

2017 Preview Notes • Week Three • Marlboro Dining Hall

Friday, July 28 at 8:00pm



Sonata in B-flat Major, K. 292 (c. 1775)
Wolfgang Amadeus Mozart
 Born January 27, 1756 • Died December 5, 1791
 Duration: approx. 15 minutes • Last Marlboro performance: 1985

Though this work is now customarily performed as a duet for bassoon and cello, as it has been seven times at Marlboro over the years, it may originally have been written for two bassoons. Wind duets were very popular in Mozart's time, and the sonata was likely composed for Baron Thaddäus von Dürnitz, an avid amateur bassoonist.

Participants: Catherine Chen, *bassoon*; Peter Wiley, *cello*



Con leggerezza pensosa (1990)
Elliott Carter, *in residence 1966*
 Born December 11, 1908
 Died November 5, 2012
 Duration: approx. 5 minutes
 Marlboro Premiere

With its seemingly paradoxical title, *With pensive lightness*, this short piece is an homage to Italo Calvino who wrote that "there is such a thing as a lightness of thoughtfulness, just as we know there is a lightness of frivolity." Though a trim five minutes, it is packed with ideas, echoing Calvino's facility as a writer of essays and short stories.

Participants: Charles Neidich, *clarinet*;
 Sirena Huang, *violin*; Christine J. Lee, *cello*



The Tempest (in a teapot) (2011)
Charles Neidich
 Born 1953
 Duration: approx. 3 minutes
 Marlboro Premiere

Neidich's composition, in turn, is an homage to Elliott Carter. This three-minute work was written to celebrate Carter's 103rd birthday, and Neidich acknowledged Carter not only as a great friend, mentor, and inspiration for his own work but also as a link to the history of music through the older composer's longevity, memory, and acute sense of observation.

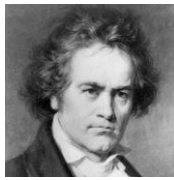
Participants: Narek Arutyunian, *clarinet*;
 Charles Neidich, *clarinet*



Serenade in C Major, Op. 10 (1902)
Ernő Dohnányi
 Born July 27, 1877
 Died February 9, 1960
 Duration: approx. 15 minutes
 Last Marlboro performance: 1961

This serenade, premiered in the year of Dvořák's death and before Dohnányi became Bartók's teacher, comprises five movements including forms such as the March and a Romanza that became customary to pair together in 19th century writing. However, Dohnányi incorporates genuine Hungarian folk music into these customary forms, injecting them with a modal melody that develops in its turn during the variations in the middle of the piece but also reasserts itself in the final movement with all its original verve.

Participants: Rose Hsien, *violin*;
 Cong Wu, *viola*; Marcy Rosen, *cello*



Piano Trio in B-flat Major, Op. 97 (1811)
Ludwig van Beethoven
 Born December 17, 1770
 Died March 26, 1827
 Duration: approx. 45 minutes
 Last Marlboro performance: 2015

Though the Archduke is now oft-played and familiar, it was lauded for its novelty upon its first performance with Beethoven himself at the piano. Ignaz Moscheles exclaimed "In the case of how many compositions is the word 'new' misapplied! But never in Beethoven's, and least of all in this, which again is full originality." Not only is the Archduke a chamber piece of notable length, and though it is the last piano trio that Beethoven penned, it was one of the first in the genre to achieve a balance of substantial writing for all three instruments.

Participants: Jonathan Biss, *piano*;
 Alina Kobialka, *violin*; Sarah Rommel, *cello*

2017 Preview Notes • Week Three • Persons Auditorium

Saturday, July 29 at 8:00pm



Let Evening Come (1993)
William Bolcom, in-residence 2005 & 2012
 Born May 26, 1938
 Duration: approx. 15 minutes • Last Marlboro performance: 2005

This setting of poems by Maya Angelou, Emily Dickinson, and Jane Kenyon was originally imagined as a vocal duet for Tatiana Troyanos and Benita Valente. Though Troyanos died unexpectedly as the piece was being composed, Bolcom continued writing, and Troyanos' voice was honored with the substitution of a viola part that was able to balance and support Valente's voice in its own way. The work delves into the subjects of death and acceptance, and its final words apply just as well to the process of writing it as the thoughts that may arise while listening to it. "Let it come, as it will, and don't/be afraid. God does not leave us/comfortless, so let evening come."

Participants: Kristina Bachrach, *soprano*; Rebecca Albers, *viola*; Lydia Brown, *piano*



Piano Quartet in D Major, Op. 23, B. 53 (1875)
Antonín Dvořák
 Born September 8, 1841 • Died May 1, 1904
 Duration: approx. 30 minutes • Last Marlboro performance: 2016

Dvořák wrote his first piano quartet in a mere 18 days upon learning that he had been awarded the Austrian State Prize for composition. Unbeknownst to him, Brahms had served on the jury and was extremely impressed by Dvořák's writing, even though the latter was but an impoverished organist and music teacher. The prize, which Dvořák won again in 1876 and 1877, allowed him to focus on his composition and develop a reputation outside of his native Prague. The quartet begins with a simple theme evocative of folk melody, which resurfaces intact throughout the first movement, moving on to a collection of variations in the second movement, and closing with a vigorous *scherzando*, the joke of which may be the way that the dance rhythms, already almost too fast to be danced, give way to a finale marked *allegro agitato*.

