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The Attacca Quartet

2015 Fenton Brown Emerging Artists

Amy Schroeder, *violin*

Keiko Tanagawa, *violin*

Luke Fleming, *viola*

Andrew Yee, *cello*

Members of

The Amphion String Quartet

2011 Fenton Brown Emerging Artists

Katie Hyun, *violin*

Andy Wei-Yang Lin, *viola*

Mihai Marica, *cello*

with guest artist

Erin Keefe, *violin*

PROGRAM

String Trio in B flat major, D. 471

Franz Schubert (1797-1828)

Members of the Amphion Quartet

String Quartet No. 1 in G minor, Op. 27

Edvard Grieg (1843-1907)

Un poco andante - Allegro molto ed agitato

Romanze (Andantino)

Intermezzo (Allegro molto marcato - Più vivo e scherzando)

Finale (Lento - Presto al saltarello)

The Attacca Quartet

INTERMISSION

String Octet in E-flat major, Op. 20

Felix Mendelssohn-Bartholdy (1809-47)

Allegro moderato ma con fuoco

Andante

Scherzo

Presto

Erin Keefe, *violin*

Members of the Amphion Quartet

Attacca Quartet



Attacca Quartet

First Prize winners of the 7th Osaka International Chamber Music Competition in 2011, top prizewinners and Listeners' Choice Award recipients in the 2011 Melbourne International Chamber Music Competition, and winners of the Alice Coleman Grand Prize at the 60th annual Coleman Chamber Ensemble Competition in 2006, the internationally acclaimed Attacca Quartet has become one of America's premier young performing ensembles. The Attacca Quartet is now in its eleventh season, having been formed at the Juilliard School in 2003. It is comprised of violinists Amy Schroeder and Keiko Tokunaga, violist Luke Fleming and cellist Andrew Yee. They made their professional debut in 2007 as part of the Artists International Winners Series in Carnegie Hall's Weill Recital Hall and have appeared there on numerous occasions since. The Attacca Quartet recently recorded the complete string quartet works of John Adams for Azica Records, which was released to great acclaim in March 2013. 2013-2014 marked the fourth season of "The 68," an ambitious project in which the Attacca Quartet will perform all sixty-eight Haydn string quartets on a special series they created in New York. They have been honored with the 2013 National Federation of Music Clubs Centennial Chamber Music Award, the Arthur Foote Award from the Harvard Musical Association, and the Lotos Prize in the Arts. The Attacca Quartet is represented by Baker Artists, LLC.

Hailed by the Washington Post as 'an impressive artist whose playing combines imagination and virtuosity' violinist **Amy Schroeder**, was born in Buffalo, New York. She studied with Sally Thomas and the Juilliard String Quartet at the Juilliard School where she received her Bachelor and Master of Music degrees as well as an Artist Diploma. Ms. Schroeder has soloed with orchestras including the Buffalo Philharmonic Orchestra, the Amherst

Symphony Orchestra, the Clarence Symphony Orchestra, the Hilton Head Symphony Orchestra, and the Greater Buffalo Youth Orchestra. A founding member of the Attacca Quartet, she has been a part of a wide array of festivals including the Spoleto Festival in Italy, Music@Menlo, the Pacific Music Festival Tokyo String Quartet Program, the Emerson String Quartet seminar, the Juilliard String Quartet Seminar, the Banff Summer Chamber Music Festival, the Norfolk Chamber Music Festival, the Sitka Chamber Music Festival, the Highlands/Cashiers Chamber Music Festival, the Meadowmount School of Music, and the Music Academy of the West. She was also the recipient of the Henrietta and Albert J. Ziegle Jr. Scholarship, which provided the tuition for her studies at Juilliard. Growing up in Buffalo Ms. Schroeder began her violin studies with Karen Campbell and Thomas Halpin. She currently plays on a violin made in 2012 by Nathan Slobodkin.

An eminent member of the up-and-coming American ensemble, the Attacca Quartet, **Keiko Tokunaga** has already established a formidable reputation as a soloist and a chamber musician across North America, Italy, Mexico and in her native Japan. With the Attacca Quartet, she has won prizes in numerous competitions and served as Graduate Resident String Quartet at the Juilliard School, a guest artist at the Hunter College of New York and Port Townsend Chamber Music Festival and as a violin faculty of the Boston University Tanglewood Institute. Ms. Tokunaga has performed both as a soloist and chamber musician in such major venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, the Metropolitan Museum of Art, the Museum of Modern Art in New York City, the Banff Centre in Canada, and Suntory Hall in Tokyo, Japan. In September 2009, Ms. Tokunaga gave her solo debut recital at Ohji Hall, Tokyo. Ms. Tokunaga holds Bachelor's and Master's Degrees from the Juilliard School, where she is a faculty member of the Pre-College Division. She is currently under sponsorship by the Information Development Co., Ltd. and ARUMA Inc. Ms. Tokunaga performs on a Stefano Scarampella violin from 1900.

