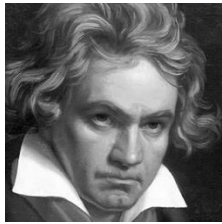


## 2023 Preview Notes • Week Four • Persons Auditorium

Friday, August 4 at 8 pm



**Quintet in E-flat Major, Op. 16 (1798)**

**Ludwig van Beethoven**

Born December, 1770, Bonn, Germany

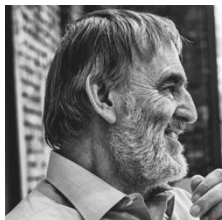
Died March 26, 1827, Vienna, Austria

Duration: approx. 25 minutes

Last Marlboro performance: 2019

With demanding passages for the piano, this piece was first performed with Beethoven himself at the keyboard. However, he did not trust other pianists to embellish his music and notably rebuked Carl Czerny in 1826 for adding notes in a performance of this quintet. 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: Russell Hoffman, *oboe*; Anthony McGill, *clarinet*; Nelson Ricardo Yovera Perez, *horn*; Joshua Butcher, *bassoon*; Anna Polonsky, *piano*



**Got Lost (2008)**

**Helmut Lachenmann**

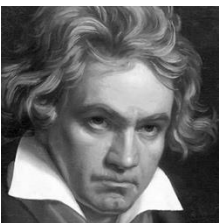
Born November 27, 1935, Stuttgart, Germany

Duration: approx. 30 minutes

Marlboro Premiere

Lachenmann is known for creating music that actively pushes back against expectations. Rather than provoke for the sake of provoking, however, Lachenmann challenges both the performers and the audience to break from "the prison of [their] own habits". This approach to composition is evidenced in *Got Lost* through Lachenmann's exploration of the human voice that pushes on the physical and mental expectations of the performer. These concepts are mirrored in the interpretation of the text as well. Lachenmann uses lines from Friedrich Nietzsche, the poem *All Love Letters are Ridiculous* by Portuguese poet Fernando Pessoa, and a short note in English mourning the loss of a laundry basket. In Lachenmann's words, this juxtaposition of "three only seemingly unrelated texts" creates a new combined "sound source" once each is "stripped of their lofty, poetic, or mundane diction". The result is "a constantly changing field of sound, reverberation, and movement."

Participants: Lucy Fitz Gibbon, *soprano*; Sahun Sam Hong, *piano*



**Piano Trio in D Major, Op. 70, No. 1 (1861)**

**Ludwig van Beethoven**

Born December, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Duration: approx. 25 minutes

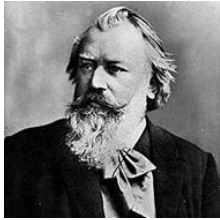
Last Marlboro performance: 2021

Beethoven's "Ghost" Trio derives its nickname from Czerny, who was recorded saying the second movement reminded him of the ghost of Hamlet's father. Although Beethoven's work is likely inspired more by *Macbeth* than *Hamlet*, the famous trio is still known as the "Ghost" Trio today. The name is fitting, as the second movement, the

Largo assai, is darkly gripping, and Beethoven's implementation of dynamic shifts and modulation drives the tense mood further. The outer movements are shorter, with lively color that contrast the ghostly second movement. Although the work is most notable for its second movement, the entire trio "raises the genre to a level from which the later piano trio literature could move forward," according to scholar Lewis Lockwood. This Friday marks the eighteenth performance of the work here since its Marlboro premiere in 1959.

Participants: Dasol Kim, *piano*; Daniel Phillips, *violin*; Zachary Mowitz, *cello*

## Saturday, August 5 at 8 pm



### Vier Quartette, Op. 92 (1877)

**Johannes Brahms**

Born May 7, 1833, Hamburg, Germany

Died April 3, 1897, Vienna, Austria

Duration: approx. 11 minutes

Last Marlboro performance: 2004

Brahms' *Vier Quartette* (four quartets), Op. 92 for voices and piano, sets poems by Daumer, Allmers, Hebbel, and Goethe, allowing the composer's natural lyricism to flourish throughout these bittersweet reflections on love and nature. Each quartet is distinct in nature, starting with the beautifully romantic setting of Daumer and transitioning seamlessly into the brooding melancholy of Allmers. The setting of Hebbel in the third quartet deepens the tension after the gloomy second quartet before settling into Goethe's lilting exploration of the purpose of life. Each quartet would stand alone beautifully, but Brahms' choice to combine these poems creates a much more moving experience as he guides the audience through a variety of moods, with two notably darker quartets set between the elegant warmth of the first and the introspection of the fourth, perhaps hinting at the composer's own layered and turbulent relationship with love and nature.

Participants: Lucy Fitz Gibbon, *soprano*; Eira Huse, *mezzo-soprano*; Patrick Bessenbacher, *tenor*; Evan Luca Gray, *baritone*; Lydia Brown, *piano*



### String Quartet No. 3, "Grido" (2001)

**Helmut Lachenmann**

Born November 27, 1935, Stuttgart, Germany

Duration: approx. 28 minutes

Marlboro Premiere

Lachenmann's departure from melody is inspired by his instructor, the Italian composer Luigi Nono. While studying composition post World War II, Lachenmann became familiar with how musical concepts such as melody, harmony, and tonality could be manipulated, and how music was used by the Nazi regime as a "sedative" to influence listeners. In his first two quartets, this deeper understanding of messaging in music is largely apparent through aggressive movements that implemented many techniques that were unfamiliar and unnatural for string players. However, in *Grido* he looks back into traditional tonalities and rhythms, recognizing classical techniques, in his words, as "not just being used as surreal, distorted objects for musical enjoyment. They're being shown in a new light. Like from *Hamlet*: 'Though this be madness, yet there be method in't.'" Lachenmann captures the combination of madness and method through this thought-provoking work that invites both performers and audience to reexamine the established instrumentation of a string quartet within a new context.

