

2017 Preview Notes • Week Five • Persons Auditorium

Friday, August 11 at 8:00pm



Lieder eines fahrenden Gesellen (1884-?)
Gustav Mahler (arr. Schoenberg)
 Born July 7, 1860 • Died May 18, 1911
 Duration: approx. 15 minutes
 Last Marlboro performance: 2002

These *Songs of a Wayfarer* are Mahler's first orchestral song cycle, a genre that he would come to champion. Though inspired by a collection of German folk poetry, the cycle's lyrics were written by Mahler himself, who shaped its narrative to follow the conflicted introspection of a young man who suffers the loss of his beloved to a rival suitor. The juxtaposition between the unbridled joy in the solace of nature at the beginning of the second song and the somberness of the march in the concluding song is emblematic of the reversals in the piece, and the themes that appear in these sections are further developed in Mahler's First Symphony.

Participants: Theo Hoffman, *baritone*; Marina Piccinini, *flute*; Afendi Yusuf, *clarinet*; Carmit Zori, *violin*; Kobi Malkin, *violin*; Sally Chisholm, *viola*; Sujin Lee, *cello*; Nathaniel West, *double bass*; Shai Wosner, *piano*; Lydia Brown, *harmonium*; Steve Rice, *percussion*



Winter Songs (1994/2000)
Brett Dean, in-residence 2017
 Born October 23, 1961
 Duration: approx. 30 minutes
 Marlboro Premiere

Where the Mahler uses the winds to imitate birdsong, Dean's *Winter Songs* start with the singer's voice imitating the wind quintet itself, beginning in a hum that weaves in and out of the wind ensemble's texture. Inspired by the Australian Dean's wonderment at his first experience of winter as an adult in Berlin, the songs are a setting of five E. E. Cummings poems that in their very form present linguistic concepts that are so familiar that they are ripe to be thought of anew, as if for the first time. Sentences are deconstructed and words are strewn throughout the numerous musical effects that portray winter in its full force, both bitter and wonderful.

Participants: Miles Mykkanen, *tenor*; Marina Piccinini, *flute*; Nathan Hughes, *oboe*; Olivier Patey, *clarinet*; Catherine Chen, *bassoon*; Trevor Nuckøls, *horn*



Viola, Viola (1997)
George Benjamin, in-residence 2005
 Born January 31, 1960
 Duration: approx. 10 minutes
 Last Marlboro performance: 2005

This duet was commissioned by Toru Takemitsu to be performed by Yuri Bashmet and Nobuko Imai, the latter of whom has been a Marlboro participant since 1968 and appears on tomorrow's program. In more conventional contexts, the viola is an inner voice, integral to the harmony of a piece but rarely given the lead. Benjamin describes the "completely different instrumental character—fiery and energetic" that imposes itself while the composition explores the capacity of this sonorous instrument to sustain both melody and harmony.

Participants: Matthew Lipman, *viola*;
 Rebecca Albers, *viola*



Pulcinella Suite (1922)
Igor Stravinsky
 Born June 17, 1882 • Died April 6, 1971
 Duration: approx. 25 minutes
 Marlboro Premiere

Though audiences of the Ballets Russes were accustomed to the delight of spectacles set in exotic places, Stravinsky was asked to arrange the score for a ballet set in a distant but musically rich past by using works attributed to the Italian composer Giovanni Pergolesi (1710-36). Though rich with melodies of neoclassical beauty, the suite's quirky instrumentation succeeds in reflecting the inimitable blend of sophisticated wit and vulgar slapstick for which Pulcinella—an everyman-like stock character in *commedia dell'arte*—is known.

Participants: Marlboro Music Festival Orchestra;
 Leon Fleisher, *conductor*

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Saturday, August 12 at 8:00pm



Piano Quartet in C Minor, Op. 15 (1876-79, rev. 1883)

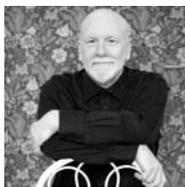
Gabriel Fauré

Born May 12, 1845 • Died November 4, 1924

Duration: approx. 30 minutes • Marlboro Premiere

Fauré began his first piano quartet at the age of 31, after having spent the last sixth of his life wooing Marianne Viardot, daughter of the celebrated opera singer Pauline Viardot. Though Marianne accepted Fauré's proposal after five years of courtship, the engagement disintegrated, and Marianne broke it off. Despite its tumultuous origin and C Minor designation, the quartet is not overly gloomy. It includes a determined opening with a particularly virtuosic scherzo studded with vivacious pizzicato; an elegant adagio; and a finale that Fauré revised in 1883 to completely replace the original movement, which he destroyed in his last days.