Having made his New York debut to a sold out audience in Alice Tully Hall in 2009, violist **Luke Fleming** has established himself as an exceptional solo and chamber recitalist. His performances have been described by Strad as "confident and expressive" and by the New York Sun as "superbly coordinated...a mysterious world of sound," and he has been praised by the Philadelphia Inquirer for his "glowing refinement." Festival appearances include performances at the Marlboro Music School and Festival, the Steans Institute at Ravinia, and the Norfolk and Sarasota Chamber Music Festivals, as well as concerts in Japan, Korea, Australia, England, Spain, Poland, Denmark, Germany, Austria, and Mexico. In 2011, Mr. Fleming was featured on a Live from Marlboro CD release on the Archiv Music label. He has performed as a guest artist with the Chamber Music Society of Lincoln Center, Sejong Soloists, Ensemble ACJW, the Georgian Chamber Players, Continuum, AXIOM, and the Serafin String Quartet. A native of New Orleans, Mr. Fleming holds a Doctorate of Musical Arts, Artist Diploma, and Masters of Music from Juilliard, a Graduate Diploma with Distinction from the Royal Academy of Music in London, and a Bachelor of Music summa cum laude from Louisiana State University. He is represented by Arts Global, Inc.

Andrew Yee, cello, has been praised by Michael Kennedy of the London Telegraph as "spellbindingly virtuosic...remember that you heard [his] name here first." He is a found-

ing member of the internationally acclaimed Attacca Quartet, and received his Bachelor's and Master's degrees from the Juilliard School, where he studied with Fred Sherry, Darrett Adkins, and Joel Krosnick. Mr. Yee has appeared with the International Sejong Soloists, and has played solo and chamber music recitals across the United States. His many engagements include the Concert Hall, Terrace Theatre, and Millennium stages in the Kennedy Center of Washington D.C. Alice Tully Hall, the Spoleto Festival, Carnegie Hall, and other venues including solo performances of Popper's Hungarian Rhapsody, Vivaldi's Concerto for two cellos, and Dvořák's Cello Concerto. Mr. Yee plays on a 2002 Nathan Slobodkin cello modeled after the 1731 "Ex Messeas" Guarneri "del Gesu" cello.



Amphion Quartet

Hailed for its "gripping intensity" and "suspenseful and virtuoso playing" (San Francisco Classical Voice), the Amphion String Quartet is a winner of the 2011 Concert Artists Guild Victor Elmaleh Competition and joined the roster of the Chamber Music Society of Lincoln Center's CMS Two Program in fall 2013. Through LCCMS, the ensemble made its Alice Tully Hall debut in March 2014, about which the New York Times praised "the focused, forceful young Amphion String Quartet" for its "sharply detailed performances."

This season includes their Mostly Mozart debut with two recitals at Avery Fisher Hall and a return to Korea for the Busan Chamber Music Festival. The quartet has several return engagements in New York, including two LCCMS performances at Alice Tully Hall, Schneider Concerts at the New School, Brooklyn's Bargemusic and the Tilles Center Chamber Music Series on Long Island. Collaborative performances include a recital with clarinetist David Shifrin at Rockford's Coronado Theatre and a special program with the renowned dance company BodyVox in Portland, Oregon. This fall, the ASQ's first CD will be released by the UK-based label Nimbus, including quartets by Grieg, Janacek and Wolf.

Internationally, the Amphion Quartet has performed in South Korea at the Music Isle Festival in Jeju and at the Seoul Arts Center. Previous U.S. festival appearances include The Chautauqua Institution, OK Mozart, Chamber Music Northwest, La Jolla Music Society's SummerFest, New Jersey's Mostly Music Series, NYU String Quartet Workshop, Princeton Summer Concerts, Cooperstown Chamber Music Festival, and Kneisel Hall Chamber Music Festival. The ASQ has collaborated with such eminent artists as the Tokyo String Quartet, Ani Kavafian, David Shifrin, Carter Brey, Edgar Meyer, Michala Petri, James Dunham, and Deborah Hoffmann.

