



Concerts at the Point
presents ...

PARKER QUARTET

NOVEMBER 2, 2025, 3:00 PM

WESTPORT POINT UNITED METHODIST CHURCH

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

ALYN CARLSON

OUR COVER ARTWORK FOR THIS CONCERT is a painting titled "Contrapunctus 0125" by New Bedford artist Alyn Carlson. Alyn is a multidisciplinary artist, creative director, and author with deep curiosity and a passion for bringing beauty to life through various media. With over three decades of experience, she has developed a diverse set of skills that encompass oil painting, watercolor, gouache, graphite, and digital art. She has helped brands find their voice, exhibited in over twenty galleries, and renovated a church into a home. Her work can be found in *Print, Communication Arts, Uppercase, Redbook, Photo District News, RI Monthly, Paint Lab*, and *Design Sponge at Home*. She is also the author of *The Paper Hat Book*, a how-to book for adults and children. Alyn has synesthesia which she describes as "the crossing of the senses. ... I hear, smell and taste color." She was featured on a PBS news segment showing how artists use this condition to expand their creative limits.

Alyn's work can be found at alyncarlsonportfolio.com. You can also visit her at her Hatch Street Studio in New Bedford by appointment at alyncarlson@gmail.com.

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Concerts at the Point

SUNDAY, NOVEMBER 2, 2025

PARKER QUARTET

Daniel Chong, Violin

Ken Hamao, Violin

Jessica Bodner, Viola

Kee-Hyun Kim, Cello

FELLOW TRAVELER

JOHN ADAMS

STRING QUARTET IN F MAJOR

MAURICE RAVEL

Allegro moderato — très doux

Assez vif — très rythmé

Très lent

Vif et agité

INTERMISSION . . .

STRING QUARTET No. 14 IN D MINOR, "DEATH AND THE MAIDEN"

FRANZ SCHUBERT

Allegro

Andante con moto

Scherzo: Allegro molto -- Trio

Presto

THE PERFORMERS



PARKER QUARTET

Internationally recognized for their “fearless, yet probingly beautiful” performances (*The Strad*), the Grammy Award-winning **PARKER QUARTET** has established itself as one of the preeminent ensembles of its generation since its founding in 2002. Renowned for fresh interpretations of canonical works and a passionate advocacy for contemporary music, the Quartet continues to chart a dynamic artistic path rooted in both tradition and innovation.

Praised by *Gramophone* for playing in which “virtuosity and emotion are one,” the Parker Quartet has performed for over two decades on many of the world’s leading stages. Recent seasons have included appearances at Carnegie Hall, Wigmore Hall, Konzerthaus Berlin, Philadelphia Chamber Music Society, and the University of Chicago, among others. The Quartet has also been featured at major festivals such as Tanglewood, Big Ears, Norfolk, Lake Champlain, Bridgehampton, Skaneateles, San Miguel de Allende, and the Banff Centre.

In the 2025–26 season, the Quartet launches The Schubert Project—a deep exploration of Franz Schubert’s final chamber works, including his late string quartets and the Cello Quintet. This project aims to contextualize Schubert’s late style through multidisciplinary lenses and performance collaborations.

The members of the Parker Quartet currently serve as Professors of the Practice and Blodgett Artists-in-Residence at the Department of Music at Harvard University. They also hold visiting residencies at the University of South Carolina and the Walnut Hill School for the Arts. Founded and based in Boston, the Quartet’s numerous honors include winning the Concert Artists Guild Competition, the Grand Prix and Mozart Prize at the Bordeaux International String Quartet Competition, and Chamber Music America’s prestigious Cleveland Quartet Award. The Quartet has recorded for ECM, Naxos, Zig-Zag, and Nimbus labels.



GRAMMY Award-winning violinist **DANIEL CHONG** is one of the most exciting and versatile musicians of his generation. Since 2002, as the founding first violinist of the Parker Quartet, he has garnered wide recognition for his performances with the Quartet in such venues as Carnegie Hall, the Library of Congress, Musikverein, and Wigmore Hall. Additionally, recent solo engagements include appearances

at National Sawdust in New York City, Seoul Arts Center, and Jordan Hall in Boston.

