

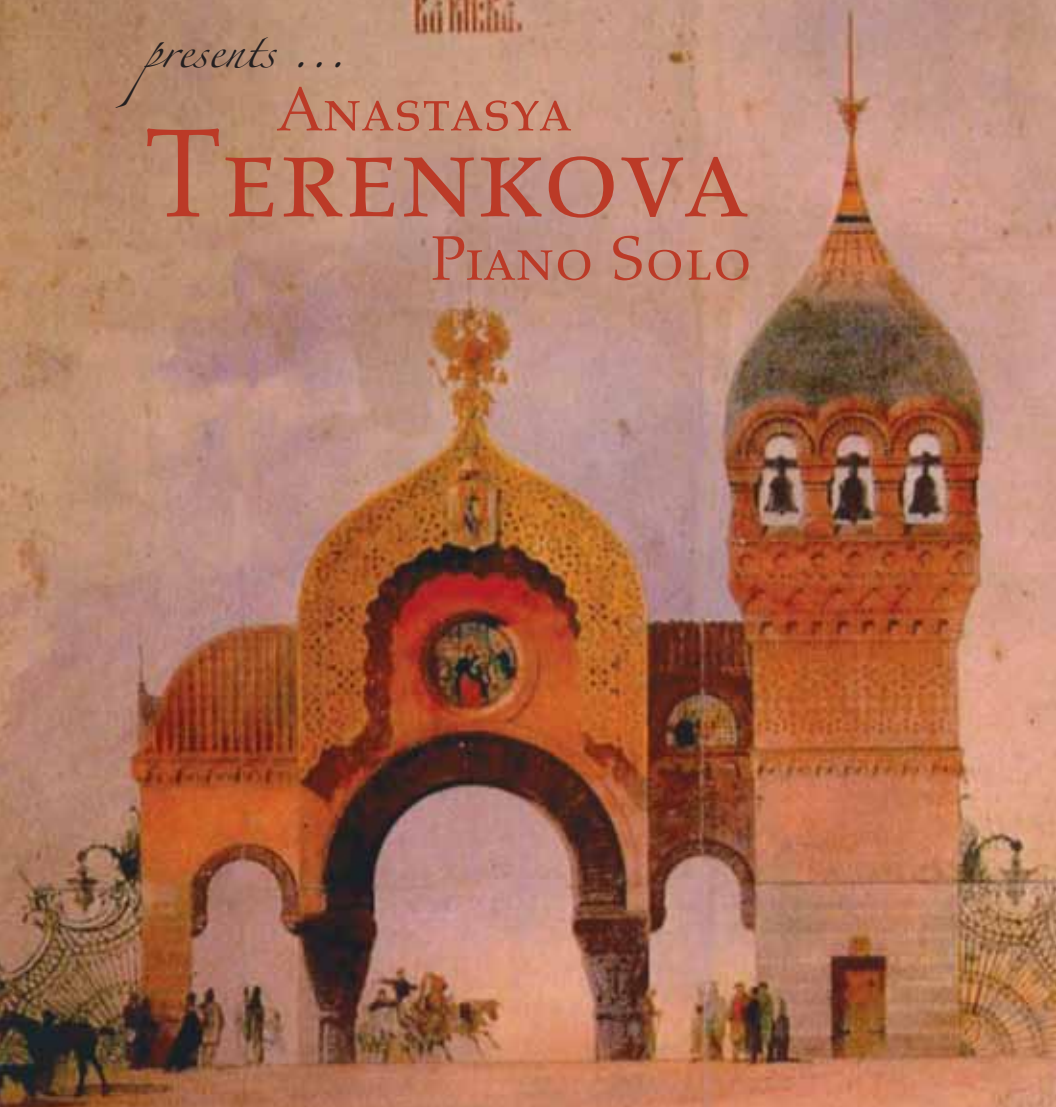
ПРОЕКТ
CONCERTS AT THE POINT
КОНЦЕРТ

Concerts at the Point

22ND SEASON 2018-2019

presents ...