Recent featured concerts include the Amphion Quartet's Carnegie Hall debut at Weill Recital Hall on the CAG series with guest David Shifrin, and also Zankel Hall; the Library of Congress and the Phillips Collection in Washington, D.C.; Caramoor Center for the Arts; Pepperdine University; TCAN Center for the Arts (Mass.); New York's Met Museum and National Arts Club; and a tour of Northern California. The ASQ has been showcased on New York's WQXR radio frequently, including the station's November 2012 Beethoven String Quartet Marathon.

Violinists Katie Hyun and David Southorn, violist, Wei-Yang Andy Lin, and cellist, Mihai Marica, first joined together for a performance at Sprague Hall at the Yale School of Music in February, 2009. Honors include the 2012 Salon de Virtuosi Career Grant in New York; First Prize at the Hugo Kauder String Quartet Competition in New Haven, Conn.; and First Prize in the Piano and Strings category as well as the Audience Choice Award at the 2010 Plowman Chamber Music Competition held in Columbia, Missouri.

Violinist **Katie Hyun** has performed as a soloist with the Columbia Festival Orchestra, Houston Symphony, Dallas Chamber Orchestra, the Philadelphia Orchestra, the Yale Philharmonia, and the Stony Brook Symphony Orchestra amongst others. She has appeared on the television program "Good Morning Texas," and on Garrison Keillor's "Prairie Home Companion", NPR, with bassist Nathan Farrington. In the spring of 2012 she gave the world premiere of Matthew Barnson's 2nd Violin Sonata. Katie is involved with LE TRAIN BLEU, an ensemble formed by internationally celebrated flutist and conductor Ransom Wilson. Collaborations with other prominent artists include Edgar Meyer, Robert Mealy, Masaaki Suzuki, Ani Kavafian, Paul Neubauer, William Purvis, and Joseph Swensen. Katie



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was recently awarded “Artist in Residence” by the Maxwell Shepherd Fund. She is also the founder and director of Quodlibet Ensemble, and a member of the award-winning Amphion String Quartet.

Violist **Wei-Yang Andy Lin**, born in Taiwan, holds his Bachelor and Master’s Degree from The Juilliard School and is currently a Doctoral Candidate at the Stony Brook University of New York. He has won numerous competitions including the Taiwan National Viola Competition, Top Prize in the 2008 Juilliard Viola Concerto Competition and subsequently made his Lincoln Center Avery Fisher Hall solo debut with the Juilliard Orchestra. He was also the winner of the 2009 Stony Brook University Concerto Competition. He currently serves as principal violist of the Solisti Ensemble and the New York Classical Players. He has been invited to perform chamber music with Itzhak Perlman where The New York Times described “Mr. Perlman, playing first violin... answered in kind by the violist Andy Lin.” He is currently the artistic director of the New Asia Chamber Music Society and the New York Formosa Choir.

Cellist **Mihai Marica** won the first prize in the 2005 Irving M. Klein International String Competition. He also received First Prize and the Audience Choice Award at the 2006 “Dr. Luis Sigall” International Competition in Viña del Mar, Chile and the 2006 Charlotte White’s Salon de Virtuosi Fellowship Grant. He has performed with orchestras such as the Symphony Orchestra of Chile, Xalapa Symphony in Mexico, the Hermitage State Orchestra of St. Petersburg in Russia, the Jardins Musicaux Festival Orchetra in Switzerland, the Louisville Orchestra, and the Santa Cruz Symphony in the US. He also appeared in recital performances in Austria, Hungary, Germany, Spain, Holland, South Korea, Japan, Chile, the United States, and Canada. As a chamber musician, he has collaborated with such artists as Mihae Lee, Peter Frankl, Ani Kavafian, William Purvis, David Shifrin, André Watts, and Edgar Meyer, and is a member of the award winning Amphion String Quartet. He played a Weill Hall debut recital and a Zankel Hall debut performing Tchaikovsky’s Rococo Variations in early 2008. A member of The Chamber Music Society of Lincoln Center’s CMS Two program, Mr. Marica studied with Gabriela Todor in his native Romania and with Aldo Parisot at the Yale School of Music where he was awarded the Master of Music and Artist Diploma degrees.



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Erin Keefe


Concertmaster of the Minnesota Orchestra, violinist Erin Keefe was awarded an Avery Fisher Career Grant in 2006. She was also the Grand Prize winner in the Valsecia Musica, Torun, Schadt and Corpus Christi international violin competitions, and was the Silver Medalist in the Carl Nielsen, Sendai, and Gyeongnam competitions.