Daniel is a strong advocate for new music, and he has worked closely with György Kurtág, Augusta Read Thomas, Helmut Lachenmann, and Chaya Czernowin. Mr. Chong currently serves as Professor of the Practice at Harvard University.

Described by the *New York Times* as having “especially eloquent playing,” violinist/violist **KEN HAMAO** is a dynamic musician renowned for his sensitive interpretation who has concertized extensively throughout the world.



As a member of the Parker Quartet, Ken is Professor of the Practice at Harvard University’s Department of Music. Prior to joining the Parker Quartet, he was a member of the Ensō String Quartet from 2014 to 2018. As a soloist, he has recently performed concertos by Giya Kancheli, Kurt Rohde, and Tan Dun. He also appears frequently with Argento Chamber Ensemble, East Coast Chamber Orchestra, and Talea Ensemble.

In addition to music, Ken’s passions include attempting to make a bowl of ramen entirely from scratch, cheering on his beloved Tottenham Hotspur while attending various live football matches around the world, and amateur woodworking.



JESSICA BODNER, described by the *New York Times* as a “soulful soloist”, is known for her inexhaustible search for vivid music-making and exploration of sound. As the violist of the Grammy award-winning Parker Quartet, Jessica and has appeared at venues around the world both with the Quartet and as an individual.

She has held visiting teaching positions at New England Conservatory and Longy School of Music. She has also been on faculty at the Banff Centre for Arts and Creativity and Yellow Barn Festival, and she is currently

a faculty member of Harvard University's Department of Music as Professor of the Practice. Outside of music, Jessica studies mindfulness practices and enjoys running, practicing yoga, and hiking with her husband, violinist Daniel Chong, and their son, Cole.

A native of Seoul, Korea, cellist **KEE-HYUN KIM** has been praised for his "assertive style...and vital musical spirit." (*Pittsburgh Tribune*) On the faculty at Harvard University's Department of Music, he is a founding member of the Parker Quartet and a Blodgett Artist-in-Residence at Harvard since 2014.



Mr. Kim started his musical education at the Juilliard pre-college in 1992. Since then, he has attended the preparatory divisions of the Korean National University of the Arts, where he studied with Myung-Wha Chung; the New England Conservatory; and the Walnut Hill School. He holds a B.M. from the New England Conservatory, as well as two M.M. from the same institution, where his principal teachers were Laurence Lesser and Paul Katz.

Kee plays on an 1844 Giacomo Rivolta cello made in Milan, and he uses a custom-made bow from Benoit Rolland, made in 2007. He lives in Arlington, Massachusetts



PROGRAM NOTES



JOHN COOLIDGE ADAMS (B. 1947)

FELLOW TRAVELER (2007)

Born and raised in New England, John Adams studied clarinet with his father and performed in marching bands and community orchestras throughout his childhood. He claims that his musical life changed forever the day his parents brought home a record player and he began listening to every kind of music he could find, from Bach to Elvis. Adams earned his bachelor's and master's degrees at Harvard University before moving to San Francisco, where he was the first composer-in-residence at the San Francisco Symphony. He is particularly noted for his operas, many of which center around historical events. His oeuvre also includes orchestral, concertante, vocal, choral, chamber, electroacoustic, and piano music.

One of America's most famous living composers, Adams believes that "...the power of music is that it goes to the emotional core of human beings. It bypasses the intellectual, but it also goes around or through the intellect and touches the deepest part of our beings." His approach to composition is informed by minimalism -- with its components of pulsation, tonality, and repetition -- but also by jazz, American popular music, and composers like Beethoven, Sibelius, Stravinsky and Bartók. Among his many awards are the Pulitzer Prize in Music (2003), multiple Grammys, and election to the American Academy of Arts and Letters.

FELLOW TRAVELER is a short single movement for string quartet, composed as a 50th birthday present for stage director Peter Sellars, Adams's long-time collaborator and librettist for his opera *Doctor Atomic*. The title takes inspiration from Sellars' interest in J. Robert Oppenheimer, one of the creators of the atomic bomb. Oppenheimer was labeled by the FBI as a Communist sympathizer later in his life and was designated by the organization as a "fellow traveler," a term applied to suspected Communist-leaning individuals in the mid-twentieth century. Musically, *Fellow Traveler* features driving rhythmic energy, incorporating brief snippets from Adams's operas *Nixon in China* and *Dr. Atomic*. It's a characteristic piece of Adams in his most immediately appealing style, marked by punchy rhythms and urgent momentum. The writing is considered technically challenging for the performers and demonstrates a blend of traditional sonata form elements with Adams's signature minimalist and jazz-inflected styles.