ANASTASYA
TERENKOVA
PIANO SOLO



SEPTEMBER 30, 2018, 3:00 PM

1912 MAIN ROAD, WESTPORT POINT, MASSACHUSETTS

The image on the cover is a painting by Russian architect/artist/designer Viktor Hartmann for a proposed new gate to the Ukrainian city of Kiev. Shortly after the artist's death, Mussorgsky (who was Hartmann's dear friend, and owned some of his art) visited a retrospective exhibit of Hartmann's sketches, stage designs, and architectural studies and felt the need to capture the experience in music. By early summer 1874, he had completed the work, "Pictures at an Exhibition," a lengthy and fiendishly difficult suite for solo piano, which will be played in its entirety as the second half of today's concert program. The most famous of the "pictures" still in existence, and the most widely recognized movement of the entire composition is "The Great Gate of Kiev."

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Concerts at the Point

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Concerts at the Point

SUNDAY, SEPTEMBER 30, 2018

ANASTASYA TERENCEVA, PIANO

MAZURKA, OP.24, NO.2	CHOPIN
SONATA, K24	SCARLATTI
MAZURKA, OP.17 NO.4	CHOPIN
SONATA, K141	SCARLATTI
NOCTURNE, OP.9, NO.1	CHOPIN
VALSE, OP.70	CHOPIN
NOCTURNE, OP.9, NO.3	CHOPIN
VALSE, OP.34, NO.3 "VALSE BRILLIANTE"	CHOPIN
LA VALSE OUBLIEE, NO.1	LISZT
PARAPHRASE "RIGOLETTO"	LISZT

INTERMISSION ...

PICTURES AT AN EXHIBITION	MUSSORGSKY
<i>Promenade #1</i>	
<i>The Gnome</i>	
<i>Promenade #2</i>	
<i>The Old Castle</i>	
<i>Promenade #3</i>	
<i>Dispute between children at play "Tuileries"</i>	
<i>The Ox-Cart "Bydlo"</i>	
<i>Promenade #4</i>	
<i>Ballet of the unhatched chicks</i>	
<i>Samuel Goldenberg and Schmuyle</i>	
<i>Promenade #5</i>	
<i>The Market at Limoges</i>	
<i>The Catacombs</i>	
<i>Baba-Yaga (the hut on fowl legs)</i>	
<i>The Great Gate of Kiev</i>	



THE PERFORMER

ANASTASYA TERENKOVA

Internationally renowned pianist Anastasya Terenkova combines French poise and her native Russian spirit with “the speed and grace of a Formula One driver.” —Jonathan Levi, *The New York Times*.

After finishing her studies at Gnessin’s Special Music School for gifted children, Russian born Anastasya was accepted into the Paris National Superior Conservatory of Music and Dance, where she completed her education, including the prestigious post-graduate courses “Perfectionnement” and “Artist Diploma.” She was quickly recognized in *Diapazon Magazine* as a “ravishing pianist.”

Anastasya has received international critical acclaim and numerous awards; she has performed throughout Europe, United States, Canada, South Korea, China, Egypt and South Africa. An accomplished soloist, Anastasya also is devoted to chamber music, performing with renowned musicians and ensembles. She is now also giving master classes at “Paris International piano master classes,” International Keyboard Festival and Institute/IKIF at Mannes College, New York, and Pretoria University, South Africa. She performed for Concerts at the Point in November 2016 with renowned Austrian violinist Johannes Fleischmann.

Anastasya regularly records for the radio and television (Arte, Medici TV, France Musique, France Culture, Radio Classique etc). Her recordings include Rachmaninov’s 3rd piano Concerto with Orchestre des Lauréats du Conservatoire and the “The Souvenir de l’Opus 28” at Auvers-sur-Oise music festival along with Fazil Say, David Guerrier and Denis Matsuev. Her debut solo CD featuring works by Scarlatti, Chopin and Mussorgsky was released in 2011. In January 2016 Anastasya was invited by the Hollywood actor John Malkovich to perform together on stage in his new project “Report on the Blind” with music by Alfred Schnittke that premiered with the Helsinki Philharmonic Orchestra and toured in South America and Europe.

