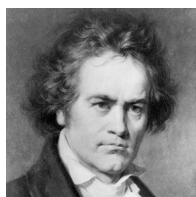


2019 Preview Notes • Week Five • Persons Auditorium

Friday, August 9 at 8:00pm



String Quartet in F Minor, Op. 95 (1810)

Ludwig van Beethoven

Born December 16, 1770

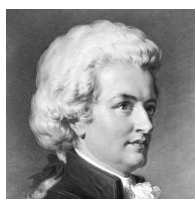
Died March 26, 1827

Last Marlboro performance: 1982

Duration: approx. 20 minutes

Considered the last of Beethoven's "middle period," this quartet is one of the shortest that Beethoven ever wrote. Its brevity is accounted for by its extraordinarily compact and intense writing, and these qualities along with Beethoven's designation "Quartett[o] Serioso" have earned the piece the nickname "Serioso." A terse first movement is relieved momentarily by an initially tender *Allegretto* in the unexpected key of D Major that gives way to a troubled fugue that issues in an uneasy partnership of constantly modulating harmonies and roving contrapuntal movement. The quartet continues to cycle through many moods in a compressed amount of time, with an anguished third movement and an agitated finale that tips into a fevered, major key conclusion for the last 30 seconds of the piece.

Participants: Brian Hong & Carmit Zori, *violin*;
Zoë Martin-Doike, *viola*; Alexander Hersh, *cello*



String Quintet in D Major, K. 593 (1790)

Wolfgang Amadeus Mozart

Born January 27, 1756

Died December 5, 1791

Last Marlboro performance: 2013

Duration: approx. 30 minutes

Like all of Mozart's string quintets, this piece is a "viola quintet," with one viola added to the string quartet configuration of two violins, one initial viola, and one cello. Mozart himself preferred to play the viola when playing chamber music, and he favored the instrument for its mellow tone and importance as a middle voice within an ensemble. Mozart had composed 15 string quartets by the time he wrote his first string quintet at the age of 17, and though he completed many more string quartets (23) than quintets (six) over the course of his career, six is still a substantial number. Notably, Haydn, who pioneered the string quartet form, and whom Mozart greatly respected, never wrote a string quintet.

Participants: Stephanie Zyzak & Mari Lee, *violin*; Hwayoon Lee & Kim Kashkashian, *viola*; Edvard Pogossian, *cello*



The End (2012)

Jonathan Dove

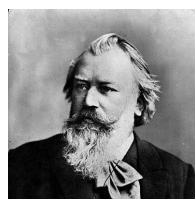
Born July 18, 1959

Marlboro Premiere

Duration: approx. 8 minutes

Jonathan Dove's *The End* was written as a response to Peter Warlock's *The Curlew*, a setting of Yeats poems for tenor, cor anglais, and string quartet. Whereas Yeats protested Warlock's use of his poetry, stating that the poems could stand on their own without music, it is fitting that Mark Strand, who wrote the text set in *The End*, makes explicit reference to song. The writer, who passed away just two years after *The End* was composed, wrote "not every man knows what is waiting for him, or what he shall sing." But perhaps he wrote himself an exception. Miles Mykkanen, the tenor in this weekend's performance of *The End*, delivered the Marlboro Music premiere of *The Curlew* last summer and continues with its sequel this season.

Participants: Miles Mykkanen, *tenor*; Marina Piccinini, *flute*; Ryan Roberts, *oboe*; Abigail Fayette & Brian Hong, *violin*; Hwayoon Lee, *viola*; Brannon Cho, *cello*



Piano Quartet in C Minor, Op. 60 (1875)

Johannes Brahms

Born May 7, 1833

Died April 3, 1897

Last Marlboro performance: 2015

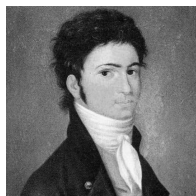
Duration: approx. 35 minutes

Brahms first began work on what would become his Op. 60 in the 1850s. However, perhaps because of the piece's personal meaning to him, it took two decades for the composer to complete and publish it. Brahms began writing the quartet while helping Clara Schumann run her family's household during Robert Schumann's stay in a mental asylum. Brahms uses Robert's own musical motif for Clara, C#-B-A-G#-A, transposed to C minor, throughout the quartet, and he made no secret of his sense of longing for Clara in his note to his publisher. "On the cover you must have a picture, namely a head with a pistol to it," he wrote, describing the tragic end of the Goethe character, Werther, who takes his own life to resolve a fateful love triangle.