Participants: Jonathan Biss, *piano*; Itamar Zorman, *violin*; Maiya Papach, *viola*; Alice Yoo, *cello*



String Quartet in F Minor, Op. 80 (1847)
Felix Mendelssohn
 Born February 3, 1809 • Died November 4, 1847
 Duration: approx. 27 minutes • Last Marlboro performance: 2014

Not only is this piece Mendelssohn's final string quartet, it is also the last of Mendelssohn's major works to be completed before his death. The quartet itself was conceived through Mendelssohn's preoccupation with death of his older sister, with whom he was extremely close, and is titled "Requiem for Fanny." In contrast to the received notion of a requiem as a mournful but stately composition, and indeed in contrast to Mendelssohn's own characteristic reserve, this quartet begins with a frenetic first movement that opens with tremolo in the lower strings that disrupts their usual stabilizing role while the violins scramble forward on top. The piece finds no respite from agitated motion in the second movement, and even when the upper strings are allowed more expansive melodies in the third movement, dotted rhythms in the lower strings drive the music onward, evoking the beat of an anxious heart. Ending in the fourth movement as restlessly as it began, the piece gives the impression that its finale is owed not to any natural resolution but only to the physical limits of Mendelssohn's grief, which finds exhaustion in the end of this piece and marks the end of his compositional output that preceded his own impending death.

Participants: Kobi Malkin, *violin*; Alexi Kenney, *violin*; Rebecca Albers, *viola*; Efe Baltacıgil, *cello*

2017 Preview Notes • Week Three • Persons Auditorium

Sunday, July 30 at 2:30pm



String Quartet in D Major, Op. 76, No. 5 (1796-97)

Joseph Haydn

Born March 31, 1732 • Died May 31, 1809

Duration: approx. 20 minutes • Last Marlboro performance: 2010

After having served 30 years as the court composer at Esterházy, Haydn reentered the public world to find himself one of the most beloved living composers in Europe. This string quartet was published in a set of works including the celebrated “Quinten,” “Sunrise,” and “Emperor” quartets but displays its own idiosyncratic character. Its first movement eschews the customary sonata form, in which a theme is stated, developed, and restated, instead teetering between major and minor keys in an unfolding series of variations. Following the dance-like elegance of the first movement, the second movement introduces a tender melody and is the one that adheres to the sonata form plan. Dance rhythms return in the third movement’s spirited minuet, and the momentum continues into the finale which exhibits Haydn’s characteristic penchant for musical jokes that begin as soon as he sprinkles in seemingly final chords at the very beginning of the movement.

Participants: Christine Lim, *violin*; Alina Kobialka, *violin*; Kei Tojo, *viola*; Peter Wiley, *cello*



Wesendonck-Lieder (1857-58)

Richard Wagner

Born May 22, 1813 • Died February 13, 1883

Duration: approx. 20 minutes • Marlboro Premiere

Although Philipp Naegle’s [beautifully crafted translations](#) of Mathilde Wesendonck’s poems have accompanied their settings in rehearsals throughout the years, this is the first public performance of the full set of Wesendonck-Lieder at Marlboro. Written while Wagner was composing *Tristan und Isolde*, two of the Lieder are identified by Wagner himself as studies for the opera. The first of these studies opens with the same churning, mournful theme that appears in the prelude to Act III of *Tristan*, indicating in both works a sense of longing that is impossible to satisfy. The second of the studies also plays with the idea of satisfaction, utilizing the searching chromaticism that became famous in *Tristan* and setting a text fixated on the bittersweet impermanence of dreams. Wesendonck’s poetry touches the same subjects of being and non-being as Schopenhauer’s philosophy, and both Schopenhauer’s writings and Wesendonck’s possible love affair with Wagner have been noted as inspirations for *Tristan und Isolde*.

Participants: Lauren Eberwein, *soprano*; Robyn Bollinger, *violin*; Rose Hsien, *violin*; Sally Chisholm, *viola*; Efe Baltacıgil, *cello*



String Quartet in A Minor, Op. 51, No. 2 (1873)

Johannes Brahms

Born May 7, 1833 • Died April 3, 1897

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

This quartet was premiered by the quartet of Joseph Joachim, who also gave Saturday night’s Mendelssohn quartet its first performance. Joachim, a preeminent violinist of the 19th century, held the motto “Frei aber Einsam,” *free but alone*, which was the inspiration for several pieces in which the notes F, A, and E were written into the work. This kind of musical nod to a text is known as a musical cryptogram, and the method, though subtle to the ear, has been identified in works written as early as 1500. Brahms not only includes a setting of Joachim’s “Frei aber Einsam” in this quartet; he responds to it positively by setting his own motto, “Frei aber Froh,” *free but joyous*, and the quartet, replete with vigorous canons and the flavor of Hungarian folk melodies, is certainly so.

Participants: Abigail Fayette, *violin*; Christine Lim, *violin*; Samuel Rhodes, *viola*; Efe Baltacıgil, *cello*

Program notes compiled by Marina Weber, communications assistant