

The Red Bank
Chamber Music Society

presents

Frisson

Adelya Nartadjieva, violin	Sam Suggs, bass
Suliman Tekalli, violin	Tom Gallant, oboe
Colin Brookes, viola	Yoonah Kim, clarinet
Julian Schwarz, cello	

Rossini • Bach • Gershwin • Dvořák

Concert Available for Viewing

Sunday, November 8, 2020 • 4:00 PM

This concert was pre-recorded because of COVID-19.

Brookdale Community College will air it on its community access TV channel (Comcast 21 and Verizon Fios 46) on Sunday, November 8 at 4:00 PM, and again on Monday, November 9 at 2:30 PM and 8:00 PM.

The concert will also be available online via the Society's website,

<http://www.rbcms.org>,

at your convenience starting at 4:00 PM on November 8

Frisson appears by arrangement with General Arts Tours

Recorded at Glass Bottom Studios, Tinton Falls, New Jersey on

October 11, 2020

Video production by Wavelight Studio LLC

PROGRAM

Overture to *L'italiana in Algeri* (1813)

Gioachino Rossini
(arranged. Sam Suggs)

Quartet for oboe and strings, Op. 8, No. 6 (1776)

Johann Christian Bach

I. Allegro

II. Rondo

Quartet in F Major for oboe and strings, K. 370 (1781)

Wolfgang Amadeus Mozart

I. Allegro

II. Adagio

III. Rondeau: Allegro

INTERMISSION

String Quintet No. 2 in G major (1888)

Antonín Dvořák

I. Allegro con fuoco

II. Scherzo. Allegro vivace

III. Poco andante

IV. Finale. Allegro assai

Notes on the Program

Gioachino Rossini ((1792 - 1868) (arranged. Sam Suggs)
Overture to L'Italiana in Algeri (1813)

(~8 minutes)



Rossini enjoyed enormous popularity and fame from an early age as a composer of operas. Indeed, he was a celebrity in his day and unlike many composers of the time he was quite successful financially. In addition to operas he also wrote some sacred music, songs, chamber music and some piano works but for the most part he was known for his opera compositions. After writing 39 operas and while still in his 30's he decided to retire and composed

rarely after this time. He spent much of his retirement years hosting private musical salons and entertaining famous musicians of the time such as Franz Liszt and Giuseppe Verdi. Rossini was a lover of fine food and to this day one can find in many restaurants *Tournedos Rossini*, a beef dish topped with foie gras and truffle!

L'Italiana in Algeri was written in 1813 when he was just 21 and he finished it within a month. The premiere took place in Venice in 1813 and then was performed in many major cities in Europe soon after.

This version of the overture was arranged for Frisson by bassist and composer in residence Sam Suggs.



Johann Christian Bach (1735 – 1782)
Quartet for oboe and strings, Op. 8, No. 6 (1776)

(~10 minutes)



Johann Christian Bach was the 11th and last child of Johann Sebastian Bach and was born in Leipzig. He studied with his father and with his brother Carl Philipp Emanuel Bach who was considered by many to be one of the most talented of the Bach sons. Johann Christian Bach lived in Italy for many years where he was the organist and composer at the cathedral in Milan and in 1762 he moved to London where he remained for the rest of his life. In London he became a great success as Music Master to Queen Charlotte, as the director of the King's Theatre and as the organizer of his own series called the Bach-Abel Concerts at the Hanover Square Rooms, a series that went for almost 20 years featuring many of his compositions including chamber music, symphonies, and concerti. He was known as the "English" Bach and in London circles was call John Bach.

Johann Christian Bach is generally known as Mozart's most influential teacher and one can see the influence in much of his music. J. C. Bach wrote many wonderful operas that are rarely performed today and much of the style of these operas influenced Mozart in his operatic works later in life. He died in great debt, mostly from his investment in a new hall for his concerts but also because one of his assistants was embezzling money from his concert series.

This lovely quintet for oboe and strings is a graceful work with two short movements full of lively melodies and wonderful interplay between the musicians. J. C. Bach wrote a work for oboe and strings each year for many years to be performed on his concert series in London.



Wolfgang Amadeus Mozart (1756 – 1791)
Quartet in F Major for oboe and strings, K. 370 (1781)

(~15 minutes)



Mozart composed his Oboe Quartet in 1781 while on a trip to Munich. He was in Munich composing the opera *Idomeneo* for the carnival celebration at the invitation of Elector Carl Theodor. Mozart of course was anxious to take a break from his post as violinist and organist to the Archbishop Colloredo in Salzburg who often treated him poorly and whom Mozart despised. While in Munich he worked with the Mannheim Court Orchestra which was considered one of the best in Europe and included his friend and oboist Friedrich Ramm.