PROGRAM NOTES



FREDERIC CHOPIN (1810-1849)

MAZURKA, OP.24, NO.2

MAZURKA, OP.17, NO.4

NOCTURNE, OP.9, NO.1

VALSE, OP.70

NOCTURNE, OP.9, NO.3

VALSE, OP.34, NO.3 "VALSE BRILLIANTE"

Frédéric Chopin was a Polish French composer and pianist of the Romantic period, best known for his solo pieces for piano. As a pianist, Chopin was unique in acquiring a reputation of the highest order on the basis of a minimum of public appearances—a few more than 30 in the course of his lifetime. His original and sensitive approach to the keyboard allowed him to exploit all the resources of the piano of his day. He was inexhaustible in discovering colorful new passage work and technical figures; he understood the true nature of the piano as an expressive instrument, and he was able to write music that is bound up with the instrument for which it was conceived and which cannot be imagined apart from it. His innovations in fingering, use of the pedals, and general treatment of the keyboard form a milestone in the history of the piano, and his works set a standard for the instrument that is recognized as unsurpassable.

Source: www.Britanica.com

Perhaps more than with any other composer, Chopin's music is integrally related to his own unique performing style. Chopin's

playing and composing were based on a loose set of three theoretical precepts. The first was his belief that music was a language with a unique structure, grammar and vocabulary, all to be placed in the service of expression. Second was his reverence for singing. Third, Chopin eschewed the standard goal of uniform scalar runs by exploring and respecting the unique physiology and individual attributes of each finger. Source: www.classicalnotes.net

MAZURKA Chopin based his mazurkas on the traditional Polish folk dance. Both the traditional mazurka and Chopin's version contain a great deal of repetition, repetition of a single measure or small group of measures, of a theme, or even of an entire section. This repetition makes sense in a traditional dance, but Chopin did not compose his mazurkas so they could be danced to. Some interpret his use of this folk dance form as a statement of Polish national pride. Chopin also made his mazurkas more technically interesting by furthering their chromaticism and harmony, along with using classical techniques, such as counterpoint and fugues, and four part harmony in the manner of a chorale. Source: <https://en.wikipedia.org>

NOCTURNE Chopin nocturnes are generally considered among the finest short solo works for the instrument and hold an important place in contemporary concert repertoire. Although Chopin did not invent the nocturne, he popularized and expanded on it, building on the form developed by Irish composer John Field. Chopin continued from Field the use of a song-like melody in the right hand. Along with the right-hand melody, Chopin continued the use of another nocturne "necessity," that of playing broken chords on the left hand to act as the rhythm under his right-handed "vocal" melody. Another technique used by Field and continued by Chopin was the more extensive use of the pedal. By using the pedal more, the music gains more emotional expression through sustained notes. One of the greatest innovations made by Chopin was his use of a more freely flowing rhythm, a technique based on the classical music style. Chopin also used counterpoint to create tension in the nocturnes. Many think of the "Chopin nocturne" as a mix between

the form and structure of Field and the sound of Mozart, displaying a classic/romantic-influenced theme within the music.

Source <https://en.wikipedia.org>

WALTZ Scholars agree that the waltz is derived from the German *Ländler*, whose roots lie in a lascivious folk dance. Smoothing the deliberate, uniform hopping and stamping of the gawky *Ländler* into a graceful, rotating, gliding, stylized form, the waltz took Vienna by storm in the 1770s to mixed reaction. Mozart, Haydn and many others were commissioned to write waltzes for royal balls. The elevation of the waltz from rusticity to art was boosted in the 1820s by Joseph Lanner and Johann Strauss, Sr., both contemporaries of Chopin. But it was Chopin who transformed the waltz into something altogether sublime, adding refinement, nuance and reflection more suited to aristocracy than the masses and for private settings than for the ballroom. None of Chopin's waltzes are suitable for dancing at all, but rather are idealized reflections of the ballroom form. Source: www.classicalnotes.net



DOMENICO SCARLATTI (1685-1757)

SONATA, K.24

SONATA, K.141

Giuseppe Domenico Scarlatti was the sixth of ten children of Alessandro Scarlatti, the founder of the Neapolitan school of 18th century opera. Domenico became one of the great geniuses of his time and the first real virtuoso of the keyboard. He was born a few months after the other two great masters of his era, Handel and J.S. Bach. While the latter two are representative of the High Baroque, in Scarlatti we find the first significant examples of a new dramatic style of composition that would reach its full development in the works of such Classical giants as Haydn and Mozart.

