

2021 Preview Notes • Week Two • Persons Auditorium

Saturday, July 24 at 8 pm



Vergnügte Ruh, beliebte Seelenlust,
BWV 170

Johann Sebastian Bach

Born March 31, 1685

Died July 28, 1750

Duration: approx. 20 minutes

Last Marlboro performance: 1998

The cantata, BWV 170, "Delightful repose, cherished pleasure of the soul" calls for a small ensemble: a single alto soloist with oboe d'amore, strings and organ. The oboe d'amore is here not an independent instrument, but it simply doubles the first violin in the first and last aria to enrich the color in the middle range to support the singer. The organ, on the other hand has prominent obbligato parts in the second and third arias. In the second aria, the singer is accompanied by solo organ, which is a rarity in the Bach cantatas.

Participants: Rebecca Printz, *mezzo-soprano*; Mitchell Kuhn, *oboe d'amore*; Robyn Bollinger & Hye-Jin Kim, *violin*; Maiya Papach, *viola*; Oliver Herbert, *cello*; William Langlie-Miletich, *double bass*; Kuok-Wai Lio, *organ*



Phantasy, Op. 2

Benjamin Britten

Born November 22, 1913

Died December 4, 1976

Duration: approx. 14 minutes

Last Marlboro Performance: 2016

Written when he was just 19 and enrolled at the Royal College of Music, the Phantasy Quartet for oboe and strings was written for a competition for single-movement chamber works established in 1905 by Walter Wilson Cobbett, a wealthy amateur musician and professional writer on chamber music. "Phantasy" references back to the fantasies for viols that were a prominent part of English music in the 1600s.

Participants: Mary Lynch, *oboe*; Claire Bourg, *violin*; Tanner Menees, *viola*; Timotheos Petrin, *cello*



Sonatina (1931)

Sándor Veress

Born February 1, 1907

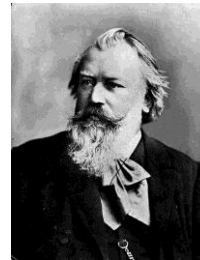
Died March 4, 1992

Duration: approx. 9 minutes

Marlboro Premiere

Swiss-Hungarian composer Sándor Veress studied and later taught at the Franz Liszt Academy in Budapest. Among his teachers were Zoltán Kodály, with whom he studied composition, and Béla Bartók. The wind trio as laboratory appealed to Veress, who found a synthesis of his own research into Hungarian folksong with the 12-tone concepts of the Second Viennese School. The outer movements of his Sonatina abound in the madcap humor of his compatriot Ligeti, while the middle Andante introduces a memorable theme on the bassoon.

Participants: Mitchell Kuhn, *oboe*;
Charles Neidich, *clarinet*; Jacob Thonis, *bassoon*



String Quartet in A Minor, Op. 51,
No. 2

Johannes Brahms

Born May 7, 1833

Died April 3, 1897

Duration: approx. 30 minutes

Last Marlboro performance: 2015

Dedicated to the composer's physician friend Theodor Billroth; this work had its premiere on October 18, 1873 at the Berlin Singakademie, by the Joachim String Quartet. Brahms announced the composition to his publisher, Fritz Simrock, in a self-deprecating letter: "I always take great pains, hoping that I will come up with a great and terrible [work] — and they always turn out small and pitiful! I can't wait for them to get better!" In fact, Brahms had created a masterwork, a serious, uncompromising piece that bears his immediately identifiable language, rich in poignant harmonic suspensions, rhythmic displacements, nervous passion, and melting lyricism.

Participants: Hye-Jin Kim & Daniel Philips, *violin*; Tanner Menees, *viola*; Timotheos Petrin, *cello*

2021 Preview Notes • Week One • Persons Auditorium

Sunday, July 25 at 2:30 pm



String Quartet in B-flat Major, K. 458

Wolfgang Amadeus Mozart

Born January 27, 1756 • Died December 5, 1791

Duration: approx. 26 minutes • Marlboro Premiere

The String Quartet in B-flat Major, K. 458 was the fourth quartet in the series of six written in November of 1784. Known as the "Hunt" Quartet, it is easily the most popular of the "Haydn" quartets. Its nickname, supplied by someone other than Mozart, refers to the opening theme of the first movement that suggests the shape, open harmony, and clarity of a simple hunting call with the violin duet suggesting a pair of horns. Mozart began composing the series in 1782, the year after he move from Salzburg to Vienna, amid a torrent of compositions in all forms, and completed over the next four years. They were created under the influence of his encounter in 1781 with Haydn's just-completed Op. 33 Quartets, which their composer announced had been "written in an entirely new manner," which meant that they were truly in four parts – rather than one prominent voice accompanied by three – with each instrument contributing to an inextricable four-part harmony.

Participants: Elizabeth Fayette & Lucy Chapman, *violin*; Zoë Martin-Doike, *viola*; Coleman Itzkoff, *cello*



Des Todes Tod (1938, 45)

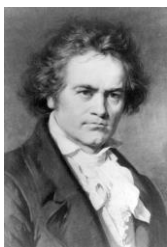
Paul Hindemith

Born November 16, 1895 • Died December 28, 1963

Duration: approx. 16 minutes • Last Marlboro performance: 2005

Regarded as one of Hindemith's finest works, this song cycle with chamber was not a favorite of the composer. Nonetheless, it is a dark-hued piece, tonal but often barely so, with links to the Germanic style known as Expressionism. Although Hindemith became known for his instrumental works, there were two important periods in his development when he focused on vocal works. The setting, which Hindemith called *Der Todes Tod* (The Death of Death) is for a low voice and a quartet of two violas and two cellos. This uniquely dark string formation serves a generally harmonic role: Hindemith does not use the neo-Baroque contrapuntal style he was developing in the *Kammermusik No. 1*, which he began writing during the same month. The three movements have an unearthly quality that is quite unlike the familiar, mature Hindemith style.

Participants: Marie Engle, *mezzo-soprano*; Samuel Rhodes & Zhanbo Zheng, *viola*; Yi Qun Xu & Timotheos Petrin, *cello*;



Piano Trio in E-flat Major, Op. 70, No. 2

Ludwig van Beethoven

Born December 16, 1770 • Died March 26, 1827

Duration: approx. 25 minutes • Last Marlboro performance: 2018

This piece is scored for the same instruments and is in the same key as Mozart's wind quintet, to which it is often compared. Mozart said of his piece at the time of its premiere that it was "the best work" that he had yet written. Beethoven, on the other hand, went on to rework his quintet into a piano quartet. With demanding passages for the piano, the piece was first performed with the composer himself at the keyboard. The second movement begins by floating down in a stepwise manner, introducing a simple theme that becomes more complex as it is voiced by the different instruments in turn. The theme recalls the beginning of Zerlina's first aria in Mozart's *Don Giovanni*, and the movement is indeed marked *Andante cantabile*. The gentleness of the second movement opens to a *Rondo* with plenty of improvisational opportunities for the piano to lead the piece to a spirited finale.

Participants: Mitsuko Uchida, *piano*; Stephanie Zyzak, *violin*; Oliver Herbert, *cello*