

## 2019 Preview Notes • Week Two • Persons Auditorium

Saturday, July 20 at 8:00pm



Flute Quartet in D Major, K. 285 (1777-78)

**Wolfgang Amadeus Mozart**

Born January 27, 1756 • Died December 5, 1791

Duration: approx. 15 minutes

Last Marlboro performance: 2011

When Mozart was just a few years younger than the junior participants in this group, he travelled throughout Europe with his mother in search of employment. While in Mannheim on his way to Paris, he met a Dutch merchant named Willem van Britten Dejong who happened to be an amateur flute player. Dejong, who had made his fortune in India, was happy to commission three concertos and three quartets for his instrument. Mozart, who needed the funds, was happy to accept. However, he only completed the quartets and two concertos (one a transcription of a previously-composed oboe concerto) by the time he left Mannheim. What he did write, though, charmingly showcases the flute. In this quartet, that instrument takes the lead throughout a buoyant *Allegro* beginning, a delicate *Adagio* accompanied by sparkling plucking from the strings, and a boisterous but well-balanced *Rondo* conclusion.

Participants: Giorgio Consolati, *flute*; Hiroko Yajima, *violin*; Jordan Bak, *viola*; Alexander Hersh, *cello*



Octet (2004)

**Jörg Widmann**

Born June 19, 1973 • In residence 2008, 2019

Duration: approx. 30 minutes

Marlboro Premiere

Though Widmann's Octet features frequent microtones, he admits that the piece is "almost throughout, a tonal piece," which was "risky to write in 2004." The instrumentation suggests a clear connection to Schubert's genre-making octet, and the piece's central third movement, which is titled *Lied ohne Worte*, is a plangent nod to the composer who wrote so many *Lieder* over the course of his short life. At half an hour in length, Widmann's Octet is about half as long as Schubert's, but it delivers a wide variety of moods and textures in five movements.

Participants: Charles Neidich, *clarinet*; Marlène Ngalissamy, *bassoon*; Yevhen Churikov, *horn*; Anna Göckel and David McCarroll, *violin*; Sally Chisholm, *viola*; Sayaka Selina, *cello*; William Langlie-Miletich, *double bass*



Souvenir de Florence, Op. 70 (1890)

**Pyotr Il'yich Tchaikovsky**

Born May 7, 1840 • Died November 6, 1893

Duration: approx. 30 minutes

Last Marlboro performance: 2014

Tchaikovsky's sextet is the last of the few chamber works that he wrote. Though he promised to compose a piece in commemoration of his honorary membership in the St. Petersburg Chamber Music Society, he struggled over several years to find inspiration. Despite the piece's name, Tchaikovsky did not find inspiration in Italy, and it is a Russian musical idiom that dominates the work, especially throughout the third and fourth movements. When the composer completed the sextet in 1890, he was conscious of the difficulties in writing for a chamber group larger than a quartet but considerably smaller than the orchestral groups whose repertoire he is best known for writing. The result of Tchaikovsky's long undertaking is a long, full-blooded piece full of passion and melody.

Participants: Geneva Lewis and Ji Won Song, *violin*; Zhanbo Zheng, *viola*; Sally Chisholm, *viola*; Alessio Pianelli, *cello*; Timotheos Petrin, *cello*

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Sunday, July 21 at 2:30pm



Ellens Gesänge, D. 837- 839 (1825)  
**Franz Schubert**  
 Born January 31, 1797 • Died November 19, 1828  
 Duration: approx. 7 minutes  
 Marlboro Premiere

Sir Walter Scott’s *Lady of the Lake* provides the material for a seven-song cycle by Schubert, which includes pieces for choir, small ensemble, and solo voice with piano. Because of this mixed voicing, the cycle is rarely performed in full. However, its penultimate song, Ellens Gesang, D. 839, is one of Schubert’s most popular and is often referred to as his *Ave Maria*. This afternoon’s selection will include all three of the Ellens Gesänge, whose texts take direct inspiration from the lines sung by the titular Lady of the Lake, Ellen, in Walter Scott’s poem.

Participants: Lucy Fitz Gibbon, *soprano*; Evren Ozel, *piano*



Clarinet Quintet (2017)  
**Jörg Widmann**  
 Born June 19, 1973  
 Duration: approx. 40 minutes  
 Marlboro Premiere

Widmann first attempted to compose this clarinet quintet in 2009 at the behest of the Hagen Quartet but found that “music history... suddenly appeared as a great burden.” When he took it up again in 2017, however, he “sensed that the long wait had been worth it.” References to Mozart and Brahms’s great clarinet quintets do appear in Widmann’s own, but as treasures that support, rather than weigh down, the composition. The piece is a single *adagio* movement, and courts both intimacy and melancholy. As he did for two performances of his compositions at Marlboro during his previous residency in 2008, Widmann will play the clarinet part himself. The United States premiere of this work was exactly 4 months ago, less a day, at Carnegie Hall.

Participants: Jörg Widmann, *clarinet*; Abigail Fayette and Emilie-Anne Gendron, *violin*; Maiya Papach, *viola*; Efe Baltacıgil, *cello*



Piano Trio in E-flat Major, D. 929  
**Franz Schubert**  
 Born January 31, 1797 • Died November 19, 1828  
 Duration: approx. 45 minutes  
 Last Marlboro performance: 2016

Mitsuko Uchida, Alexi Kenney, and Efe Baltacıgil return to Schubert after having performed his other piano trio together at Marlboro in the summer of 2017. Like the B-flat Major trio, this piece is one of Schubert’s last completed compositions, and it was one of the last of his that he heard performed before his death. In fact, up until the performance that included the Piano Trio in E-flat Major, which took place on the first anniversary of Beethoven’s death, only three of his chamber works had been publicly performed. The trio comprises four movements that are full of lyrical material—after a declamatory beginning, the trio continues to a haunting second movement (used to great effect in the soundtrack to Kubrick’s *Barry Lyndon*), a polite scherzo in which the piano strings along the violin and cello in a sinuous canon, and a momentous finale.

Participants: Mitsuko Uchida, *piano*; Alexi Kenney, *violin*; Efe Baltacıgil, *cello*