRINGS IN D MAJOR, OP.6
(1772)

Allegro

Andantino

Allegro assai

Johann Christian Bach was a composer of the early Classical era and the eleventh child and youngest son of Johann Sebastian Bach and his second wife, Anna Magdalena Bach. He is sometimes referred to as “the London Bach” or “the English Bach” due to the time he spent living there as well as to the contributions that he made to the music of England.

J.C. Bach received his early musical training from his father, and later from his half-brother Carl Philipp Emanuel Bach, who was 21 years his senior. The younger Bach left Germany for Italy in 1754, where he studied with some of the country’s most eminent teachers and music historians, and was appointed organist of Milan Cathedral. The only one of J.S. Bach’s sons to write operas, Johann Christian moved to

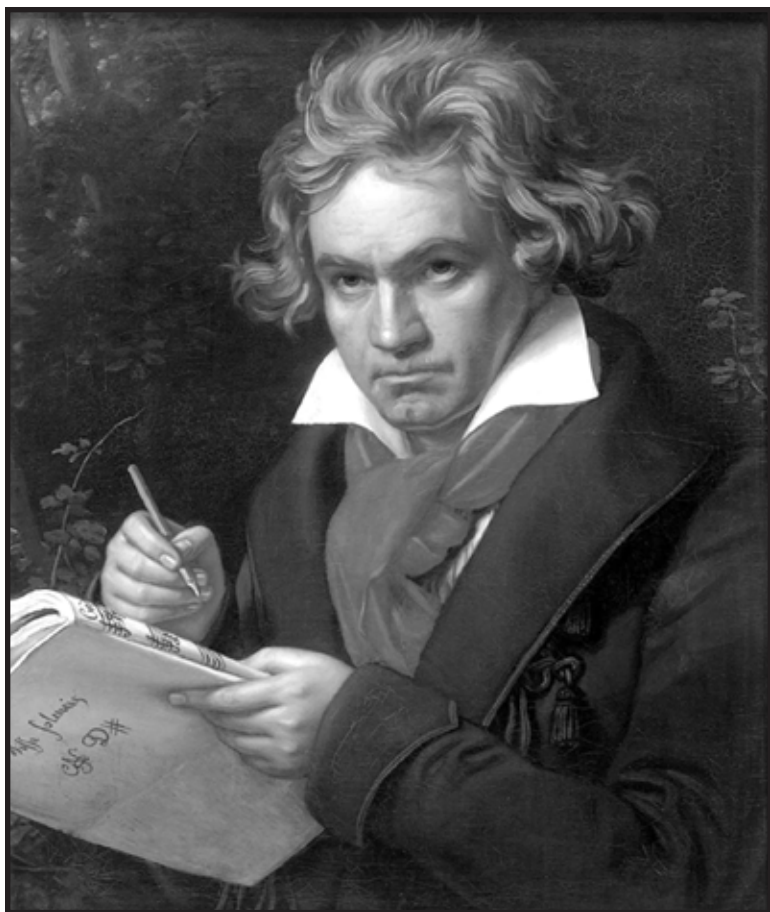
London in 1762 to become musical director of the King's Theatre. Two years later, he started a fashionable series of public concerts in partnership with the celebrated viola da gamba player Karl Friedrich Abel. His music was popular among the upper classes, and he was considered one of the most important composers of the time. Receiving a lucrative appointment as music master to Queen Charlotte and her children, he became a social as well as a musical success.

During his first years in London, J.C. Bach made friends with the eight-year-old Mozart, who was there as part of the tours arranged by his father Leopold to display the child prodigy's talents. Many scholars judge that J.C. Bach was one of the most important influences on Mozart, who learned from and greatly respected him. In fact, Bach likely influenced Mozart's partiality to wind instruments. Bach believed that wind instruments should be carriers of their own melodic material and not just act as doubled instruments, and Mozart followed suit.

The QUINTETS, OP. 11 stand out among J.C. Bach's works—eleven operas, two oratorios, cantatas, arias, 90 symphonies (not all authenticated), numerous piano concertos, chamber music works, and keyboard pieces. The QUINTET FOR FLUTE, OBOE AND STRINGS IN D MAJOR is one of six quintets written in 1772. Its Italianate grace reflects the *galant* style, a bridge from the Baroque to the Classical period. The *galant* aesthetic was against the contrapuntal complexity of Baroque music, and instead placed importance on simplicity, clarity and melodic beauty. This is charming, approachable music with fluid melodies and balanced periodic phrases. The two wind instruments are in dialog with the violin and viola, with the cello playing obbligato. Here J.C. Bach stands by his advice, with each wind instrument given ample opportunity to carry its own melodic line.

Sources and excerpts: britannica.com; newworldencyclopedia.org; Wikipedia; theguardian.com/music/2024/sep/15/jc-bach-was-the-darling...; schott-music.com; www.justflutes.com.





LUDWIG VAN BEETHOVEN (1770 - 1827)

SERENADE FOR FLUTE, VIOLIN, AND VIOLA IN D MAJOR, OP. 25
(1801)

Entrata, Allegro

Tempo ordinario, d'un Menuetto

Allegro molto

Andante con Variazioni

Allegro scherzando e vivace

Adagio – Allegro vivace e disinvolto

When, in 1792, Beethoven left his native Bonn to seek his fortune as a pianist and composer in the cultural capital of Vienna, he was entering a world dominated by the spirit of the late Mozart and the still-living Haydn. While he spent his early years in Vienna demonstrating his mastery of the Classical sonata, concerto, symphony, string trio, and string quartet, he also showed a lighter side, composing occasional works that are witty, lighthearted, and charming from start to finish. The SERENADE IN D MAJOR is such a composition. Carefree in spirit, relatively uncomplicated in design, it is the kind of graceful and cheery work that the Viennese loved. Beethoven composed the Serenade in 1801, coming after his first symphony, the first two piano concertos, and the OP. 18 string quartets.

The work is in six movements, its layout conceived according to the pattern of the Classical serenade or divertimento of Mozart's and Haydn's time. Beethoven follows Mozart's format, beginning and ending his Serenade with fast movements and including a minuet with two trios, and a set of variations. The first-movement *Entrata* (Introduction) opens with a flourish, with the flute playing a sprightly fanfare that becomes the theme for the movement, traded back and forth among the three instruments. Following tradition, Beethoven begins the second movement with a graceful minuet, followed by a first trio that showcases the strings, then a second trio in which the flute takes center stage in a bouncy solo over plucked strings. While the third movement, in D Minor, purports to be darker, its sternness is undercut by the bright D Major trio in the middle and by the playfulness with which the flute ends the movement.

Like the rest of the Serenade, the fourth-movement, *Andante* with variations, is very much in the Viennese Classical tradition. Each instrument gets a chance to ornament the theme — the flute in the first variation, the violin in the second, the viola in the third. Beethoven deviates from convention in the fifth movement, replacing the traditional second minuet with a brief scherzo that includes a contrapuntal trio. An introductory *Adagio* leads to the *Allegro* finale,

a rhythmic, breezy (*disinvolto*) rondo capped by a 16-bar presto that brings the Serenade to its cheerful conclusion. Filled with playful moments, from the flute's opening imitation of a horn to the frisky presto coda, the Serenade is an effervescent treat from an unexpected source.

Excerpted from: Sebago-Long Lake Music Festival Notes for 8/8/2023 by Barbara Leish, sllmf.org/archive/notes_for_43.html; LA Phil Notes by John Magnum, laphil.com/musicdb/pieces/3241/serenade-for-flute-violin-and-viol.



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