Mr. Ramm was one of the few virtuoso performers on the oboe of the time. Mozart had worked with the other prominent oboe virtuosos of the time including Giuseppe Ferlendis, for whom he wrote the concerto (K. 314) and with the Viennese oboist

Franz Joseph Czerwenka for whom he started another concerto that was never finished. Unlike the oboe of today which is outfitted with all sorts of keys and mechanisms, the oboe of Mozart's time was very simple with only a few keys. Friedrich Ramm must have been an astonishing player since the work even today is one of the most demanding works ever written for the oboe.

The work begins with a lighthearted and sparkling theme by the oboe and is joined by the strings with imitative passages throughout. The brief second movement is much like an opera aria with the oboe as the singer in the leading role and includes a brief cadenza. Although the movement is short, it has an extraordinary amount of emotional range. The final movement contains one of the first instances of polyrhythm with the strings performing in 6/8 meter while the oboe performs in 4/4 meter. The work contains many florid and very difficult passages for the oboe which encompass the entire range of the instrument with frequent use of some of the highest notes which were rarely heard at the time.



Antonín Dvořák (1841–1904)
String Quintet No. 2 in G major (1888)

(~34 minutes)



Antonín Dvořák was one of the first Czech composers to become well known after Bedřich Smetana and his music is known for using many aspects of folk music from his native Bohemia. He wrote over 40 chamber music works including 14 strings quartets, many piano trios and piano quartets and even a wind serenade. Dvořák played the viola in many of the premieres of these works and one can see Dvorak's viola on display at the Antonín Dvořák Museum in Prague.

Dvořák's received Austrian state artist stipends in 1874 and 1875 and his career was assisted by none other than Johannes Brahms. He had heard about Dvořák because of these awards and he used his influence to help Dvořák's career by getting him a publishing contract with a leading publishing house.

The quintet is unusual in its scoring of double bass which gives some of the music an almost orchestral texture and power. The work was originally composed in 1865 as Op. 18 but later revised and now referred to as Op. 77. At the premiere in 1876 it originally had 5 movements but later he removed the second movement *Intermezzo* from the work. The quintet was written for a chamber music competition sponsored by the *Umělecká beseda* (*Artistic Circle*) and Dvořák wrote "To My Nation" as the dedication on the title page.

Program Notes Thomas Gallant

Artists

Frisson is an explosive group of rising classical stars who are the best of the recent graduates of the top U.S. music schools including Juilliard, Curtis and Yale. Led by Artistic Director and virtuoso oboist Thomas Gallant, the musicians were chosen through auditions and the group has fast become one of the busiest chamber music groups in the U.S. with over 30 concerts last season including debuts in New York City at the Morgan Library and Museum, in Los Angeles, and at the Bermuda Festival. The members of the group all have impressive biographies and many have already performed at such prestigious venues as the Verbier Festival, Aspen Music Festival, Marlboro Festival, and Ravinia Festivals as well as in New York City at Carnegie Hall and Lincoln Center's David Geffen Hall. Many of the musicians are graduates of Carnegie Hall's Ensemble Connect program which trains the best young musicians for a chamber music career. Frisson is based in New York City.

Violinist Adelya Nartadjieva has performed extensively throughout Asia, Europe, Russia and the United States. A dedicated chamber musician, Adelya has been invited to renowned festivals

such as Yellow Barn, Heifetz International Music Institute, Summer University in Lausanne and Moscow Meets Friends. Artists she has collaborated with include Gil Shaham, Timothy Eddy, Hsin-Yun Huang, and members of the Emerson and Juilliard String Quartet. Adelya was a concertmaster of the Yong Siew Toh Conservatory Orchestra under the batons of Robert Spano and Eiji Oue, and the Yale Philharmonia under Peter Oundjian. She is currently a member of the internationally acclaimed ensemble Sejong Soloists and a member of Jupiter Symphony Chamber Players. Adelya joined Symphony in C as Co-Concertmaster in the 2016-2017 season.

A native of Tashkent, Uzbekistan, Adelya started the violin at the age of six and performed as soloist with orchestra only 9 months after starting violin lessons. She graduated from the Yale School of Music with a Master's Degree where she studied with Prof. Hyo Kang and Yong Siew Toh Conservatory of Music in Singapore with Prof. Qian Zhou. Upon graduation Adelya was awarded a First-Class Honors Degree and a Lee Kuan Yew Gold Medal as the best graduate throughout the course of study.

