

22
june

FRIDAY

8 PM

Barry Shiffman, *artistic director*
Osvaldo Golijov, *composer-in-residence***ATTACCA QUARTET**Amy Schroeder, *violin* | Keiko Tokunaga, *violin*Nathan Schram, *viola* | Andrew Yee, *cello*

WITH

DANNY KOO, *violin***STEPHEN PRUTSMAN**, *piano*

Pre-concert talk, 7 PM

GENEROUSLY SPONSORED BY ALLAN AND KATHE COHEN

War and Peace

STRING QUARTET NO. 3 IN F MAJOR, OP. 73 (1946)

Dmitri Shostakovich (1906-1975)

Allegretto

Moderato con moto

Allegro non troppo

Adagio

Moderato

Attacca Quartet

:: INTERMISSION ::

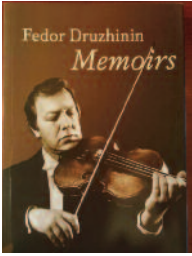
FRATRES, FOR VIOLIN AND PIANO (1977, Transcr. 1980)**Arvo Pärt (b. 1935)***Danny Koo, Stephen Prutsman***DIFFERENT TRAINS, FOR STRING QUARTET
WITH RECORDED SOUND AND VIDEO (1988/2016)****Steve Reich (b. 1936)**

America—Before the War

Europe—During the War

After the War

*Attacca Quartet**Jessy Lewis, sound engineer***SPIEGEL IM SPIEGEL (1978)****Arvo Pärt***Danny Koo, Stephen Prutsman***GLOVSKY***Counselors-at-Law*Festival
Corporate Partner



Fyodor Druzhinin (1932-2007), viola member of the Beethoven Quartet (1964-87) and Professor at the Moscow Conservatory, wrote:

"The civic punishment of such artists as Shostakovich, Shebalin, Prokofiev, Akhmatova and Zoshchenko, with ignorant nonentities cast as their executioners, had been prophesied in Shostakovich's music. It's our good fortune that, thanks to the abstract nature of music, they were unable to put the composer before a firing squad." (Memoirs)

STRING QUARTET NO. 3 IN F MAJOR, OP. 73

Dmitri Shostakovich (b. St. Petersburg, Russia, September 12/25, 1906; d. Moscow, August 9, 1975)

Composed 1946; 31 minutes

It is clear from the opening of this powerful string quartet that ambiguity, anger, satire and cynicism are the order of the day. The work, an uncompromising baring of the soul, has remained the most performed of the three quartets Shostakovich wrote between the end of World War II and the death of Stalin. By January 1946, when Shostakovich first put pen to paper, the Cold War was starting, and Stalin was beginning to identify the West as the enemy. Soviet artists, including Shostakovich, were deeply pessimistic. By February 1946, when Shostakovich had completed just one movement—the second—the Great Leader declared that there would be no relaxation in State cultural policy. "People who lived through Shostakovich's epoch have no need to dig in the archives or to marvel at the evidence of repressions and executions and murders. It is all there in his music," said the viola player Fyodor Druzhinin.

Viewed against this background, the anxiety and uncertainty of the time seems reflected in the second movement, which begins as a lonely, downtrodden march. Shostakovich initially gave it the heading "Rumblings of Unrest and Anticipation." The first movement begins with a jaunty melody but is soon whipped into a furious frenzy to the point where, by its end, it has been transformed into an angry *danse macabre*. This movement he headed "Calm Unawareness of the Future Cataclysm." The confrontation continues in the scherzo, "The Forces of War Unleashed," which erupts into violence and anger. The rhythms are frequently dislocated, giving a feeling of unease and uncertainty. It is followed by the solemn, unison recitative that opens the Adagio, with a no less solemn lament that reflects upon it: a somber, sometimes harrowing meditation on a recurring three-note motif, originally titled "Homage to the Dead." The music, a passacaglia, evolves into the finale, originally headed "The Eternal Question: Why? And For What?" Its restless melody is closely woven in and out of the four instruments, building to an angry, intense climax that brings back echoes of the passacaglia. At the movement's close, the music becomes merely a ghostly echo of itself. Shostakovich withdrew the movement headings after the premiere, whether for political reasons or because he felt they were too tangible, we cannot be sure. As with many aspects of his music, the more we probe, the harder it is to express his musical utterances in words.

"Here I am alone with silence. I have discovered that it is enough when a single note is beautifully played. This one note, or silent beat, or a moment of silence, comforts me. I work with very few elements—with one voice, with two voices. I build with the most primitive materials—with the triad, with one specific tonality. The three notes of a triad are like bells. And that is why I called it tintinnabulation."

