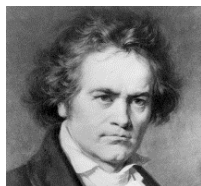


2017 Preview Notes • Week One • Persons Auditorium

Saturday, July 15 at 8:00pm



Piano Trio in D Major, Op. 70, No. 1, "Ghost" (1808)
Ludwig van Beethoven
 Born December 16, 1770 • Died March 26, 1827
 Duration: approx. 25 minutes • Last Marlboro performance: 2012

Beethoven's piano trios – from those of his very first opus to the famous "Archduke" – have been a beloved subject of study at Marlboro. This particular piece is speculated to have been inspired by the trio of witches from Shakespeare's *Macbeth*. Its hallmark second movement is the longest of the three, and this emphasis in duration underscores its characteristic expressiveness and eeriness. It is this movement that reminded Carl Czerny, Beethoven's most famous student, of the ghost in *Hamlet*. The Shakespearean king who was poisoned in the ear may be a fitting figure with which to identify the trio, as the piece was written while Beethoven's own hearing deteriorated to tragic effect. At the premiere, with Beethoven himself at the piano, Louis Spohr lamented that "Beethoven's almost continual melancholy was no longer a mystery to me."

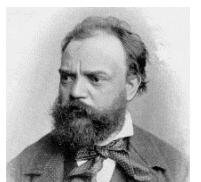
Participants: Andrew Hsu, *piano*; Nick Eanet, *violin*; Matthew Zalkind, *cello*



String Quartet No. 1, Op. 7 (1909)
Béla Bartók
 Born March 25, 1881 • Died September 26, 1945
 Duration: approx. 30 minutes • Last Marlboro performance: 1999

Arnold Steinhardt recently celebrated Bartók alongside Mozart, Beethoven, Schubert, Mendelssohn, and Dvořák as a composer for whom "the string quartet must have had enduring significance, for [he] returned over and over to this most intimate of art forms." Bartók completed six string quartets, each characterized by different intricacies of rhythm and folk effects, and he had begun a seventh at the time of his death in 1945. This first quartet is also one of his first pieces to include folk elements, an interest for which Bartók became well-known later in life. The piece begins with a lovelorn dirge that winds its way chromatically to a second and third movement that accelerate the piece out of its heavyhearted beginning toward exotic pentatonic melodies and a spirited end that looks back to the beginning with a wry quotation in the cello line of a popular folk song titled "Just a Fair Girl."

Participants: Kobi Malkin, *violin*; Todd Phillips, *violin*; Matthew Lipman, *viola*; Sujin Lee, *cello*



String Quartet in E-flat Major, Op. 51, B. 92 (1879)
Antonín Dvořák
 Born September 8, 1841 • Died May 1, 1904
 Duration: approx. 30 minutes • Last Marlboro performance: 2014

Dvořák's String Quartet in E-flat Major is sometimes nicknamed the "Slavonic," with its second movement taking the form of a *dumka*, a term with roots in the Ukranian epic ballad. The use of this word within the canon of European art music originates with Dvořák himself, and this quartet was commissioned on the heels of the overwhelming success of his *Slavonic Dances*. In the flurry of demand for other folk-inspired compositions, this piece is the last string quartet that Dvořák wrote before a 12-year hiatus from the medium, to be broken by an era of writing that produced his beloved "American" quartet, quite a different celebration of folk-melody and dance that nonetheless demonstrates the same charm and verve as its older, "Slavonic" cousin.

Participants: Alexi Kenney, *violin*; Hiroko Yajima, *violin*; Pei-Ling Lin, *viola*; Sarah Rommel, *cello*

2017 Preview Notes • Week One • Persons Auditorium

Sunday, July 16 at 2:30pm



Balladen und Romanzen, Op. 75 (1877-78)

Johannes Brahms

Born May 7, 1833 • Died April 3, 1897

Duration: approx. 10 minutes • Last Marlboro performance: 2006

This set of songs is rarely performed as written – and has only been heard on two other occasions at Marlboro – as it features four duets with four different vocal combinations. This variety is borne out in the content and origin of the subject matter of the different songs, which range from the despair of a son’s curse in a Scottish murder ballad, to the prosaically self-interested needling of a daughter for her mother’s blessing in marriage, to a simple declaration of love in a Czech pastoral, to the chilling suggestion of the supernatural in a mother-daughter duet quite different from the one before. These four songs, different as they are, are united in the form of dialogue and the force of repetition, which moves them along with nursery-rhyme like regularity even as the content slowly reveals itself to the listener as dark and lighthearted by turn.

Participants: Kristina Bachrach, *soprano*; Lucy Fitz Gibbon, *soprano*; Sara Couden, *alto*; Miles Mykkanen, *tenor*; Lydia Brown, *piano*



Quintet for Piano and Winds in E-flat Major, K. 452 (1784)

Wolfgang Amadeus Mozart

Born January 27, 1756 • Died December 5, 1791

Duration: approx. 25 minutes • Last Marlboro performance: 2005

This quintet has been a favorite at Marlboro, and it is easy to see why – it features a variety of instruments in an ensemble of a size that might prove challenging to assemble and study in-depth elsewhere, not to mention the classical beauty of Mozart’s writing. He himself deemed it, upon the piece’s premiere, to be “the best work” he had ever written. The Quintet had its premiere at the same time as the Linz Symphony, the first of Mozart’s five great final symphonies and the one with which the 2017 Marlboro season will conclude.

Participants: Emily Beare, *oboe*; Afendi Yusuf, *clarinet*; Nicolee Kuester, *horn*; Catherine Chen, *bassoon*; Jonathan Biss, *piano*



Piano Quintet in A Major, D. 667, “Trout” (1819)

Franz Schubert

Born January 31, 1797 • Died November 19, 1828

Duration: approx. 40 minutes • Last Marlboro performance: 2006

The program, having begun with song in the form of Brahms’s duets, the unsurprisingly popular “Trout” quintet, ends the evening with its iconic variations on one of Schubert’s best-known *Lieder*. Asked by a cello-playing friend and patron to compose a work based on the song, Schubert used Hummel’s Quintet in E-flat as a model, and he scored the piece with piano, violin, viola, cello, and double bass instead of the more conventional piano and string quartet. This frees the cello to indulge in more melodic material with the bass underpinning the harmony, also providing a broader range of pitch and timbre than would be afforded with those of a piano and string quartet alone. Rich in melody, variation, and repetition, the “Trout” has been performed by more than 20 groups at Marlboro, and no doubt rehearsed and enjoyed by countless more.

Participants: Gloria Campaner, *piano*; Todd Phillips, *violin*; Kei Tojo, *viola*; Sarah Rommel, *cello*; Nathaniel West, *double bass*