Adelya was a fellow with Carnegie Hall's Ensemble Connect for 2016-2018.



Praised as “master of the strong lines”, concert **violinist Colin Brookes** is a native of Pittsburgh, Pennsylvania, where he made his solo debut with the Pittsburgh Symphony at the age of 17. A founding member of the award-winning Ulysses Quartet, Colin has taught in the Pre-College Division of the Juilliard School, and the undergraduate programs of Yale University and SUNY Stony Brook.

Colin performs regularly with The Knights, A Far Cry, and other critically acclaimed ensembles. Festival appearances include Kneisel Hall, Geneva Music Festival, Manchester Summer Chamber Music, and Tanglewood.

Traveling and performing allow for many unexpected opportunities to capture moments in time. An interest evolved recently into a passion, film photography has profoundly changed Colin's appreciation for perspective and awareness.

Colin holds a Bachelor of Music from the Juilliard School and a Master of Music and Artist Diploma from Yale University. His mentors include Ettore Causa, Heidi Castleman, Misha Amory, Nicholas Cords, Larry Dutton, Marylene Gingras-Roy, Roger Chase, Jeffrey Irvine, and Carolyn Hills. He currently plays a 19th-century Italian viola and a modern bow generously on loan from the Maestro Foundation, and a 1799 Grancino viola along with an Ouchard bow from the Juilliard School.



Cellist Julian Schwarz was born to a multigenerational musical family in 1991. Heralded from a young age as a cellist destined to rank among the greatest of the 21st century, Julian's powerful tone, effortless virtuosity, and extraordinarily large color palette are hallmarks of his style.

After making his concerto debut at the age of 11 with the Seattle Symphony and his father Gerard Schwarz on the podium, he made his US touring debut with the Moscow Radio Symphony Orchestra in 2010. Since being awarded first prize at the inaugural Schoenfeld International String

Competition in 2013, he has led an active career as soloist, performing with the symphony orchestras of Annapolis, Boise, Buffalo, Charlotte, Columbus, Des Moines, Hartford, Jacksonville, Louisville, Memphis, Modesto, Omaha, Puerto Rico, Richmond, Rochester, San Antonio, Sarasota, Seattle, Syracuse, Toledo, Tucson, Virginia, West Virginia, Wichita, and Winston-Salem, among others. Internationally, he made his Australian debut with the Queensland Symphony, his Mexican debuts with the Boca del Rio Philharmonic in Veracruz and the Mexico City Philharmonic with frequent collaborator Jorge Mester, and his Hong Kong debut at the Intimacy of Creativity Festival. He has also appeared at the Salzburg Mozarteum, and the Verbier festival in Switzerland.

As a chamber musician, Mr. Schwarz performs extensively in recital with his wife Marika Bournaki. In 2016 the Schwarz-Bournaki duo was awarded first prize at the inaugural Boulder International String Competition's "The Art of Duo", and subsequently embarked on an extensive 10-recital tour of China in March 2017. Mr. Schwarz is a founding member of the New York based Frisson Ensemble (a mixed nonet of winds and strings), and the Mile-End Trio with violinist Jeff Multer and Ms. Bournaki.

A devoted teacher, Mr. Schwarz serves as Asst. Professor of Cello at Shenandoah Conservatory of Shenandoah University (Winchester, VA) and on the artist faculty of New York University (NYU Steinhardt). He spends his summers teaching and performing at the Eastern Music Festival (Greensboro, NC). Past faculty appointments include artist-in-residence at the Lunenburg Academy of Music Performance (Nova Scotia, Canada), faculty teaching assistant to Joel Krosnick at The Juilliard School, and artist-In-residence at the pianoSonoma Festival.



Sam Suggs is the first solo **bassist** in 36 years to join the Concert Artists Guild roster and was recently recognized with an award for Extraordinary Creativity at the 2017 Bradetich Foundation International Double Bass Competition. A paradigm-shifting bassist-composer, Sam was named 'New Artist of the Month' (October 2015) by Musical America after winning 1st place at the 2015 International Society of Bassists Solo Competition while performing many original works.

Applauded by The Strad for his "brilliant and compelling programming," in recital, he gathers musical materials through composition, re-composition, and improvisation, melting barriers of genre and style with fresh interpretations and deft transitions between old and new worlds of sound, colored by the unique physicality and haunting resonance of the double bass and guiding audiences through unfamiliar territory with the soft palette of his voice.

As a collaborative bassist, he has performed at the Mostly Mozart Festival, Yellow Barn, Chamber Music Northwest, Lincoln Center, Carnegie Hall, the Kennedy Center, and with the Argus Quartet, PUBLIQuartet, Founders, Frisson Ensemble (composer-in-residence), and his contemporary jazz trio Triplepoint.

