

## 2023 Preview Notes • Week One • Persons Auditorium

Saturday, July 15 at 8 pm



**Mládí (1924)**

**Leoš Janáček**

Born July 3, 1854, Nelahozeves, Czechia

Died August 12, 1928, Ostrava, Czechia

Duration: approx. 18 minutes

Last Marlboro performance: 2014

This four-movement work for wind sextet was composed by Janáček in 1924, towards the end of his life. Janáček's later career was immensely productive, perhaps inspired by Czechoslovakia's independence in 1918 and his meeting of Kamila Stösslová, a muse-like figure in some of his later works. *Mládí* itself was inspired in part by Janáček's visit to the International Society of Contemporary Music in Salzburg in August 1923. Conceived as a thoughtful contemplation of youth, the work incorporates themes from Janáček's earlier career, such as the *March of the Blue-Boys*, a reflection of his time spent in the Old Brno Monastery. After a disappointing first performance brought upon by mechanical issues with both the oboe and clarinet, the piece would soon gain popularity in Prague and be performed by members of the Czech Philharmonic.

Participants: Marina Piccinini, *flute/piccolo*; Russell Hoffman, *oboe*; Javier Morales-Martinez, *clarinet*; Nelson Ricardo Yovera Perez, *horn*; Joshua Butcher, *bassoon*; Yuhsin Galaxy Su, *bass clarinet*



**Allegro in A Minor, D. 947 ("Lebensstürme") (1828)**

**Franz Schubert**

Born January 31, 1797, Vienna, Austria

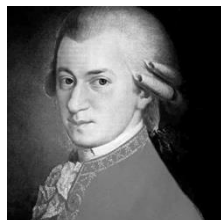
Died November 19, 1828, Vienna, Austria

Duration: approx. 15 minutes

Last Marlboro performance: 2005

Similarly to *Mládí*, Schubert's *Allegro in A Minor*, subtitled *Lebensstürme* ("Storms of Life"), was composed towards the end of the composer's life, but it was not published until 1840, 12 years after his death. It is one of three works for piano duet, along with the *Fantasie* in F Minor and the *Grand Rondeau* in A Major, that are thought to resemble a more experimental period in Schubert's career. *Lebensstürme* serves as a particularly poignant representative of these works, as Schubert, perhaps aware that his death was drawing near, employs a dramatic blend of tranquility and turbulence as if he is composing a reflection of his own "stormy life" before his death.

Participants: Jonathan Biss and Mitsuko Uchida, *piano*



**String Quartet in D Major, K. 575 (1789-90)**

**Wolfgang Amadeus Mozart**

Born January 27, 1756, Salzburg, Austria

Died December 5, 1791, Vienna, Austria

Duration: approx. 24 minutes

Last Marlboro performance: 1963

The D Major Quartet, K. 575, is the first of three quartets Mozart composed for Friedrich Wilhelm II, the king of Prussia, although he had originally planned to write six. These three "*Prussian*" quartets ended up being the last

ones he wrote, and they have a notable clarity, perhaps in keeping with the king's amateur ear—but they also nod to the king's favored instrument through a rich, soloistic cello part. Although this quartet is not as dramatic as other works, Mozart's elegance and lyricism still shines through his nuanced texturing of contrapuntal melodies. This will be the first Marlboro performance of K. 575 since it was first heard here in 1963.

Participants: Leonard Fu & Maria Ioudenitch, *violin*; Cara Pogossian, *viola*; Peter Wiley, *cello*

## Sunday, July 16 at 2:30 pm



### **Pan trauert um Syrinx (1916)**

#### **Joseph Marx**

Born May 11, 1882, Graz, Austria

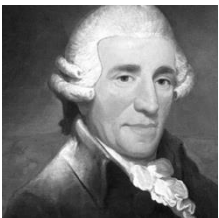
Died September 3, 1964, Graz, Austria

Duration: approx. 9 minutes

Marlboro premiere

Bridging the gap between different mediums is a beautiful way to experience art, and Marx is just one in a long list of composers who have written music inspired by poetry. Marx began composing in his early 20s and is primarily noted for his vocal works. Although his later adventures into instrumental works did not achieve as much renown, his original works that gained popularity in their time remain sterling examples of Marx's control of expression and lyricism. Taking inspiration from poet Anton Wildgans, *Pan trauert um Syrinx* follows the story of Pan, the god of shepherds who pursued a nymph named Syrinx until she transformed herself into a river-weed to escape. This will be the first time the work will be performed at Marlboro.

Participants: Lucy Fitz Gibbon, *soprano*; Marina Piccinini, *flute*; Dasol Kim, *piano*



### **String Quartet in F Minor, Op. 20, No. 5, Hob. III:35 (1772)**

#### **Joseph Haydn**

Born March 31, 1732, Rohrau, Austria

Died May 31, 1809, Vienna, Austria

Duration: approx. 24 minutes

Last Marlboro performance: 2006

Haydn is well known for his contributions to the pioneering and development of string quartets, and Op. 20 is widely regarded as one of his most prominent achievements. British musicologist Donald Tovey describes these works as “a sunrise over the domain of sonata style and quartets in particular,” seemingly playing off the fact that these are often referred to as the “Sun” quartets. No. 5 is likely the most frequently played of the set. It stands out as a beautifully poignant work that establishes the four-movement form of a slow movement and minuet fitted between two faster movements, and it concludes with a fugal movement that nods back to the baroque era.

Participants: Maria Ioudenitch & Scott St. John, *violin*; Sharon Wei, *viola*; Zachary Mowitz, *cello*



**Piano Trio in A Minor, Op. 50 (1881-82)**

**Peter Ilyich Tchaikovsky**

Born May 7, 1840, Votkinsk, Russia

Died November 6, 1893, Saint Petersburg, Russia

Duration: approx. 45 minutes

Last Marlboro performance: 1997

Tchaikovsky is more prominently known for his orchestral and ballet music, but his brilliant blend of instinct and inspiration is captured just as strongly in his chamber endeavors—although he would not have imagined so at first. Tchaikovsky once wrote, “The thing is, that to my ears the acoustic combination of piano with violin or cello solo is completely incompatible,” which was seemingly the consensus of Russia as a whole, as the piano trio had yet to gain popularity in the country. However, the death of Tchaikovsky’s close friend Nikolai Rubenstein would cause him to reevaluate his stance. The piano trio in A Minor, Op. 50 is subtitled *À la mémoire d’un grand artiste* (In memory of a great artist) in reference to Rubenstein’s passing. Tchaikovsky nods to this dedication in the trio through the virtuosic piano part, acknowledging Rubenstein’s accomplished piano career, and through the anguished theme that paints melancholy across the work. Despite his reservations, the two-movement Trio stands today as a stunning elegy that would establish the piano trio format in Russia.

Participants: Sahun Sam Hong, *piano*; Cherry Choi Tung Yeung, *violin*; Peter Wiley, *cello*