Participants: János Pálótyay, *piano*; Sirena Huang, *violin*; Nobuko Imai, *viola*; Sayaka Selina, *cello*

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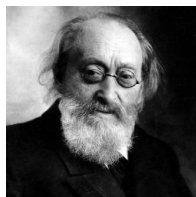
Saturday, August 10 at 8:00pm



Piano Trio in G Major, Op. 1, No. 2 (1795)
Ludwig van Beethoven
 Born December 16, 1770 • Died March 26, 1827
 Last Marlboro performance: 2013
 Duration: approx. 35 minutes

As with the Piano Trio in E-flat Major, Op. 1, No. 1, which featured in this season's first concert, Beethoven's Op. 1, No. 2, had several years of Viennese music making behind it despite being Beethoven's first published opus. 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. All three trios in the set make use of four full movements, not unlike a full symphony, and that augmentation in scope marked a departure from the trios of his teachers, which customarily included only three movements. The piece is constructed on a large scale throughout, with a substantial first movement, a lingering second movement that is the longest of the four, an ambling scherzo, and a memorable *Presto* finale.

Participants: Anna Polonsky, *piano*; Brian Hong, *violin*; Christine J. Lee, *cello*



Acht Stücke, Op. 83, Nos. 2, 6, 7 (1910)
Max Bruch
 Born January 6, 1838 • Died: October 2, 1920
 Last Marlboro Performance: 1977
 Duration: approx. 15 minutes

Though Bruch's publisher, Simrock, suspected that the Acht Stücke would sell better as a traditional piano trio and indeed published several different versions for strings and piano, the original version was with clarinet. Bruch composed the pieces for his son, Max, a talented clarinetist, and thought that the timbre of the clarinet would be well suited to pairing with the viola. Interestingly, he considered each piece in the set as separate from the others, rather than as a connected cycle, and he encouraged performers to mix and match the numbers, as on this program. In this, Simrock did listen to Bruch, and each piece was published separately to underscore this understanding. No. 2 is contemplative but constantly in motion, with a rippling figure in the piano that supports the fluid movement of the clarinet and viola; No. 6 is marked *Nachtgesang* and is a gentle nocturne of a piece; No. 7 represents the only piece in a major key of the entire Op. 83 and provides a lighthearted conclusion to this particular selection.

Participants: Alexander Fiterstein, *clarinet*; Jordan Bak, *viola*; Gloria Campaner, *piano*



String Quartet in G Major, D. 887 (1826)
Franz Schubert
 Born January 31, 1797 • Died November 19, 1828
 Last Marlboro performance: 1978
 Duration: approx. 45 minutes

Schubert's String Quartet in G Major, D. 887, has only been performed once before at Marlboro, 41 years ago. This season's performance will have been prepared for during all seven weeks of the festival, representing well over 60 hours of rehearsal. Completed during an incredible 10-day period, Schubert's final string quartet is massive in scale and profound in content. The beginning of the quartet is itself dizzying, flitting between major and minor, grand statements and trembling whispers. A probing second movement follows, whose contemplative themes are thrown into sharp relief by the bracing scherzo that follows. A galloping conclusion finishes off the piece, which was sadly published only after Schubert's death.