Ms. Keefe has appeared in recent seasons as soloist with orchestras such as the Minnesota Orchestra, New Mexico Symphony, the New York City Ballet Orchestra, the Korean Symphony Orchestra, the Amadeus Chamber Orchestra, the Sendai Philharmonic and the Gottingen Symphony and has given recitals throughout the United States, Austria, Italy, Germany, Korea, Poland, Japan and Denmark. She has collaborated with artists such as the Emerson String Quartet, Roberto and Andrés Díaz, Edgar Meyer, Gary Hoffman, Richard Goode, Menahem Pressler, and Leon Fleisher, and she has recorded for Naxos, Onyx, the CMS Studio Recordings label, and Deutsche Grammophon. She has made festival appearances with Music@Menlo, the Marlboro Music Festival, Music from Angel Fire, Ravinia, and the Seattle, OK Mozart, Mimir, Bravo! Vail Valley, Music in the Vineyards and Bridgehampton chamber music festivals. Ms. Keefe performs regularly with the Brooklyn and Boston Chamber Music Societies and is an Artist at the Chamber Music Society of Lincoln Center.

Ms. Keefe earned a Master of Music Degree from The Juilliard School and a Bachelor of Music Degree from The Curtis Institute. Her teachers included Ronald Copes, Ida Kavafian, Arnold Steinhardt and Philip Setzer. She plays on a Nicolo Gagliano violin from 1732.

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Program Notes

By Barbara Leish

Franz Schubert (1797-1828)

String Trio in B Flat major, D. 471 (1816, pub. 1890-97)

Young Franz Schubert was at a crossroads. He was living at home and earning a meager living as a teacher in his father's school, but his mind was only on music, and he spent every available moment composing, even snatching time at school when he was supposed to be teaching. His friend Franz von Schober was urging him to leave the crowded family home and the job he hated and devote himself exclusively to his music. Early that year Schubert had applied for a position as music master at another school, but the post had gone to someone else. Then in June 1816 he wrote auspiciously in his diary, "Today I composed for money for the first time" — a cantata for a law professor's name day. He began taking part in musicales with friends who admired and championed his music, gatherings that became known as Schubertiads. A world of freedom seemed to beckon, but Schubert hesitated.

Meanwhile he continued to compose at a furious pace, as he had for the past several years. By 1816, the year he wrote the String Trio on today's program, he already had written hundreds of compositions, from songs to symphonies. Most remarkable at this point were his songs. Just as Mendelssohn had written his epochal Octet when he was only 16, Schubert was just 17 when he wrote his groundbreaking song "Gretchen am Spinnrade," one of his masterpieces that transformed the German Lied. While he continued to pour out songs, he also was showing an increasing mastery of Viennese Classical form and structure, in works such as his Fifth Symphony and his Seventh String Quartet, both written in 1816. In the single-movement String Trio in B Flat major — Schubert's first effort at the challenging task of writing for three stringed instruments — he showed just how well he had absorbed the Classical style of Mozart and Haydn.

No one is quite sure why Schubert completed only the first movement of this miniature gem, breaking it off after 39 measures of a second-movement Andante. Alfred Einstein suggests that it was because "he was not clear in his mind about the form and found himself returning far too soon to the beginning." Whatever the reason, the movement is a model of Classical, Mozartian grace. It is in traditional sonata-allegro form, with a genial, melodious exposition, a somewhat more serious and dramatic development, and a return to the untroubled opening spirit in the recapitulation. The scoring includes playful triplets, forte octave runs, and a deft passing of the themes back and forth among the instruments. It is a movement that, as Brian Newbould described it, combines "economy of texture with clarity of thought, re-enacting early Classical ideals in a most amiable way."

Around the time he wrote the String Trio, in the fall of 1816, Schubert finally left his father's school and home, cast off middle-class security, and began his new bohemian life as a composer first and last.

Edvard Grieg (1843-1907)

String Quartet No. 1 in G minor, Op. 27 (1877-78)

For sheer breathtaking sound, forward-looking harmonies, and rhythmic energy, it's hard to top Grieg's G Minor String Quartet, his unique contribution to the 19th century chamber-music repertoire. The composer who has been called the great musical poet of Norway was trained in the German Classical-Romantic tradition – when he was 15 his parents had sent him to study at the Leipzig Conservatory – but his introduction to Norwegian folklore and folk music as a young man proved a more decisive influence. Grieg made it his life's work to express the spirit of Norway in music, particularly in lyric songs, piano miniatures, and folk-music arrangements. After his discovery of a great treasury of Norwegian folk material when he was 26, he completed only a handful of traditional classical works. One was the G Minor String Quartet, which was not, however, "written in conformity with the requirements of the Leipzig school," as he told his publisher. Instead, moving away from Classical orthodoxy, he composed a powerful and boldly original work – a Quartet that is cyclic in organization, homophonic in texture, folkloric in spirit, and remarkably sonorous.