A native of Buffalo, NY and doctoral candidate at the Yale School of Music, Sam spends his time between the Northeast and the Shenandoah Valley performing with various chamber, crossover, and contemporary groups, giving recitals and masterclasses, and teaching full-time as Assistant Professor of Bass at James Madison University, as well as at the Heifetz Institute, Peabody Bass Works, Sewanee Summer Music Festival, and the Juilliard Summer Strings Program in Shanghai.

Oboist Thomas Gallant is a First Prize Winner of the Concert Artists Guild International New York Competition and one of very musicians ever to win the competition as an oboe soloist. His performances have taken him to David Geffen Hall, Weill Recital Hall, Morgan Library and the Frick Collection in New York City, to Washington, DC, Los Angeles, Chicago, Philadelphia, to the Spoleto Festival in Italy, and to the Mostly Mozart Festival at Lincoln Center. He has appeared as guest soloist with the Kronos Quartet at the Ravinia Festival and has collaborated with flutist Jean-Pierre Rampal, with Cuarteto Casals from Spain, the Colorado, Tesla, Calder and Lark Quartets, Cuarteto Latinoamericano and with the Adaskin String Trio. Recent and upcoming performances include a concert of solo and chamber music works for the oboe at the Library of Congress in Washington, DC, tours across the United States as soloist with Camerata Bariloche from Argentina and the String Orchestra of New York City performing concerti by J. S. Bach and Vaughan-Williams as well as tours of Europe and China.

Thomas Gallant is dedicated to performing neglected and contemporary works for the oboe and has given the New York premieres of works for oboe and strings by Berio and Penderecki as well as the Washington, DC premiere of Elliott Carter's Quartet for oboe and strings. He is a member of the trio Ensemble Schumann and the Artistic Director of the chamber music group Frisson.



Hailed by The New York Times for her "inexhaustible virtuosity", clarinetist **Yoonah Kim** is rapidly earning recognition as a young artist of uncommon musical depth and versatility. Yoonah is a winner of the 2016 Concert Artists Guild International Competition. The first solo clarinetist to win CAG in nearly 30 years, this Korean-Canadian artist joins the ranks of prominent solo clarinetists discovered by CAG, including David Shifrin, Michael Collins, and David Krakauer.

Select highlights of Yoonah's 2018-19 season include the Mozart Clarinet Concerto with the Maui Chamber Orchestra, and the World Premiere of a new concerto by Eric Nathan for Violin and Clarinet, with violinist Stefan Jackiw and the New York Classical Players, as well as chamber music at the Mainly Mozart Festival in San Diego. Also this season are special performances of Messiaen's Quartet for the End of Time with Stefan Jackiw, cellist Jay Campbell and pianist Orion Weiss at Princeton University and the Crypt in New York City.

Prior to a busy summer season—featuring California's Festival Napa Valley, Maine's Bay Chamber Music Festival, and a tour of Greece at the invitation of composer Lowell Liebermann—Yoonah's recent seasons have had many high points. Starting with her New York recital debut at Carnegie Hall's Weill Recital Hall, she also gave debut recitals for Chicago's Dame Myra Hess Memorial Concerts series, Washington Performing Arts' Music in the Country series, Chamber Music Society of Little Rock and Union County Performing Arts Center (NJ). She also appeared as concerto soloist with the Arkansas Symphony Youth Orchestra, the Chesapeake Youth Symphony (Maryland), and the DuPage Symphony Orchestra (Chicago).

From 2016 to 2018, Yoonah was a member of Ensemble Connect (formerly Ensemble ACJW), a highly selective two-year fellowship program under the joint auspices of Carnegie Hall, The Weill Institute, and The Juilliard School. With Ensemble Connect, she performed regularly at Carnegie Hall, often in collaboration with renowned conductors and guest artists. One recent Zankel Hall performance was conducted by Sir Simon Rattle, and in December 2016, she performed in France at the Philharmonie de Paris, featuring soprano Natalie Dessay.

Also an active chamber musician, Yoonah tours regularly with the ensembles FOUNDERS and

Frisson, and has appeared at chamber music festivals, including the Chautauqua Music Festival, Sarasota Music Festival, and The Banff Centre Music Festival. She has been invited to participate in the prestigious Marlboro Music Festival beginning in summer 2019.

Born in Seoul and raised in British Columbia, Yoonah Kim holds a Master of Music degree from The Juilliard School and a Bachelor of Music degree from the Mannes College of Music at The New School, where she studied clarinet under Charles Neidich.