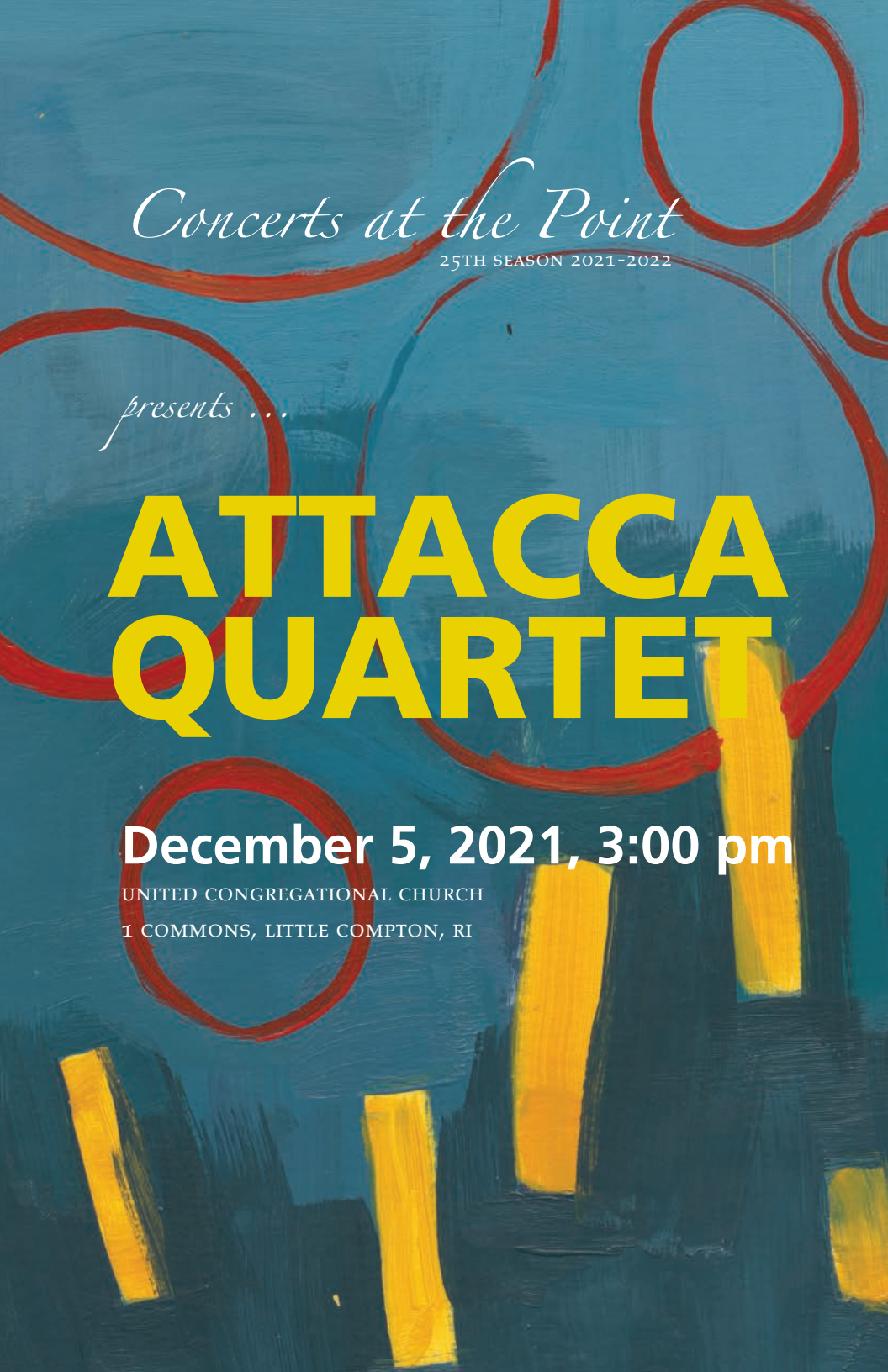




Concerts at the Point

25TH SEASON 2021-2022

presents ...