Participants: Joseph Lin & Rose Hsien, *violin*; Tanner Menees, *viola*; Yi Qun Xu, *cello*

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Sunday, August 11 at 2:30pm



Sextuor (1932-39)
Francis Poulenc
 Born January 7, 1899
 Died January 30, 1963
 Last Marlboro performance: 2015
 Duration: approx. 20 minutes

Though relatively short, this work is nevertheless packed with extremes. The first movement begins with an immediate romp that falls into a plaintive, almost spooky mood without warning. Such contrasts set the tone for the whole piece. In the second movement, the winds take turn with the melody and wheel off into a more comical section before returning to the opening line, either in emulation or in ridicule of classical ideas of symmetry. The final movement concludes the piece with an attitude similar to the one with which the work first began. Incidentally, the composer himself played piano side by side with Marlboro Music co-founder Marcel Moyse on the flute at the work's premiere.

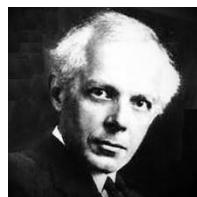
Participants: Giorgio Consolati, *flute*; Nathan Hughes, *oboe*; Yoonah Kim, *clarinet*; Catherine Chen, *bassoon*; Trevor Nuckøls, *horn*; Gloria Campaner, *piano*



Kantate zum Geburtstag des Sängers
 Johann Michael Vogl, D. 666 (1819)
Franz Schubert
 Born January 31, 1797
 Died November 19, 1828
 Marlboro Premiere
 Duration: approx. 10 minutes

This cantata was written for the birthday of Schubert's good friend and musical partner, Johann Michael Vogl. Schubert had first seen the singer when he performed the role of Orestes in Gluck's *Iphigénie en Tauride*, and the composer became immediately determined to write for him. When fate and Vienna's musical circles finally brought the two together, Vogl eventually became convinced of the young composer's importance and collaborated frequently with him. He premiered *Der Erlkönig* and, poignantly, sang the *Winterreise* on the anniversary of Schubert's death and not long before his own. The cantata lovingly references several of Vogl's operatic roles, including Orestes, which began it all for his relationship with Schubert.

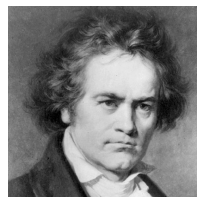
Participants: Lucy Fitz Gibbon, *soprano*; Miles Mykkanen, *tenor*; Simon Barrad, *baritone*; Lydia Brown, *piano*



String Quartet No. 3 (1926)
Béla Bartók
 Born March 25, 1881
 Died September 26, 1945
 Last Marlboro Performance: 2006
 Duration: approx. 15 minutes

Bartók's third of six string quartets was dedicated to the Musical Fund Society of Philadelphia. It is the most tightly constructed of his quartets, and though it is divided in the score into four parts, it is performed without interruption. Because of this and because Bartók considered the third part a recapitulation of the first, it can almost feel like one long movement. However, the piece contains a multitude of contrasts, both harmonic and contrapuntal, but also in the numerous extended techniques that he deploys throughout the work, including moments where the musicians play with the bow scratching close to the bridge, bouncing the wood of the bow against the string, or sliding between notes on the fingerboard.

Participants: Mari Lee and Carmit Zori, *violin*; En-Chi Cheng, *viola*; Julia Yang, *cello*



Choral Fantasy (1808)
Ludwig van Beethoven
 Born December 16, 1770
 Died March 26, 1827
 Last Marlboro performance: 2018
 Duration: approx. 20 minutes

The Choral Fantasy began with Beethoven's own improvisation at the keyboard during the finale to a titanic concert that premiered both his Fifth and Sixth Symphonies. The Choral Fantasy's history with Marlboro began as the season finale of 1957 with Alexander Schneider conducting, Rudolf Serkin as soloist, and a chorus made up of Blanche Moyse's chorale. Serkin's last appearance in the Choral Fantasy was in 1989, two summers before his death. For two years after, Peter Serkin performed the solo part in his father's memory, but then the tradition ended until 2003 when the piece returned triumphantly with Richard Goode at the piano. Mitsuko Uchida has acted as the pianist every other subsequent summer, and now Jonathan Biss continues the tradition, beginning with this performance.

Participants: Jonathan Biss, *piano*; Marlboro Music Festival Orchestra and Chorus led by Joseph Lin, *violin*