Although he wrote a good amount of operas and other vocal works, following in his father's footsteps, Domenico is chiefly remembered in our day for the vast number of piquant and delightful harpsichord pieces. Most of these are in the short form described then as "Sonata," which, however, bears no resemblance to the subsequent sonata form developed later by Haydn and Mozart and perfected by Beethoven. Of these he left over 600; unfortunately, no more than about 30 of these continue to be performed nowadays.

Scarlatti's sonatas consist of two short sections that are sometimes repeated. He used many difficult and daring devices such as rapidly repeated notes, skips, trills, and intricate hand-crossings. Technically speaking, not until Chopin was a milestone reached of comparable significance in the evolution of piano playing.

Source: © 1994 Columbia Artists Management Inc.



FRANZ LISZT (1811-1886)

LA VALSE OUBLIEE, NO.1
PARAPHRASE "RIGOLETTO"

As a composer, pianist, teacher, conductor and author, Liszt was one of the foremost proponents of the Romantic tradition in Western art music, and exerted a formative influence on the course of musical expression in the 19th century and beyond. His imaginative approach to musical form, harmony and structure anticipated and inspired subsequent composers to explore the paths that he established.

As the foremost piano virtuoso of his time, he introduced technical innovations that greatly expanded the expressive range of that instrument. He was tirelessly devoted to the progress and dissemination of music both old and new, raising audience awareness of the works by his musical forebears (such as Beethoven and Bach) through performances, transcriptions and writings. Although his larger-than-life personality and scandalous amorous adventures seemed at odds with his decision late in life, he sought holy orders

(henceforth becoming known as l'abbe Liszt). His embrace of the full spectrum of life produced a creative legacy of unprecedented richness and breadth of perspective, and one of immeasurable impact upon the music of his era. Source: Kevin Levine, US Library of Congress

LA VALSE OUBLIEE, NO.1 (FORGOTTEN WALTZES)

Liszt wrote some delightful waltzes when he was in his twenties and early thirties—*Valse de bravoure*, *Valse mélancolique*, *Valse-Improptu*—and then more or less abandoned dance forms for forty years. So it has long been assumed that the four Valses Oubliées which he produced in his seventies were inspired by some kind of nostalgia for his carefree youth. Although the title seems to confirm that assumption and there is the occasional sentimental episode, the Valses Oubliées are actually not so much nostalgic as ironic. While it does not display the demonic attitude of the Mephisto Waltzes, all four Valses Oubliées have something sardonic about them. Even the most popular of them, No.1 in F sharp major is characterized by impish rhythms in the opening bars, the pressure put on the initially charming main theme, the feverishly glittering second theme in high right-hand octaves, and the inconclusive ending.

Source: Hyperion, notes by Gerald Larner © 2009

PARAPHRASE "RIGOLETTO"

In this glittering virtuoso work, Liszt drew on three themes from Verdi's opera "Rigoletto." Its climax is the finale with the theme in the quartet from Act III "Bella figlia dell'amore." If one ignores the fact that at this point in the opera the betrayal of Gilda's love is made known, the work offers no sign that it was written at a time of Liszt's own deep depression, as his hopes of legally marrying Princess von Sayn-Wittgenstein were slowly disappearing. Perhaps Liszt's opera paraphrases are to be understood as memories of happier times in Weimar. Source: <https://www.henle.de>



MODEST PETROVICH MUSSORGSKY (1839-1881)

PICTURES AT AN EXHIBITION

Mussorgsky was a Russian composer and innovator of Russian music in the romantic period. His musical education was erratic, he toiled as a civil servant and wrote music only part-time, influenced few if any of his contemporaries, died early from alcoholism, and left a small body of work. But, he achieved a uniquely Russian musical identity, often in deliberate defiance of the established conventions of Western music. He rejected German classical forms in favor of one-off, “organic” forms. Instead of a form determining the nature of the musical materials, the materials shaped the forms—bottom-up, rather than top-down. Many of his works were inspired by Russian history, Russian folklore, and other national themes. Such works include the opera *Boris Godunov*, the orchestral tone poem *Night on Bald Mountain* and the piano suite *Pictures at an Exhibition*. For many years Mussorgsky’s works were mainly known in versions revised or completed by other composers.