ATTACCA QUARTET

December 5, 2021, 3:00 pm

UNITED CONGREGATIONAL CHURCH

1 COMMONS, LITTLE COMPTON, RI



THE IMAGES ON THE FRONT AND BACK COVERS ARE TWO UNNAMED ACRYLIC paintings on paper by Tiverton artist Kathrine Lovell. There have been artists and entrepreneurs in Ms. Lovell's family for centuries. She continues this tradition and has pursued various paths of creativity that lead to making a living as an artist. After graduating from RISD in painting, she began teaching and developed new programs and expanded existing curriculum for her students to encourage creative thinking, problem solving and collaboration, for both adults and children. Ms. Lovell applies her keen eye and experience working in collage/assemblage where she honed her skills in composition and editing, including fabrication of backdrops, hard scenery, prop elements and other scenic decorative painting for theaters, private commissions for businesses, and paintings for commercial reproduction.

Ms. Lovell explained that these paintings were among the tall stack of small images on paper that she produced while leading an exercise in small scale nonrepresentational work for her students. She found herself engaged by the mix of freedom and constraints such work requires. www.klovell.com

The paintings on the front and back covers were used for Attacca's first C@P concert, when we could not choose between them since they both had something interesting to say about the mix of freedom and restraint faced by all composers. For today's program, we are using them again, but placing them in reversed order. Like all good art, when you look at them again, in changed circumstances, you find more to think about and appreciate. But what is changing is you.

Concerts at the Point

SUNDAY, DECEMBER 5, 2021

ATTACCA QUARTET

Amy Schroeder, violin

Domenic Salerni, violin

Nathan Schram, viola

Andrew Yee, cello

STRING QUARTET NO. 3 — MISHIMA

PHILIP GLASS

I. *1957-Award Montage*

II. *November 25-Ichigaya*

III. *1934-Grandmother and Kimitake*

IV. *1962-Body Building*

V. *Blood Oath*

VI. *Mishima/Closing*

STRING QUARTET NO. 8 IN C MINOR, OP. 110

DMITRI SHOSTAKOVICH

I. *Largo*

II. *Allegro molto*

III. *Allegretto*

IV. *Largo*

V. *Largo*

INTERMISSION . . .

STRING QUARTET IN B MINOR, OP. 33, NO. 1

JOSEPH HAYDN

I. *Allegro moderato Scherzo*

II. *Allegro di molto*

III. *Andante*

IV. *Finale: Presto*

The Attacca concert is underwritten in part by a grant from the Westport Cultural Council, from resources made available by the Helen E. Ellis Charitable Trust.

THE PERFORMERS



Grammy award-winning Attacca Quartet, as described by *The Nation*, “lives in the present aesthetically, without rejecting the virtues of the musical past”, and it is this dexterity to glide from the music of the 18th through to the 21st century repertoire that places them as one of the most versatile and outstanding ensembles of the moment – a quartet for modern times.

Passionate advocates of contemporary repertoire, the Quartet are dedicated to presenting and recording new works. Their latest recording project, *Orange*, for which they received the 2020 Grammy Award for Best Chamber Music/Small Ensemble Performance, features string quartet works by Pulitzer-prize winning composer Caroline Shaw. Greatly received and praised by the critics, it has also been featured in NPR’s List of ‘25 Best Albums of 2019’ and ‘10 Classical Albums to Usher in the Next Decade’ and in New York Times’ list of the ‘25 Best Classical Music Tracks of 2019’ for Valencia. It was also shortlisted for the 2020 BBC Music Magazine Awards and several Opus Klassik Awards.

Previous recordings include three critically acclaimed albums with Azica Records, including a disc of Michael Ippolito’s string quartets, and the complete works for string quartet by John Adams. The latter was praised by Steve Smith of The New York Times as a “vivacious, compelling set” and described the Attacca Quartet’s playing as

“exuberant, funky, and ... exactly nuanced.” The album was the recipient of the 2013 National Federation of Music Clubs Centennial Chamber Music Award. Additional awards for their recordings include both the Arthur Foote Award from the Harvard Musical Association and Lotos Prize in the Arts from the Stecher and Horowitz Foundation

Other accolades include First Prize at the 7th Osaka International Chamber Music Competition, the Top Prize and Listeners’ Choice award winners for the Melbourne International Chamber Music Competition, and Grand Prize Winners of the 60th annual Coleman Chamber Ensemble Competition.



AMY SCHROEDER, VIOLIN

New York based violinist and pedagogue Amy Schroeder is a founding member of the GRAMMY award winning Attacca Quartet and has been hailed by the *Washington Post* as ‘an impressive artist whose playing combines imagination and virtuosity.’