—ARVO PÄRT



FRATRES, FOR VIOLIN AND PIANO

Arvo Pärt (b. Paide, Estonia, September 11, 1935)

Composed 1977 (transcr. 1980); 11 minutes

Consciously rejecting complexity, Estonian composer Arvo Pärt seeks to uncover a simple truth in his music, using repetition as a foundation for its building blocks. Religious or spiritual feeling, drawing on sources that go back to Gregorian chant, adds to its appeal. *Fratres*, originally composed in 1977 for five unspecified wind and five string parts, is one of his earliest pared-down pieces. Its Latin title meaning "Brethren" adds to the quasi-religious feel underlining the music. Now among his most-arranged

pieces, it opens with a brilliant, across-the-strings prelude to an as-yet unstated theme. The solemn, chant-like melody is then put through a sequence of contrasting, emotionally wide-ranging variations over an ever-present drone, punctuated by tolling drum.

DIFFERENT TRAINS, FOR STRING QUARTET WITH RECORDED SOUND AND VIDEO

Steve Reich (b. New York, October 3, 1936)

Composed 1988/2016; 29 minutes

THE BACKGROUND

“I was as influenced by Ghanaian drumming, Balinese gamelan and Hebrew chant as I was by Bartók, Stravinsky, Perotin and Bach,” American composer Steve Reich said a few years ago, looking back over an extraordinary career. Reich’s constant exploration of the connection between composed music and real life, his open mind and rigorous re-examination of the very nuts and bolts of composition have made him a key player in the transformation of Western classical music since the sixties. Where an entire generation was heading relentlessly down a path of rigorously organizing pitch, rhythm, dynamic and structure, Reich and a handful of equally determined non-conformists and innovators in the United States and Europe questioned convention and went back to basics. “Minimalism” was the description given to the new music that began to be produced by Reich and Glass in North America and Pärt, Nyman and Andriessen among others in Europe. New, often large audiences were drawn to the genre-bending results that, in Reich’s case, also embraced non-Western culture and the American vernacular. Yet, despite the wide appeal of his music—and unlike some of his fellow pioneers—Reich maintained a rigorous, often painstakingly logical path to continuous evolution over many decades of innovation. Along the way he has opened up deeper color, sonority, texture and structure in his music, as he has embraced other media, the spoken word, visual arts and video.



Steve Reich

THE MUSIC

Different Trains, Reich’s 1988 “musical documentary,” uses the contours of human speech to generate its musical material. It’s an approach Reich first explored with tape loops, increasingly out of phase with one another, more than twenty years earlier in two seminal pieces, *It’s Gonna Rain* (1965) and *Come Out* (1966). In *Different Trains*, speech samples and other elements from real life are echoed by a string quartet, which then envelopes them in a counterpoint of musical development and an evolving narrative. It’s a picture of two very different train journeys: Reich’s frequent childhood journeys between 1939 and ’42, from New York to Los Angeles and back (following the break-up of his parents’ marriage) and the starkly different train journeys that he, as a Jew, might have been taking were he living in Europe at the time. America—Before the War includes the voices of Virginia, his childhood governess who travelled with him, and Lawrence, a train porter—both elderly at the time of recording. Europe—During the War includes Holocaust survivors Rachella, Paul and Rachel, of the same generation as the composer, now living in America. In the third part, After the War, the voices come together. Train sounds from American and European trains of the era add to the documentary element and enhance the tension, reflection, mourning and release found in Reich’s music. The 29-minute piece runs continuously. It won the Grammy Award in 1989 for Best Contemporary Composition.





Beatriz Caravaggio,
Different Trains video
artist

THE FILM

Different Trains has always painted vivid images in the mind of the listener to both live and recorded performances. String orchestras have adopted the piece. And now, following almost three decades of widespread acclaim and a prestigious award in 2013 by the Spanish BBVA Foundation, for *Different Trains*, the Spanish video artist Beatriz Caravaggio has heightened our visual response to the music with her compelling, commissioned video.

Fundación BBVA

ArsVideoPRODUCCIONES

QUESTION: What first attracted you as a film and video maker to Steve Reich's concert piece *Different Trains*?

ANSWER: Steve Reich had won the BBVA Foundation Frontiers of Knowledge Award in the Contemporary Music category. So, when they commissioned me, I felt very lucky and happy. I already knew and admired his work. I had listened to several of his compositions on CD. I had attended concerts with live performances—one of them with Steve Reich playing the marimba. And I had also seen the video installation, the three-act multimedia opera *The Cave*, at the Reina Sofia Museum.

QUESTION: Did you initially create your piece as an end in itself—purely to be viewed as a music video?

ANSWER: I conceived the video both as a video installation in museums or art galleries—synchronized with the Kronos Quartet's 1989 recording—and to be projected in live concerts. As a video installation, it has been shown in a black room, projected on a twelve-meter screen, generating an immersive space, at the BBVA Foundation in Madrid, at the Bilbao Fine Arts Museum and now at the Patio Herreriano Museum in Valladolid. In parallel, it has been screened at live concerts at Vancouver's *Music in the Morning* and the Banff International String Quartet Festival. This year, I'm delighted that Rockport will be seeing it, plus the *Aspekte* Salzburg Festival and Montreal Chamber Music Festival.

