

2019 Preview Notes • Week One • Persons Auditorium

Saturday, July 13 at 8:00pm



String Quartet in B-flat Major, Op. 64, No. 3, Hob. III:67 (1790)

Joseph Haydn

Born March 31, 1732

Died May 31, 1809

Duration: approx. 20 minutes

Last Marlboro performance: 1974

This quartet is third in a set of six such pieces. Though they were published together, the first four quartets were written when Haydn still enjoyed his stable, decades-long role as a court composer for the Esterházy family, while the last two quartets were composed as he planned his first journey to London after his primary patron passed away. With a bubbly first movement, followed by an elegant *Adagio*, sunny minuet, and spirited conclusion, the quartet demonstrates so many characteristic qualities that would endear the composer to his London audiences during his successful visits, which were just on the horizon when this piece was completed.

Participants: Alexi Kenney & Rose Hsien, *violin*;
Jing Peng, *viola*; Peter Wiley, *cello*



Woodwind Quintet (1978)

John Harbison

Born December 20, 1938

In Residence 1994, 2004

Duration: approx. 20 minutes

Last Marlboro Performance: 2014

“Ever since Marsyas, a flute-playing satyr engaged in competition with the string player Apollo... wind players have been sentenced to forage in a sparse and undernourished musical literature. Now things are changing.” With this quintet, Harbison takes an active role in expanding and enriching wind repertoire. The piece highlights the challenges of pairing such different instruments. In the composer’s own words, it is “challenging to play, and one of the principal rewards of the piece has been the opportunity to work with a number of resourceful, inquisitive, and fearless wind players.”

Participants: Giorgio Consolati, *flute*; Mitchell Kuhn, *oboe*;
Charles Neidich, *clarinet*; Marlène Ngalissamy, *bassoon*;
Trevor Nuckøls, *horn*



Psalms 23, D. 706 (1820)

Franz Schubert

Born January 31, 1797

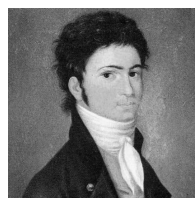
Died November 19, 1828

Duration: approx. 5 minutes

Marlboro Premiere

The Lord is my shepherd; I shall not want. This famous psalm is especially famous in English through the King James translation. For his setting of the psalm, Schubert turned to the German translation of Moses Mendelssohn, who was a consequential thinker in his own right, hailed as a “German Socrates” for his robust philosophical output, in addition to becoming Felix’s grandfather. Schubert’s composition is more often heard as a choral offering than a chamber piece, and it is one of his few compositions for only female voices. Accompanied by a delicate piano part, the combination of sopranos and altos without bass and tenor voices creates an ethereal sound that gently guides the listener, even through the *valley of the shadow of death*, safely through to the *house of the Lord for ever* at the song’s reassuring conclusion.

Participants: Lucy Fitz Gibbon & Kristina Bachrach, *soprano*; Rebecca Printz & Sara Couden, *alto*; Lydia Brown, *piano*



Piano Trio in E-flat Major, Op. 1, No. 1 (1795)

Ludwig van Beethoven

Born December 16, 1770

Died March 26, 1827

Duration: approx. 30 minutes

Last Marlboro performance: 2015

Though this is Beethoven’s first published opus, it has several years of Viennese music-making behind it. The composer settled in Vienna in 1792 and began to establish himself as a performer while he studied with several teachers, including Haydn and Salieri. In this early piece, Beethoven’s penchant for composing large-scale works is already on display. The piece comprises four full movements, which are started off by an emphatic chord at the beginning and augmented by a substantial coda at the end. It was well-received by critics and laypeople alike, and the independence of the violin and cello parts from the piano signaled a shift from the piano trio as a more modest genre to an entity that included an abundance of sophistication for connoisseurs to dissect as well as a wealth of melodies for amateurs to admire.

Participants: János Palójtay, *piano*;
Scott St. John, *violin*; Brannon Cho, *cello*

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Sunday, July 14 at 2:30pm



Chanson perpétuelle, Op. 37 (1898)

Ernest Chausson

Born January 20, 1855 • Died June 10, 1899

Duration: approx. 7 minutes

Last Marlboro performance: 2013

Chanson perpétuelle is one of Chausson's most famous works, as well as his last completed one. The lushly-written song, of which Chausson composed both an orchestral and a chamber version, communicates a woman's anguish upon the departure of her lover. She calls upon nature to witness her intent to surrender herself to the water, and the piece was finished just months before Chausson's own untimely death at the age of 44, which has been variously characterized as an unfortunate bicycle accident and as a willful suicide. Charles Cros, the poet whose text was set by Chausson, was considered an artistic peer of Verlaine and Rimbaud by contemporaries. In true tragic fashion, he lived to be but one year older than Chausson at the time of his own death.

Participants: Rebecca Printz, *mezzo-soprano*; Ji Won Song, *viola*; Abigail Fayette, *violin*; Sharon Wei, *viola*; Alessio Pianelli, *cello*; Lydia Brown, *piano*



Piano Trio in D Minor, Op. 49 (1839)

Felix Mendelssohn

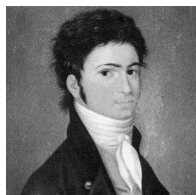
Born February 3, 1809 • Died: November 4, 1947

Duration: approx. 30 minutes

Last Marlboro Performance: 2010

The piano trio came a long way from the time that it was championed by Haydn, who wrote 45 of them, to the time when it was further expanded by Beethoven, whose ever-evolving trio output exemplified the stages of his artistic growth at large. Mendelssohn only wrote two piano trios, but this one, his first, is one of his most beloved chamber works of any genre. Pablo Casals selected the piece for his performance at the White House at the invitation of President John F. Kennedy alongside longtime Marlboro participants Mieczysław Horszowski and Alexander Schneider in 1961. The trio begins with a searching theme that quickly becomes impassioned and sets the tone for a masterwork that has no shortage of lyricism, but which nevertheless moves actively from its animated beginning to a flowing second movement, a playful scherzo, and a fervent and unforgettably tuneful finale.

Participants: János Palótyai, *piano*; Alina Kobialka, *violin*; Peter Wiley, *cello*



Septet in E-flat Major, Op. 20 (1799)

Ludwig van Beethoven

Born December 16, 1770 • Died March 26, 1827

Duration: approx. 45 minutes

Last Marlboro performance: 2015

Perhaps because of its striking originality in several regards—the independence of the clarinet as well as the fact that the clarinet, horn, and bassoon were not doubled—Beethoven's Septet became quite popular and spawned several other versions of itself. A serenade in six parts, the Septet was later reworked by Beethoven himself into a trio for clarinet, cello, and piano; inspired Schubert to write his Octet; and was arranged by Toscanini for the NBC Symphony Orchestra, in which many early Marlboro participants were quite likely to have performed.

Participants: Bixby Kennedy, *clarinet*; Marlène Ngalissamy, *bassoon*; Trevor Nuckøls, *horn*; Alexi Kenney, *violin*; Samuel Rhodes, *viola*; Christine J. Lee, *cello*; William Langlie-Miletich, *double bass*