Amy is proud to serve as music faculty member at Vassar College. In 2002 she was the recipient of the Henrietta and Albert J. Ziegle Jr. Scholarship, which provided the tuition for her studies at Juilliard where she was a student of Sally Thomas and the Juilliard String Quartet. Growing up in Buffalo, NY, she began her violin studies with Karen Campbell and Thomas Halpin. She currently plays on two different violins, a Fernando Gagliano made in 1771 on loan to her from the Five Partners Foundation, and a violin made by Nathan Slobodkin in 2012.



DOMENIC SALERNI, VIOLIN

Violinist Domenic Salerni is active as a chamber musician, composer and arranger, and freelance musician. He holds degrees from the Cleveland Institute of Music, where he graduated with academic honors, and the Yale University School of Music, where he was the recipient of the Yale Chamber Music Society Award. Domenic started violin at the age of three in the Suzuki Method with Linda Fiore. Previous teachers include Linda Cerone, Naoko Tanaka, Diane Monroe, Lee Snyder, Geoffrey Michaels, and William Preucil. He can be found on the Delos, Naxos, Artek, Canary, Innova, and DoMilo labels.



NATHAN SCHRAM, VIOLA

Hailed by the New York Times as an “elegant soloist” with a sound “devotional with its liquid intensity,” Nathan is a composer, entrepreneur, and violist of the Attacca Quartet. Nathan has collaborated with many of the great artists of today including Björk, Itzhak Perlman, Sting, David Crosby, Becca Stevens, David Byrne, Trey Anastasio, Joshua Bell, Simon Rattle, and others. He has premiered music by Steve Reich, Nico Muhly, Timo Andres, Elliot Cole and Gabriel Kahane. Nathan is also a violist in the Affiliate Ensemble of Carnegie Hall, Decoda and an Honorary Ambassador to the city of Chuncheon, South Korea.



ANDREW YEE, CELLO

Cellist Andrew Yee has been praised by Michael Kennedy of the London Telegraph as “spellbindingly virtuosic.” Trained at the Juilliard School, Andrew is a founding member of the internationally acclaimed Attacca Quartet who have released several albums to Critical acclaim including Andrew’s arrangement of Haydn’s “Seven Last Words” which Thewholenote.com praised as “ . . .easily the most satisfying string version of the work that I’ve heard.” Andrew was the quartet-in-residence at the Met Museum in 2014, and has won the Osaka and Coleman international string quartet competitions. Andrew’s newest recording of the string quartets of Caroline Shaw won a GRAMMY for best Chamber Music/Small Ensemble performance.

As a soloist last season, Andrew performed John Taverner’s *The Protecting Veil* and Strauss *Don Quixote*. Andrew likes making stop-motion videos of food, drawing apples, cook like an Italian Grandma and has developed coffee and cocktail programs for award-winning restaurants (Lilia, Risbobk, Atla) in New York City.

Andrew plays on an 1884 Eugenio Degani cello on loan from the Five Partners Foundation.

PROGRAM NOTES

PHILIP GLASS (B. 1937)

STRING QUARTET NO. 3 — MISHIMA

- I. 1957-*Award Montage*
- II. *November 25-Ichigaya*
- III. 1934-*Grandmother and Kimitake*
- IV. 1962-*Body Building*
- V. *Blood Oath*
- VI. *Mishima/Closing*

Through his operas, his symphonies, his compositions for his own ensemble, and his wide-ranging collaborations with artists ranging from Twyla Tharp to Yo-Yo Ma, Robert Wilson to David Bowie, Philip Glass has had an extraordinary and unprecedented impact upon the musical and intellectual life of his times. Glass is the first composer to win a wide, multi-generational audience in the opera house, the concert hall, the dance world, in film and in popular music – simultaneously.

Glass was born in 1937 and grew up in Baltimore. He studied at the University of Chicago, the Juilliard School and in Aspen with Darius Milhaud. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary teacher Nadia Boulanger and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble – seven musicians playing keyboards and a variety of woodwinds, amplified, and fed through a mixer.

The new musical style that Glass was evolving was eventually dubbed “minimalism.” Glass himself never liked the term and preferred to speak of himself as a composer of “music with repetitive structures.” Much of his early work was based on the extended reiteration of brief, elegant melodic fragments that wove in and out of an aural tapestry.