Sources: Wikipedia; earbox.com; Program notes, Marine Band Chamber Music Series, 10/20/20, marineband.marines.mil; Z. Sardar, SF Gate interview 10/27/02; Music in the Round.co.uk; L. Fleming, New Music USA, 4/24/13; Wikipedia; Videos: John Adams on Finding His Voice, Anatomy of a Scene, boosey.com



JOSEPH MAURICE RAVEL (1875 - 1937)

STRING QUARTET IN F MAJOR (1903)

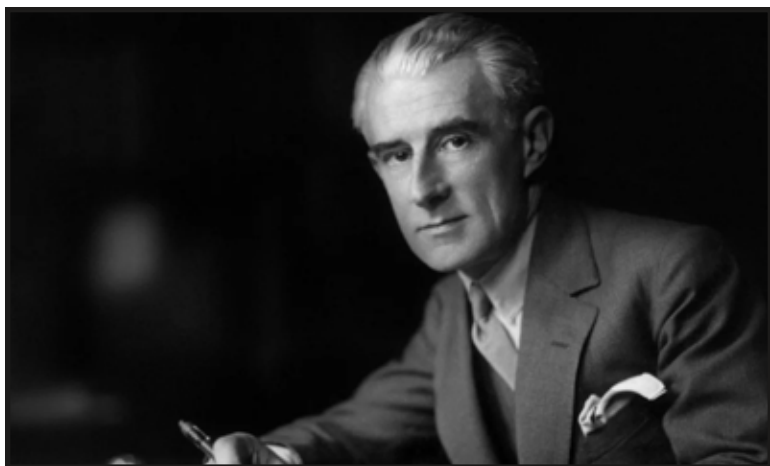
Allegro moderato — très doux

Assez vif — très rythmé

Très lent

Vif et agité

There are few pieces in the chamber music repertoire more loved by both audiences and musicians than the Ravel Quartet. Go to any recording of the piece online and read just a few comments: "it undulates like a transparent body of water" – "pure music" – "To listen to it is to perceive the heart and soul of men." "Rapturous understates the enthusiasm."



Musicians love playing this piece. Ravel knows strings, and he gives every instrument its voice and part. The work is beautifully crafted and challenging to play (especially the second movement), and the piece's unique harmonic language requires a great deal of communication among the players, which is the heart of chamber performance.

That Ravel wrote this, his only string quartet, at the beginning of his career, only makes it more remarkable.

Born in 1875, Ravel's life in many ways traces the transition from the 19th century to the modern era. Admitted to the Paris Conservatoire in 1889 at the age of 14 to study piano and harmony, he early on bridled at the rigidity of the institution and was dismissed twice from the school. After studying composition with Gabriel Fauré, he finally left the Conservatoire in 1903, and his career as a composer began, including the String Quartet, which was written that year.

A slow and painstaking worker, Ravel composed fewer pieces than a number of his contemporaries, but many are now staples of the repertoire, including pieces for piano, chamber music, two piano concertos, and two operas. Many of his works exist in two versions: first, a piano score and later an orchestration. Ravel's brilliance as an

orchestrator is on full display in his transcription of Mussorgsky's "Pictures at an Exhibition," the definitive version we hear today.

Ravel's String Quartet was greatly influenced by Claude Debussy's, composed ten years earlier, although both the composers themselves and music scholars today highlight the differences.

While Ravel embraced the new tonalities and rhythms of French modernism, he was also a classicist, and this is evident in the quartet. The opening movement, in traditional sonata form, presents two contrasting themes that occur again later in the work. The first theme, exquisitely sweet and gentle, opens in the home key of F major, and is played by all four instruments. The second theme shifts to D minor (an example of classical form) and is more haunting.

The second movement, a playful scherzo, begins with a theme on plucked strings (*pizzicato*), followed by a slow, wistful section led by the cello. Ravel uses cross rhythms, with figures in triple and double time played simultaneously, and ranges across many key signatures. The lyrical third movement, marked "very slow," is set in G-flat major, and while it has strong thematic links to the first movement, the key and tempo create a special dreamlike quality.