QUESTION: What has been the response?

ANSWER: Steve Reich's composition is very powerful and it's of great importance to keep alive the historical memory of what happened in Nazi Germany during World War II. I hope my video helps contribute to this aim.

SPIEGEL IM SPIEGEL

Arvo Pärt (b. Paide, Estonia, September 11, 1935)

Composed 1978; 10 minutes

The 1978 duo *Spiegel im Spiegel* (*Mirror in the Mirror*) is another of the earliest of Pärt's compositions to demonstrate the new simplicity of musical language he had been seeking. The music of this beautiful ten-minute piece is ethereal and hypnotic; it haunts the ear. The piano part is created from the most fundamental of materials, around which the violin weaves a gradually unfolding series of stepwise melodies, rather like mirror images of themselves, expanding one note at a time from a starting point of just three notes.

– Program notes © 2018 Keith Horner. Comments welcomed: khnotes@sympatico.ca



ATTACCA QUARTET

One of the most exciting and dynamic ensembles of their generation, the Attacca Quartet was formed at The Juilliard School and made its professional debut in 2007 as part of the Artists International Winners Series in Carnegie Hall's Weill Recital Hall. The Attacca Quartet tours extensively throughout the U.S. and abroad, and this season, the Quartet presented a series at the Trinity Lutheran Church in Manhattan featuring performances of the complete Beethoven string quartets. The group currently serves as the Ensemble-in-Residence at the School of Music at Texas State University. The Attacca Quartet is a champion of new music. Its most recent album includes works of Michael Ippolito, which were performed as part of the group's residency at National Sawdust in Brooklyn, and the group's next recording will feature works of Caroline Shaw. The Attacca has served as guest artists and teaching fellows at the Lincoln Center Institute, the Boston University Tanglewood Institute, Vivace String Camp, Woodlands ChamberFest, Virginia Arts Festival, Bravo! Vail Valley and Animato Summer Music Camp. The Quartet members currently reside in New York City.

DANNY KOO, *violin*



The violinist Danny Koo performs as a chamber musician, soloist and recitalist around the world and performs regularly with Music Street, Wellesley Chamber Players, Constantia, Chameleon Arts Ensemble and as part of First Monday series at Jordan

Hall. Next season, he will give concerts and lectures throughout Korea as part of "Credia," and recently partnered with the double bassist Minje Sung. Passionate about bringing a larger audience to the world of classical music, Mr. Koo presents his own series in a project on Naver V Live (Korea's Youtube). He performs at the leading festivals, including Summerfest at La Jolla, Banff and Music@Menlo, as well as serving as Resident Ensemble with the Kafka Quartet at the Lake Champlain

Chamber Music Festival. He teaches at the New England Conservatory's Preparatory School. Raised in Philadelphia, Mr. Koo started with the Suzuki program and was mentored by Helen Kwawwasser. He received his bachelor and master's degrees from the New England Conservatory, studying with Donald Weilerstein, Soovin Kim and Malcolm Lowe. He plays a 1901 Vincenzo Postiglione made in Naples.

STEPHEN PRUTSMAN, *piano*



A pianist, composer and conductor, Stephen Prutsman explores music of all cultures and languages. He has served as an Artistic Partner with the St. Paul Chamber Orchestra as well as Artistic Director of the Cartagena International Festival of Music, South

America's largest festival of its kind. In the early '90s, he was a medal winner at the Tchaikovsky and Queen Elisabeth Piano competitions and received an Avery Fisher Career Grant. Since then Mr. Prutsman has performed as soloist with the world's leading orchestras and has an extensive, critically acclaimed classical discography. He first began playing the piano by ear at age three, before his more formal music studies. In his youth, he was the keyboard player for several art rock groups, as well as a solo jazz pianist and music arranger. A former student of Aube Tzerko, Leon Fleisher and Jack Wilson, he studied at the University of California at Los Angeles and the Peabody Conservatory of Music. Passionate about the value of music for all, Mr. Prutsman actively promotes music and arts education, especially projects that create enjoyable artistic environments for autistic children and their families. He lives in San Francisco.

BEATRIZ CARAVAGGIO



A Spanish born filmmaker, Beatriz Caravaggio has made music videos, documentary films, video art works and video installations. Her documentaries have been shown at numerous film festivals

and have been broadcast on several satellite and television stations. Her videos and video installations have been shown in numerous exhibits in Madrid, Barcelona, Bilbao, the Banff Centre in Canada, and Japan. She has been awarded various prizes, such as the Institute of Cinematography and Audiovisual Arts of the Spanish Ministry of Culture and Matadero Madrid Centre for Contemporary Creation, the Festival Minima Prize and the Net.Art Visual Prize for her work *Mapping suspicion*.