There has been nothing “minimalist” about his output. In the past 25 years, Glass has composed more than twenty-five operas – among them “Einstein on the Beach,” “Satyagraha,” and “Akhnaten.” He has



written twelve symphonies, thirteen concertos; nine string quartets; and soundtracks to films ranging from classics of Jean Cocteau to Academy Award-winning motion pictures such as Martin Scorsese's "Kundun," as well as a growing body of work for solo piano and organ. Now engaged in his 85th birthday concert season, Glass presents lectures, workshops, and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

The Glass String Quartets as a whole exhibit the intense introspection that this genre, perhaps above all others, inspires. His string quartets happily flaunt their influences, which range from Bach to Shostakovich, but range well beyond the musical sphere, delving deeply into every major art form.

Written in 1985, the String Quartet No. 3 "Mishima" originally appeared as parts of the film score for "Mishima: A Life in Four Chapters" by film maker Paul Schrader. The film follows a complex narrative structure that divides the life of author, playwright, and self-styled Samurai Yukio Mishima into 3 parts - his childhood, his mature years and the last day of his life. These subjects are intercut with scenes from his novels to produce a shifting kaleidoscopic vision of Mishima's life. The flashbacks from his childhood were filmed in black and white and scored for string quartet. As such, the score often has a wistful, sometimes joyful, carefree feel. Glass was aware from the outset that the string quartet sections might work well when excerpted from the film score as a stand-alone concert piece. String Quartet No. 3 is therefore the only one of his quartets that is explicitly programmatic.

Sources:

Philip Glass's Website <https://philipglass.com/biography/> Accessed November 11, 2021

Hyperion Records, Glass: Complete String Quartets https://www.hyperion-records.co.uk/dc.asp?dc=D_SIGCD117, Accessed November 11, 2021

String Quartet No. 3 "Mishima" | Philip Glass - Wise Music Classical <https://www.wisemusicclassical.com/work/12798/String-Quartet-No-3-Mishima--Philip-Glass/> Accessed November 11, 2021



DMITRI SHOSTAKOVICH (1906 - 1975)

STRING QUARTET NO. 8 IN C MINOR, OP. 110

- I. Largo*
- II. Allegro molto*
- III. Allegretto*
- IV. Largo*
- V. Largo*

Dmitri Shostakovich was one of the most prolific composers of the 20th century. His fifteen symphonies and fifteen string quartets are some of the most important in their genres. He also wrote brilliant concertos, chamber music, film scores, ballets, and operas.

This string quartet is one of classical music's greatest — and darkest — works of art. The inscription on the score reads "In Memory of the Victims of Fascism and War." Some even view it as Shostakovich's requiem for himself. It was written during a deeply troubling time for the composer, when he had finally, and reluctantly, come around to joining the Communist Party. The work packs an incredible range and degree of emotion into its five movements, which are played without pause.

The first movement begins broodingly with a four-note theme known as the "DSCH" motto. This cryptogram of the composer's name —

Dmitri Shostakovich, represented by the pitches D-E flat-C-B — unifies all of the movements and makes up a lot of the thematic material in the string quartet. It is a short theme that Shostakovich uses in many of his works, and in fact, there are many quotes in this piece from his other works, too.

After the slow, brooding first movement, the second movement can catch you by surprise with its violent cacophony and demonic shrieking. This brief, but unforgettable section challenges the virtuosity of all four instrumentalists as well. A waltz follows, though unlike the pleasant, swaying waltzes of the Strauss family, this dance has a surreal feeling with elements of the grotesque, as if it were going mad. As it fades away, the fourth movement creeps in like an ominous fog. It slowly grows and appears to transfigure itself, as the DSCH motif appears for the final movement. The motif is turned into a cringing fugue, which eventually dies away — like the victims to whom Shostakovich dedicated the piece.