The finale returns to the home key. Loosely in rondo form, it reintroduces themes from the earlier movements and is alternately stormy and calm. Driving energy ends the piece, perhaps somewhat abruptly.

This year is the 150th anniversary of Ravel's birth, and this performance provides a moment to remember one of the most influential and visionary composers of the 20th century.

Sources: gulfoastsymphony.org; classicalexburns.com; earsense.org; G. Henle Verlag blog; Leonard Bernstein office blog; Wikipedia.





FRANZ PETER SCHUBERT (1797 - 1828)

STRING QUARTET NO. 14 IN D MINOR, "DEATH AND THE MAIDEN"
(1824)

Allegro

Andante con moto

Scherzo: Allegro molto -- Trio

Presto

Franz Schubert's life was all too short, but it was filled with music from beginning to end. Born in Vienna, he composed more than 1,500 works over his 31 years, bridging the late Classical and early Romantic eras. While Schubert is best known for his *lieder* and song cycles (*Erlkönig*, *Winterreise*) he left a vast oeuvre of masterworks including "Ave Maria," the Trout Quintet, Symphony No. 8 ("Unfinished"), Symphony No. 9 ("The Great") and a large body of piano and chamber music.

From the age of five, Schubert was instructed in music basics by his father and older brother. He played the piano, violin and organ, and also sang from an early age. Recognizing his talent, Antonio Salieri gave him private lessons in composition even while he was studying to become a schoolteacher. Unhappy teaching at his father's school,

Schubert left to pursue music full-time in 1818. The young composer gained increasing recognition in Viennese music circles and attracted a group of friends and admirers who promoted his work. But 1823 and 1824 were years of hardship, including poverty, depression and a severe illness that many historians suggest was syphilis. Yet Schubert's music never stopped, and in fact progressed greatly as he grew more ill.

Schubert returned to the string quartet form after 1820. These mature quartets have a more complex and cohesive texture than his earlier attempts as a teenager. The part writing is much more advanced, and each instrument brings its own character and presence. Also, the later quartets are structurally more integrated, with motifs, harmonies and textures recurring in a way that ties the entire work together.

Schubert wrote the STRING QUARTET NO. 14 IN D MINOR within weeks of completing the "Rosamunde" quartet in 1824. He borrows from his 1817 *lied* "Death and the Maiden," a setting of the poem by Matthias Claudius. The theme of the song forms the basis of the second movement of the quartet.

Maiden: Pass me by! Oh, pass me by!
 Go, fierce man of bones!
 I am still young....

Death: Give me your hand, you beautiful and tender form!
 I am a friend, and come not to punish....
 Softly shall you sleep in my arms!

The quartet is characterized by sudden dramatic shifts from *fortissimo* to *pianissimo*, from the lyrical to the dramatic. A driving undercurrent of triplets is a recurring motif in all four movements. A dark and powerful opening in the first movement is quickly answered by a soft lyrical contrast, a dichotomy that moves back and forth as each episode intensifies. The tension escalates through elaboration and development in a rondo-sonata hybrid found throughout Schubert's work.

The second movement is a theme and five variations, based on the refrain from Schubert's *lied*. After a somber beginning in four-part unison, the elegy develops through a series of five variations in a kaleidoscope of textures, moods, rhythmic figurations and featured soloists. The third movement, a fast-paced *scherzo*, is full of call and response syncopations between the treble and the bass. Its trio is a graceful refuge until the *scherzo* explodes again. The finale in rondo-sonata form is cast as a tarantella, a frantic leaping dance said to ward off the effects of a fatal spider bite. Once again the music evokes a desperate flight from death. The tempo quickens into a manic pace leading to an exhausting *prestissimo* close.

The quartet, posthumously titled "Death and the Maiden," was first played in 1826 in a private home and was not published until 1831, three years after Schubert's death. It has become "one of the pillars of the chamber music repertoire" and the most played string quartet in Carnegie Hall history.

The epitaph on Schubert's tombstone expresses regret for the loss of potential masterpieces: "Here music has buried a treasure, but even fairer hopes."

Sources: Keller, "Chamber Music, A Listener's Guide;" laphil.com; earsense.org; Wikipedia.



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