Sources: www.wikipedia.com, www.allmusic.com

Mussorgsky’s most imaginative and frequently performed work is the cycle of piano pieces describing paintings in sound, called *Pictures at an Exhibition*. This composition, best known through an orchestral arrangement by Maurice Ravel, was written in commemoration of his friend, the architect/artist/designer Viktor Hartmann.

The suite consists of musical depictions of 11 paintings by Hartmann,

interspersed with a recurring “Promenade” theme, or intermezzo, that represents a visitor—in this case, the composer himself—strolling through the exhibition. The powerful nature of the intermezzi, Mussorgsky acknowledged in one of his letters, reflects his own large physique. Of the four hundred Hartmann works, only six of those in Mussorgsky’s score can be identified with certainty.

Source: www.chicagosymphonyorchestra.com program notes

Following the opening “Promenade,” the first four movements, or “pictures,” in order of appearance, are: “The Gnome,” a depiction of an awkward dwarf conveyed through irregular rhythms and forceful outbursts; “The Old Castle,” a solemn and lyrical portrayal of a medieval troubadour singing on the grounds of a grand castle; “Tuileries,” a sprightly sketch of children at play in the well-known Tuileries Gardens in Paris; and “Bydlo” a ponderous characterization of the lumbering of a large Polish ox cart.

The scampering fifth movement, “The Ballet of Unhatched Chicks in Their Shells,” represents a costume design by Hartmann for a children’s ballet. The sixth scene evokes images of “Two Jews: One Rich, One Poor” through the interplay of a strident melody in the lower register and a twittering chantlike theme in the upper. The folksy and cheerful quality of the seventh movement, “The Market at Limoges,” is neutralized by the eighth, “The Catacombs,” which casts an eerie shadow with ominous chords and variations on the recurring “Promenade” theme.

The last two scenes of *Pictures at an Exhibition* are the most renowned. “The Hut on Fowl’s Legs” is a nightmarish portrayal of the cackling witch Baba-Yaga on the prowl for her prey. She charges—bounding in a virtuosic passage in octaves—right into the tenth and final picture, “The Great Gate of Kiev.” With a depiction of Hartmann’s sketch of a proposed city gate topped by cupolas in which carillons ring, Mussorgsky brings the piece to a majestic close.

Sources: Betty Schwarm, www.britannica.com, <http://jeannettefang.com/on-the-artwork-that-inspired-mussorgskys-pictures-at-an-exhibition-part-2/>

CONCERTS AT THE POINT

thank you!

Thank you to all who support Concerts at the Point's objective to present world class music and musicians at prices affordable to the larger community.

We are able to keep ticket prices low, thanks to our low administrative costs (the result of devoted volunteers who do so much), good audience attendance, donations from local organizations, as well as contributions from generous individuals. We must face the facts, however, that costs have increased, but ticket prices have not increased since 2013. Ticket sales now fund less than half of the cost of the series. We therefore reluctantly concluded that we must increase our ticket prices to maintain our sound financial position. Ticket prices for all sales transacted after September 15, 2018 are \$30 per ticket; prices for students remain at \$10.

We are therefore especially grateful to those organizations and individuals who share our objective and make contributions toward that ambition. Listed below are contributions made since our previous acknowledgement of donations listed in the February 25, 2018 program notes, through September 6, 2018.

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Concerts at the Point

22ND SEASON 2018-2019

ANASTASYA TERENKOVA, PIANO SOLO	<i>September 30, 2018</i>
MUIR STRING QUARTET	<i>November 4, 2018</i>
FRED MOYER JAZZ TRIO	<i>December 9, 2018</i>
MUSICIANS FROM THE HANDEL & HAYDN SOCIETY	<i>March 17, 2019</i>
CLAREMONT TRIO	<i>April 28, 2019</i>

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