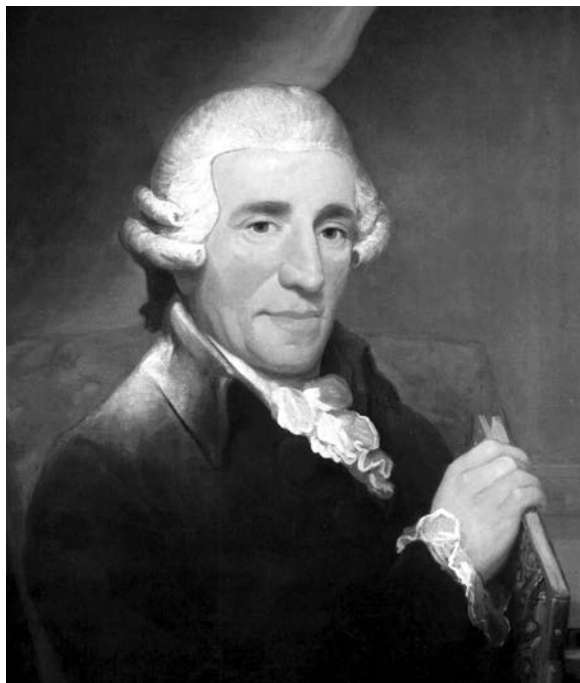
Shostakovich's String Quartet No. 8 is an incredibly touching artistic statement. Some listeners may find it disturbing, but I imagine that this is intentional. The piece demands devilishly difficult technique of the performers, and in doing so adds fuel to the emotional fire. The second movement sounds like the horrors of war, while the third movement is like the maddening after-effects of what war does to a society; notice the over-the-top swooping in the violins, as well as the ear-wrenching pizzicatos. The fourth and fifth movements move on to the graveyard, departing with a depressive, ghostly farewell.

Sources:

parlancechamberconcerts.org

McCalmont's List 6

en.wikipedia.org



JOSEPH HAYDN (1732-1809)

STRING QUARTET IN B MINOR, OP. 33, NO. 1

I. Allegro moderato Scherzo

II. Allegro di molto

III. Andante

IV. Finale: Presto

In the course of the five years from 1768 to 1772, Haydn published three sets of quartets, the Op 9, 17 and 20, in which the older Divertimento form evolved into the true string quartet with free and independent parts. The exercise of manufacturing over a hundred Trios for viola, cello and Prince Esterhazy's baryton (a bowed string instrument similar to the viol, but distinguished by an extra set of plucked strings) had schooled Haydn in writing for individual string parts without an accompanying harpsichord. This technical facility, his extraordinary structural genius, and the continued maturing of his creative powers happily came together to produce in the Op 20 quartets six works of revolutionary genius. But then Haydn wrote no more

quartets for a decade, until the Op 33 set of six in 1781. Probably all his energies were used directing the music for 50 operas (5 his own compositions) and various marionette productions at the Esterhazy palace.

In 1779 the Prince engaged a lively young singer, Luigia Polzelli, with whom Haydn developed a passionate relationship. Whether she served as a stimulus or a distraction, or even both, is not known, but by 1780, energy flowed back into his symphonies and Haydn started to compose string quartets again. He announced the Op 33 set to potential subscribers as “brand new à quadro ... written in a new and special way, for I have not composed any for ten years”. This advert was maybe a bit of a come-on to revive the market, but the new set are altogether more relaxed and confident than the Op 20s. They have jokey scherzi rather than minuets, less “Sturm und Drang”, more major than minor and a variety of different finale forms replacing Op 20’s intellectual fugues. The Op 33 set appeared in Vienna just as the 26 year-old Mozart arrived there in pursuit of a freelance career. Haydn’s new quartets catalyzed Mozart into writing more quartets of his own, resulting in the famous set of six quartets that he dedicated to Haydn.

Haydn’s B minor quartet is the most intense of the six in Op 33 and the only one in a minor key. The Allegro moderato is one of Haydn’s mono-thematic movements with the opening phrase providing much of the material. Though restricted, the material allows Haydn to lead us off in different tonal directions before settling on the home key of B minor. Where the contrasting second subject should occur, we get the same theme but now in D major. The lack of a contrasting second subject requires Haydn to be especially inventive in the second half of the movement.

The Scherzo second movement is a faster, forward-driving Minuet rather than the very fast, one-in-a-bar type of Scherzo that came later. The seventh bar contains an example of baricolage (variegated) bowing where the same note is alternated across adjacent strings. Haydn uses

this technique extensively in a later quartet (op 50 no 6) leading to the nickname 'The Frog'. The Presto finale requires great dexterity from the upper strings with rapid arpeggios and more bariolage-like string crossings. The movement is in serious, sonata form and shows that the now almost 50-year old composer has significant alternatives for his last movements, compared to the fugues of his Op 20 quartets.

Source:

Chris Darwin, <http://www.lifesci.sussex.ac.uk>

Concerts at the Point

25TH SEASON 2021-2022

UPCOMING CONCERTS

FRED MOYER JAZZ TRIO

February 20, 2022

MUIR STRING QUARTET

April 3, 2022

NEAVE PIANO TRIO

May 15, 2022

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