

2018 Preview Notes • Week One • Persons Auditorium

Saturday, July 14 at 8:00pm



Piano Trio in B-flat Major, K. 502 (1786)

Wolfgang Amadeus Mozart

Born January 27, 1756 • Died December 5, 1791

Duration: approx. 25 minutes • Last Marlboro performance: 2013

Working at one of the few fortunate times in his life, Mozart happily inherits the formal legacy of Haydn and enjoys the emergence of the piano from a technical standpoint, which allows the instrument to blend with strings in a more sophisticated, conversant way. Indeed, K. 502 was composed only a year after Mozart dedicated a set of six string quartets to Haydn, and it includes nods to Haydn's own compositional style, such as a restatement of the opening theme in the first movement that is transported into a different key to serve as a contrasting section. This economy of means is by no means merely simple. The trio features a balance of power between all three instruments that had not yet been developed in Mozart's earlier trio writing, and the strings share in the lyricism of the second movement as well as the fugal explorations of the theme that the piano introduces in the third movement.

Participants: János Palójtay, *piano*; Eunice Kim, *violin*; Peter Stumpf, *cello*



Quartet for Piano and Strings (1950)

Aaron Copland

Born November 14, 1900 • Died December 2, 1990

Duration: approx. 20 minutes • Last Marlboro performance: 1966

Aaron Copland is one of 15 Pulitzer Prize winning composers who have worked with participants at Marlboro, a legacy which extends into the current day as we look forward to Shulamit Ran's residence later in the summer. This quartet has only been performed at Marlboro three times, and, interestingly, the first two were on back-to-back nights to conclude the 1959 season. After his great success with a folk-based, American style of writing, which included the composition of *Appalachian Spring* just five years before the Quartet, Copland ventured to write his first 12-tone work. Of this style new to him, Copland reported that "The attraction of the method for me was that I began to hear chords that I wouldn't have heard otherwise. This was a new way of moving tones about." It was also true that Copland wrote his 12-tone piece in ways that other composers wouldn't have written otherwise, omitting a 12th tone in the primary tone row to create space enough to utilize whole tone scales and avoid the more crushing dissonances typically associated with 12-tone writing.

Participants: Cynthia Raim, *piano*; Stephen Tavani, *violin*; Sally Chisholm, *viola*; Matthew Zalkind, *cello*



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

Robert Schumann

Born June 8, 1810 • Died July 29, 1856

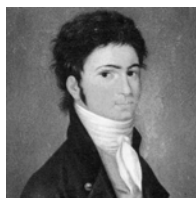
Duration: approx. 30 minutes • Last Marlboro performance: 2014

Piano-driven, romantic, and highly personal, the Piano Trio in D Minor, Op. 63, is one of Schumann's most popular piano trios. The piece begins with a restless movement marked with energy and passion, the latter designation calling for the suffering indicated in the original sense of the word. The strings embroider the texture of the piece as the piano wanders from idea to idea, sometimes lighting on the bounciness as in the *Scherzo* of the second movement, sometimes on melancholy as in the third movement, and ultimately concluding, in defiance of the fact that Schumann confessed the piece was written "in a time of gloomy moods," with the verve and vigor of heroic fire.

Participants: Andrew Hsu, *piano*; Soovin Kim, *violin*; Brannon Cho, *cello*

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Sunday, July 15 at 2:30pm



Clarinet Trio in B-flat Major (1797)
Ludwig van Beethoven
 Baptized December 17, 1770
 Died March 26, 1827
 Duration: approx. 20 minutes
 Last Marlboro performance: 2014

This early work of Beethoven, Op. 11, is sometimes known as the “Gassenhauer Trio” as the theme and variations in the third movement originate from a popular melody that was often heard hummed or whistled in the *Gassen* [alleyways] around Vienna. The piece begins with a sonata-form opening movement in which all three instruments take turns with the melody. The trio continues with a tender and similarly well-balanced *Adagio* that begins with the cello before concluding with its ebullient finale, which features the popular namesake melody in a series of nine inimitably catchy variations.

Participants: Bixby Kennedy, *clarinet*;
 Alessio Pianelli, *cello*; Cynthia Raim, *piano*



Fantasia in F Minor, D. 940 (1828)
Franz Schubert
 Born January 31, 1797
 Died November 19, 1828
 Duration: approx. 20 minutes
 Last Marlboro performance: 2002

Schubert’s Fantasia in F Minor for Piano 4 Hands has only been performed twice before at Marlboro. Unlike in more expected forms of chamber music, only two participants and one instrument appear on stage. However, there are multiple voices sounding at any given time due to the piano’s particular range and flexibility. Schubert dedicated the piece to his former student, Karoline Esterházy, and premiered it with a good friend, Franz Lachner, in the spring preceding his death. Though the Fantasia is so named and played without pause, it is nevertheless structured in four distinct parts, beginning with a plaintive theme, continuing with a turbulent *Largo*, moving into momentary brightness with the *Scherzo*, and concluding with a haunting restatement of the very opening theme.

Participants: Evren Ozel, *piano*; Jonathan Biss, *piano*



Serenata in vano (1914)
Carl Nielsen
 Born June 9, 1865
 Died October 3, 1931
 Duration: approx. 8 minutes
 Last Marlboro performance: 2011

This serenade was written in a matter of days, and as an apocryphal story goes, a friend of Nielsen saw its title on the program of an impending concert and said “I don’t know that one,” to which the composer reportedly responded “Nor do I.” Performing a short and programmatic work in three parts, the musicians begin their serenade with a swaggering, sensual appeal to a woman who refuses to be won over. The music softens in the middle part, but its plea is still in vain, so the musicians conclude the proceedings with a good-natured march as they retreat together.

Participants: Bixby Kennedy, *clarinet*;
 Keith Buncke, *bassoon*; Trevor Nuckøls, *horn*;
 Judith Serkin, *cello*; William Langlie-Miletich, *double bass*



Spanisches Liederspiel, Op. 74 (1849)
Robert Schumann
 Born June 8, 1810
 Died July 29, 1856
 Duration: approx. 25 minutes
 Last Marlboro performance: 2012

Schumann considered this *Liederspiel* one of his most beautiful works. The 10-part cycle is based primarily on anonymous Spanish poems, but one of the duets for soprano and tenor has become renowned as a recital favorite. Using a combination of solo songs and ensemble pieces, the *Liederspiel* maintains the dramatic flair of its genre even though it has been stripped of scenery, action, and dialogue. It is the music itself through which the singers evoke different characters whose poetry sprang from a land exotic to Schumann and his librettist Emanuel von Geibel.

Participants: Kristina Bachrach, *soprano*;
 Kara Dugan, *mezzo-soprano*; Miles Mykkanen, *tenor*;
 Simon Barrad, *baritone*; Lydia Brown, *piano*