Participants: Shai Wosner, *piano*; Anna Lee, *violin*; Nobuko Imai, *viola*; Sujin Lee, *cello*



Epitaphs (2010)

Brett Dean, *in-residence 2017*

Born October 23, 1961

Duration: approx. 20 minutes • Marlboro Premiere

Written to commemorate five of Dean's departed friends, *Epitaphs* pairs a second viola, Dean's own instrument, with string quartet to allow for a balanced interplay between the violins and violas. The piece begins with harmonics, ethereal but rhythmically organized as in a processional introduction. The rhythm soon scatters to recall birdsong. Indeed, this section is prefaced by a quote of its dedicatee, the poet Dorothy Porter, from her poem *The Bluebird of Death*: "Sniff the air. Test the weather. Smell the storm of burning feathers..." The second movement commemorates author Lyndal Holt, and the third movement opens with a plangent cello solo for Dean's Berlin Philharmonic colleague, cellist Jan Diesselhorst. The fourth movement is dedicated to American arts patron Betty Freeman, who introduced herself to Dean as a "Girl Photographer" at the ripe age of 77. She photographed Ligeti in 1993, and the movement is a tribute to him as well. The piece concludes with an homage to conductor Richard Hickox, who was to conduct the premiere of Dean's first opera, *Bliss*, from the libretto of which the movement's epigram is taken: "Ecstasy touched me... I slid between the spaces in the sky/And smelt things living and dying in the valleys of the forest."

Participants: Abigail Fayette, *violin*; Alina Kobialka, *violin*; Kim Kashkashian, *viola*; Brett Dean, *viola*; Christine J. Lee, *cello*



Piano Trio in B Major, Op. 8 (1854, rev. 1889)

Johannes Brahms

Born May 7, 1833 • Died April 3, 1897

Duration: approx. 35 minutes • Last Marlboro performance: 2011

Initially written when he was only 20 years old, this first piano trio is the one to which Brahms returned at the age of 56, revising it so significantly that some regard it as his fourth and final piano trio. Beginning in the title key of B Major, it alternates modality from movement to movement such that when it arrives at the fourth movement, the piece tumbles to its end in B Minor. Though shortened in its revised form, the piece yet enjoys references to *Lieder* by Schumann and Beethoven and even some Hungarian folk influences in the final movement.

Participants: Cynthia Raim, *piano*; Robyn Bollinger, *violin*; Christoph Richter, *cello*

2017 Preview Notes • Week Five • Persons Auditorium

Sunday, August 13 at 2:30pm



Piano Trio in C Major, Op. 87 (1880-82)
Johannes Brahms
 Born May 7, 1833 • Died April 3, 1897
 Duration: approx. 30 minutes • Last Marlboro performance: 2010

Brahms wrote his second piano trio 28 years after his first and two years after he cultivated his iconic beard. Growing out of his days as a piano virtuoso, Brahms matured into an eminent composer, though a self-critical one. While beginning to write this piano trio in C Major, he also penned the first movement to a piano trio in E-flat Major but consigned the latter to the rubbish bin despite its having received Clara Schumann's praise. Brahms took two years—considerably less time than the span between versions of his first piano trio—before completing the final movements of this piece. The two-against-three rhythms at the beginning of the first movement propel the piece forward, and the second movement features five variations, including a rustic Hungarian setting, of an initially longing melody. The third movement starts with a scherzo compressed with anxious energy before opening into a lyrical section and concluding with quiet tumult. Though the final movement begins with dissonant tritones embroidered into the melody, it rides a jocular energy to the end.

Participants: Gabriele Carcano, *piano*; Carmit Zori, *violin*; Christine J. Lee, *cello*



Serenade in D Minor, Op. 44, B. 77 (1878)
Antonín Dvořák
 Born September 8, 1841 • Died May 1, 1904
 Duration: approx. 25 minutes • Last Marlboro Performance: 2014

Written without flutes or high strings yet light with buoyant melodies, this piece is a happy paradox. Ostensibly in D Minor yet laced with Dvořák's characteristic cheerfulness, it was written against contemporary fashion and rather represents homage to Mozart's generation. Opening with a march and a minuet, the serenade makes use of classical forms, but it is Dvořák's use of Czech dance rhythms, including those of the *sousedská*, the *furiant*, and the *polka*, that made the piece so popular. It was written after Dvořák's third and final win of the Austrian State Prize for composition, when the jurists Brahms and the critic Eduard Hanslick finally made themselves known to the young composer. Dvořák conducted the premiere of the serenade himself in a program that comprised only his compositions.

Participants: Nathan Hughes, *oboe*; Emily Beare, *oboe*; Olivier Patey, *clarinet*; Afendi Yusuf, *clarinet*; Catherine Chen, *bassoon*; Steven Dibner, *bassoon*; Nicolee Kuester, *horn*; Trevor Nuckøls, *horn*; Wei-Ping Chou, *horn*; Sasha Scolnik-Brower, *cello*; Nathaniel West, *double bass*



Symphony No. 36 in C Major, K. 425, "Linz" (1783)
Wolfgang Amadeus Mozart
 Born January 27, 1756 • Died December 5, 1791
 Duration: approx. 25 minutes • Last Marlboro performance: 1969

In contrast to his Great Mass in C Minor, which Mozart spent multiple years writing only to leave unfinished, the Linz Symphony was completed in a span of just four days. Fragments of the Great Mass were premiered with Mozart's new wife as first soprano in what was fated to be his final visit to his hometown of Salzburg, the performance having done nothing to alleviate tensions between Mozart's bride and his disapproving family. It was during Mozart's return to Vienna that he appreciated the hospitality of Count Thun-Hohenstein in the town of Linz, and this symphony, in sunny C Major, was rapidly composed in gratitude.

Participants: Marlboro Music Festival Orchestra; Leon Fleisher, *conductor*

Program notes compiled by Marina Weber, communications assistant