

2021 Preview Notes • Week Five • Persons Auditorium

Saturday, August 14 at 8:00 pm



Three Songs from William Shakespeare (1953)

**Igor Stravinsky**

Born June 17, 1882 • Died April 6, 1971

Duration: approx. 7 minutes

Last Marlboro Performance: 2019

When Mitsuko Uchida announced her co-directorship of Marlboro Music with Jonathan Biss, she quoted Shakespeare's beloved comment on music from *Twelfth Night*: "If music be the food of love, play on!" The Bard's references to music, throughout his plays as well as his poems, are many. In this collection of songs, Stravinsky chose to set Sonnet VIII, *Music to hear*, Ariel's song "Five Fathoms Deep" from *The Tempest*, and the cuckoo's song "When Daisies Pied" from *Love's Labour's Lost*. Stravinsky combines some tonal implications with limited serialist techniques to illustrate each song, including playful rhythms that imitate the cuckoo in the third song.

Participants: Rebecca Printz, *mezzo-soprano*; Marina Piccinini, *flute*; Bixby Kennedy, *clarinet*; Zhanbo Zheng, *viola*

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Trio in E-flat Major, K. 498 "Kegelstatt" (1786)

**Wolfgang Amadeus Mozart**

Born January 27, 1756 • Died December 5, 1791

Duration: approx. 20 minutes

Last Marlboro performance: 2016

Mozart was the first composer to write for this instrumentation, probably chosen for his favorite piano student Franziska von Jacquin, his friend clarinet virtuoso Anton Stadler, and Mozart himself playing viola. The German word Kegelstatt means, "a place where skittles are played", or as we would recognize it today a bowling alley, where the composer presumably was playing with Stadler while composing. The clarinet was a relatively new instrument at the time, and this trio, along with his Clarinet Quintet and Clarinet Concerto, helped increase the instrument's popularity. The key signature of Eb major in Mozart's late chamber music indicates close friendship. The trio is intimate in character with affectionate part writing for both the clarinet and viola, instruments for which Mozart had a great affinity.

Participants: Sang Yoon Kin, *clarinet*; Hélène Clément, *viola*; Janice Carissa, *piano*

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Three Songs (1906/7)

**Frank Bridge**

Born: February 26, 1879 • Died: January 10, 1941

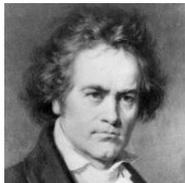
Duration: approx. 15 minutes • Last Marlboro performance: 2015

Bridge privately taught Benjamin Britten, who later championed his teacher's music and paid homage to him in the *Variations on a Theme of Frank Bridge* (1937). These three songs with viola were composed in 1906/7 and first performed, with the composer at the piano, in 1908. They were not published until 1982, which, considering the popularity at the time of settings for voice and string quartet (Vaughan Williams, Gurney) and voice and violin (Holst), seems somewhat surprising. The songs can be and often are performed together, as a cycle, but also work as short, individual pieces. In 1939, Britten was leaving for the U.S. with Peter Pears, Bridge handed Britten his Giussani viola and wished him 'bon voyage and bon retour'; Bridge died in 1941 without ever seeing Britten again.

Participants: Rebecca Printz, *mezzo-soprano*; Jing Peng, *viola*; Lydia Brown, *piano*

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String Quintet in C Major, Op. 29 “Storm Quintet” (1801)

**Ludwig van Beethoven**

Born: December 16, 1770 • Died: March 26, 1827

Duration: approx. 25 minutes • Last Marlboro performance: 2013

This is truly a transitional work; it takes inspiration for its first two movements from the Classical style of the late eighteenth-century Viennese masters, along with the anticipation of independence and freedom of the incoming century’s Romantic style in the third and fourth movements. In the Scherzo, the first violin has a surging, fragmented theme from the finale. The theme, with its blustery character and flashes of lightning, gave this work its subtitle, “Storm Quintet”. The addition of a viola to the string quartet to enrich the harmonies and reinforce the bass line is believed to have been initiated by Franz Joseph Haydn’s brother, Michael, around 1770. The first performance of this quintet was given in Beethoven’s apartment in Vienna in 1802.

Participants: Alexi Kenney & Lun Li, *violin*; Tanner Menees & Hélène Clément *viola*; Yi Qun Xu, *cello*

Sunday, August 15 at 2:30pm



Summer Music for Woodwind Quintet, Op. 31 (1953)

**Samuel Barber**

Born: March 9, 1910 • Died: January 23, 1981

Duration: approx. 12 minutes • Last Marlboro performance: 2008

Commissioned by the Chamber Music Society of Detroit, the premiere of this quintet was given in 1956 by the principal wind players of the Detroit Symphony. The piece starts with a brief phrase played twice by the bassoon and French horn and answered in turn by flourishes in the flute and clarinet. This is the cell from which the entire one-movement work grows. The quintet ends with virtuosic writing for the various instruments, including several references to melodic material previously introduced.

Participants: Marina Piccinini, *flute*; Mitchell Kuhn, *oboe*; Sang Yoon Kim, *clarinet*; Jacob Thonis, *bassoon*; Wei-Ping Chou, *horn*



Liebeslieder Walzer, Op. 52 (1869)

**Johannes Brahms**

Born May 7, 1833 • Died April 3, 1897

Duration: approx. 25 minutes • Last Marlboro Performance: 2015

These waltzes are a collection of love songs in the Ländler style, a popular folk dance in the Austrian, Bavarian, German-Swiss region at the time. Composed for voices and piano four hands, the lyrics for the *Liebeslieder* come from Georg Friedrich Daumer’s *Polydora*, a collection of folk songs and love poems. Although today they are part of the standard choral repertoire, Brahms more likely intended them to be played in parlors or informal home gatherings rather than in concert halls. Immediately successful, these waltzes were responsible for much of his personal wealth and solidified his reputation with the general music-buying public in Vienna and Europe. While there is no record indicating the exact inspiration for the Waltzes, there is speculation that Brahms’ motivation for the songs was his frustrated love for pianist and composer Clara Schumann.

Participants: Caitlin Aloia, *soprano*; Rebecca Printz, *mezzo-soprano*; Daniel McGrew, *tenor*; William Socolof, *bass-baritone*; Lydia Brown & Jonathan Biss, *piano*

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Serenade for Strings in E Major, Op. 22, B. 52 (1875)

**Antonín Dvořák**

Born September 8, 1841 • Died May 1, 1904

Duration: approx. 30 minutes

Last Marlboro performance: 2002

In 1875, a Viennese jury led by Johannes Brahms awarded Dvořák an Austrian prize for talented, needy artists. In May of that year, Dvořák created his melodious Serenade for Strings in less than two weeks. The mellow opening sets the tone for the entire piece, which unfolds in five concise movements. The tempo picks up gradually as the waltzing second movement leads to the dashing third. Each of the five movements follows an A-B-A structure, in which a contrasting central section is flanked by material heard at the opening and close. The finale unleashes the excitement that listeners know well from Dvořák's most jubilant *Slavonic Dances*. But here, Dvořák offers parting glances of the *Larghetto's* lyricism and the opening's serenity before the last burst of rowdiness.

Participants: Marlboro Music Festival String Orchestra

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