

# MARLBORO MUSIC

MITSUKO UCHIDA & JONATHAN BISS, ARTISTIC DIRECTORS

## PREVIEW NOTES

WEEK ONE • PERSONS AUDITORIUM

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**Saturday, July 18, 2026 at 8 pm**

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### *String Quartet in G Major, Op. 76, No. 1, Hob. III:75 (1797)*

#### **Joseph Haydn**

Born March 31, 1732, in Rohrau, Austria • Died May 31, 1809, in Vienna, Austria

Duration: approx. 23 minutes

By 1797, when Count Joseph Erdödy commissioned the set of six Op. 76 quartets, Haydn had just returned from his triumphant second visit to London and stood, at sixty-five, as Europe's most celebrated living composer. The G Major Quartet opens with three commanding tutti chords before dissolving into intricate counterpoint, the cello introducing a theme soon echoed in canon by viola and violin. A lyrical Adagio and a scherzo-like Minuet marked Presto follow, but the finale holds a surprise: it begins, unexpectedly, in G Minor, casting a shadow over the movement before daylight returns in its closing bars.

**Participants:** *Felicitas Schiffner & Sara Bitlloch, violin; Cara Pogossian, viola; Chase Park, cello*

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### *Nature's Way (2025)*

#### **Philip Maneval**

Born May 7, 1956, in Leonia, NJ

Duration: approx. 18 minutes

Composer and Administrator Emeritus Philip Maneval has been at the heart of Marlboro for 44 years. Upon his retirement this summer, we celebrate his extraordinary leadership with a performance of his new work, *Nature's Way*, for French horn and string quartet. Philip has written some 120 works spanning solo, chamber, vocal, and orchestral music, several of which have been performed during his four decades at Marlboro.

**Participants:** *Carys Sutherland, horn; Angela Sin Ying Chan & Anatol Toth, violin; Sally Chisholm, viola; Macintyre Taback, cello*

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## ***Piano Quartet in G Minor, K. 478 (1785)***

### **Wolfgang Amadeus Mozart**

Born January 27, 1756, in Salzburg, Austria • Died December 5, 1791, in Vienna, Austria

Duration: approx. 26 minutes

Commissioned by the publisher Franz Anton Hoffmeister as the first of a projected set of three accessible piano quartets, this work proved far too demanding for the amateur market Hoffmeister had in mind, and he released Mozart from completing the remaining two. The loss was posterity's gain: the G Minor Quartet is now considered the first true masterpiece in the genre, pairing viola with the established piano trio for the first time. Its stormy opening movement gives way to a songful Andante and a good-humored Rondo finale, tracing an arc from turbulence to genuine delight.

**Participants:** *Mitsuko Uchida, piano; Stephanie Zyzak, violin; Laura Liu, viola; Elena Ariza, cello*

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## **Sunday, July 19, 2026 at 2:30 pm**

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## ***Divertimento in F Major, K. 213 (1775)***

### **Wolfgang Amadeus Mozart**

Duration: approx. 11 minutes

Composed in Salzburg in July 1775, this Divertimento is the first of five wind sextets Mozart wrote for pairs of oboes, horns, and bassoons, likely intended as Tafelmusik, or dinner music, for the Archbishop's court. Modest in scale but not in craft, the four-movement work treats its six winds as equal conversational partners rather than a chordal backdrop. The bright opening Allegro gives way to a warmly lyrical Andante, a Ländler-inflected Minuet that lets the horns shine, and a spirited Contredanse finale that sends us off with a dance.

**Participants:** *Mary Lynch VanderKolk & Spencer Rubin, oboe; Carys Sutherland & Colby Kleven, horn; Duncan Henry & Natalya Rose Vrbsky, bassoon*

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## ***Sonata (1975)***

### **Sofia Gubaidulina**

Born October 24, 1931, in Chistopol, Soviet Union • Died March 13, 2025, in Appen, Germany

Duration: approx. 15 minutes

Composed in 1975, though not premiered until 1978 in Moscow, this one-movement Sonata reflects Gubaidulina's fascination during the 1970s with unusual instrumental colors and extended technique. The

double bass's dark, resonant timbre shapes the entire work, pulling even the piano away from conventional figuration toward dense clusters and stark gestures. Techniques like *col legno*, *sul ponticello*, and simultaneous glissando and pizzicato widen the sonic palette considerably, while a hypnotic five-beat meter recalls Russian folk song.

**Participants:** Tobias Vigneau, double bass; Ignat Solzhenitsyn, piano

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## ***Vocal Quartets: selections (1796)***

### **Joseph Haydn**

Duration: approx. 8 minutes

Haydn's late part-songs (*Mehrstimmige Gesänge*) pair solo voices with piano in miniature, contemplative gems, setting texts by some of the era's most prominent Enlightenment poets. This selection opens with *Der Augenblick* (drawn from Karl Wilhelm Ramler's popular anthology *Lyrische Blumenlese*), a brief meditation on fleeting emotion. It is followed by Christian Fürchtegott Gellert's *Betrachtung des Todes*, a sober reflection on death, and closes with Gellert's *Abendlied zu Gott*, an evening prayer of gratitude.

**Participants:** Bridget Esler, soprano; Veronica Siebert, mezzo-soprano; Eric Finbarr Carey, tenor; Brandon Bell, baritone; Lydia Brown, piano

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## ***Piano Trio in D Minor, Op. 63 (1847)***

### **Robert Schumann**

Born June 8, 1810, in Zwickau, Germany • Died July 29, 1856, in Endenich, Germany

Duration: approx. 30 minutes

Written in a single concentrated burst during the summer of 1847, Schumann's first piano trio channels the intense contrapuntal study he and Clara had undertaken two years earlier into one of his most emotionally direct chamber works. The opening movement's restless, canonic main theme sets a tone of brooding intensity that Schumann himself associated with a period of "gloomy moods." A driving scherzo follows, then a hushed, lamenting dialogue between violin and cello that leads, without pause, into a finale of hard-won, hymn-like triumph in the major mode.

**Participants:** Ignat Solzhenitsyn, piano; Leah Amory, violin; Elena Ariza, cello

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