Participants: Leonard Fu & Claire Bourg *violin*; Sally Chisholm, *viola*; Jay Campbell, *cello*



**String Quintet in C Major, D. 956 (1828)**

**Franz Schubert**

Born January 31, 1797, Vienna, Austria

Died November 19, 1828, Vienna, Austria

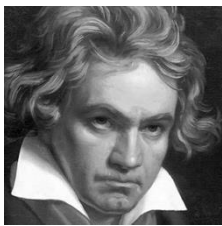
Duration: approx. 52 minutes

Last Marlboro performance: 2014

Many of Schubert's later works tend to juxtapose lyricism with unsettling passages, and his String Quintet in C Major is a successful implementation of this approach. Schubert's choice of C Major for the home key of this string quartet is quite significant. The key of C Major is often associated with feelings of innocence and joy, yet Schubert seeks to disturb this idea from the very first page. The entire quintet has been noted to be an attack on the "security of C Major", in line with Schubert's ability to write happy music that appears to be self-aware—an awareness that can, at times, cause its own downfall. The work was published posthumously and was, in fact, Schubert's very last work, and is often considered among his greatest.

Participants: Geneva Lewis & Joseph Lin, *violin*; Haesue Lee, *viola*; Minji Kim & Taeguk Mun, *cello*

## Sunday, August 6 at 2:30 pm



**Wind Octet in E-flat Major, Op. 103 (1830)**

**Ludwig van Beethoven**

Born December, 1770, Bonn, Germany

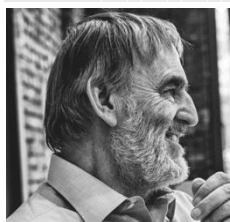
Died March 26, 1827, Vienna, Austria

Duration: approx. 20 minutes

Last Marlboro performance: 2022

Music composed solely for wind instruments does not feature conspicuously in Beethoven's catalog of mature works, but as a young composer in Bonn, Beethoven wrote a variety of pieces for different instrumental combinations, including for wind octet. Though Beethoven abandoned the majority of the juvenile works that he composed in Bonn before he moved to the bustling musical capital of Vienna in 1792, there are a few to which the composer returned, amongst them the Wind Octet in E-flat Major. Composed only months before Beethoven moved to Vienna, the piece was reworked the following year, though Beethoven never published it; eventually, it was published posthumously, in 1837. The musical material of the Octet did, however, reach the public, for Beethoven transformed the Octet into his String Quintet in E-flat Major, Op. 4, which he completed in 1795, during a time in which he was studying with Joseph Haydn. This afternoon's performance marks the twenty-sixth time that the Octet has been performed at Marlboro since its first appearance here in 1953.

Participants: Nathan Hughes & Kate Wegener, *oboe*; Anthony McGill & Yuhsin Galaxy Su, *clarinet*; Nelson Ricardo Yovera Perez & Alberto Menéndez Escribano, *horn*; Joshua Butcher & Peter Whelan, *bassoon*



**Allegro Sostenuto (1986-88)**

**Helmut Lachenmann**

Born November 27, 1935, Stuttgart, Germany

Duration: approx. 35 minutes

Marlboro Premiere

Lachenmann composed *Allegro Sostenuto* for clarinet, cello, and piano with the clarinetist Eduard Brunner in mind. It was written during a period in Lachenmann's career when he implemented his 'idea of an *instrumental musique concrete*'. "What is meant by this is a music in which the acoustic events are chosen and organized so that the

manner of their generation is no less a part of the musical experience than the resulting acoustic properties themselves." Its distinct sound is created in part by arranging the instruments in the shape of a horseshoe: "an 'Interieur' of sorts, which can be illuminated in a variety of different ways." The piece is a prolonged allegro of more than 30 minutes, though it is perhaps more somber and contemplative than a traditional allegro. Like many of Lachenmann's pieces, *Allegro Sostenuto* subverts audience expectations of its instrumentation while delivering a compelling exploration of sound.

Participants: Javier Morales-Martinez *clarinet*; Zachary Mowitz, *cello*; Jonathan Biss, *piano*



**Piano Quintet in A Major, B. 155, Op. 81 (1887)**

**Antonín Dvořák**

Born September 8, 1841, Nelahozeves, Bohemia

Died May 1, 1904, Prague, Czech Republic

Duration: approx. 40 minutes

Last Marlboro performance: 2016

The year Dvořák composed his Piano Quintet in A Major, 1887, was a markedly reflective year for the composer, who had spent the preceding years touring around England and working intensively on commissions such as the 7<sup>th</sup> Symphony, Op. 70. Though Dvořák's original ventures into the Quintet format a decade prior were not successful, this period allowed Dvořák an opportunity to revise one such attempt, leading to the finalization of his Op. 81 in 1887. Today, the Quintet stands on its own as one of the finest chamber music works of the late Romantic Period, showcasing Dvořák's musical depth and ability to shift seamlessly between a multitude of moods, balancing playful passages, rich melodies, and somber ballads throughout. The beloved work is a particular favorite at Marlboro; this performance marks its nineteenth performance here since its Marlboro premiere in 1954.

Participants: Tom Zalmanov, *piano*; Ellinor D'Melon & Stephen Kim, *violin*; Kim Kashkashian, *viola*; Taeguk Mun, *cello*