The explosive first movement opens with great drama, as all four instruments play the quartet's motto theme in unison. Grieg takes the theme from one of his own songs, "Minstrels," composed for an Ibsen poem about a familiar Norse folklore figure. Grieg builds the movement, as well as the entire Quartet, from this melodic core; even the lyrical second theme is a version of it. At times the motto theme is presented feverishly and at times sweetly; in a quietly beautiful moment in the coda, the cello plays it under tremolos. Throughout the movement, Grieg achieves an orchestral-like thickness of sound by having all the strings play double and triple stops simultaneously. He also relies heavily on chromatic progressions, which he once described as a vehicle for the expression of ardent feeling. There is great rhythmic verve, and an abundance of both lyricism and storminess.

The mood changes considerably in the Romanze, a lilting waltz that is interrupted several times by edgy, increasingly agitated outbursts. There is a suggestion of the motto theme in these outbursts, and a more explicit reference to it at the start of the Intermezzo, a metrically intricate, rustic-sounding, scherzo-like movement that evokes the Norwegian fiddle music Grieg loved. Like the rest of the Quartet, these two movements are melodically and harmonically distinctive. (Grieg once wrote, "I have discovered that the dark profundities of our folksongs contain in all their richness unsuspected harmonic possibilities.") The high spirits of the Intermezzo carry over into the Finale, where the motto theme brackets a saltarello, a lively Italian dance that here takes on a Nordic flavor. With a striking combination of syncopated rhythms, dissonant sonorities, and almost manic energy, Grieg brings to a close his grand rethinking of the Classical quartet. Among those who were impressed was Debussy, who 15 years later used Grieg's quartet as a model for his own.

Felix Mendelssohn (1809-1847)

Octet for Strings in E flat major (1825)

From an early age, Felix Mendelssohn astonished all who heard him. At twelve he was taken to meet Goethe, who was awed by his brilliance at the piano: “What this little man is capable of in improvisation and in sight reading borders on the miraculous,” Goethe reported. By the time he was fifteen, Felix had composed hundreds of works — fugues, songs, operettas, cantatas, little symphonies, a violin concerto, two piano concertos, quartets, a quintet, a sextet, and more. They were written in a variety of voices that reflected his study of Bach, Haydn, Mozart, and especially Beethoven. These youthful compositions showed great technical proficiency. Yet something important was missing: Felix sounded like the composers he admired. When at fifteen he wrote his Beethoven-inspired Symphony in C minor, one of his teachers described it as the work of a boy who “did not want to be Mendelssohn because he did not know what that was.”

No one could have predicted that just a few months later, sixteen-year-old Felix would compose a chamber-music masterpiece, his extraordinary Octet for strings. “That a large-scale piece this genial, original, and sure-handed could come from a youth of sixteen would be considered impossible if he hadn’t done it,” as one musicologist said. Not even Mozart had accomplished such a feat at that age. The gifted child suddenly had become a completely assured master.

Mendelssohn conceived of the Octet not as a piece that merged two quartets but as a work for eight individual instruments that interact in myriad combinations. From the opening measures, where the first violin soars over energetic tremolos, the Octet overflows with textural and melodic riches. At times all eight strings play in unison, as they do, for instance, at the end of the first movement’s development section. At other times the scoring is complexly polyphonic, notably throughout the lyrical second-movement Andante and in the breathless finale, which opens with an eight-part fugato. Mendelssohn’s handling of thematic material is equally adept. One remarkable example is the seamless way he brings back and integrates the Scherzo theme into the last movement -- “an example of craftsmanship that amounts to genius,” said Charles Rosen.

Among the work’s innumerable highlights is the third-movement Scherzo, an airy, gossamer invention that would become a Mendelssohn trademark. According to Felix’s sister Fanny, Felix’s inspiration was a stanza from the Walpurgis-night dream in Goethe’s *Faust*: “I was the only one he told what he had in mind. The whole piece is played staccato and pianissimo, with shivering tremolandos and light, brilliant flashes of trills. Everything is new, strange and yet so familiar, so intimate; one feels so close to the world of spirits, lifted so lightly into air; one is tempted to take a broomstick in hand, the better to follow the light-hearted company. At the end the first violin flutters upward, light as a feather — and all is blown away.” It’s a magical moment, one of many in this joyful work.