

2018 Preview Notes • Week Three • Persons Auditorium

Saturday, July 28 at 8:00pm



String Quartet in C Major, D. 46 (1813)
Franz Schubert
 Born January 31, 1797
 Died November 19, 1828
 Duration: approx. 20 minutes
 Last Marlboro performance: 1965

Beginning with a fugal *Adagio* before exploding into a frenetic *Allegro* section, Schubert's String Quartet in C Major, D. 46, would hold plenty of its own mystery and excitement even if it were not as rarely-performed as it happens to be. Though Schubert wrote anywhere between 15 and 20 quartets, his first six are almost never performed, and this particular work has only been on stage at Marlboro twice, both in 1965 performances with violinist Pina Carmirelli and co-founder Hermann Busch on cello. It is the cello line for which Schubert's early quartets were originally criticized, and the explanation given is often that his quartets were read at home with his father, an amateur, on the cello. Yet it is the cello that opens this quartet, which promises to be a rare treat.

Participants: Stephen Tavani & Rose Hsien, *violin*;
 Samuel Rhodes, *viola*; Tony Rymer, *cello*



Stream (2015)
Shulamit Ran
 Born October 21, 1949
 In Residence 2018
 Duration: approx. 15 minutes
 Marlboro Premiere

Stream, a piece for clarinet and string quartet, was commissioned for the 30th anniversary celebration of Marlboro's sister organization, the Philadelphia Chamber Music Society, and premiered by Marlboro past participants Anthony McGill and Mark Steinberg, Serena Canin, Misha Amory, and Nina Lee of the Brentano Quartet. Ran wrote that the composition fits its name well, exuding a sense of "flow—whether gentle or forceful; it implies a journey, one that could take us onto unexpected terrains yet is always moving forward; embedded into this word is also the idea of 'stream of consciousness.'" With elements of a three-movement structure, *Stream* is nevertheless played without a break.

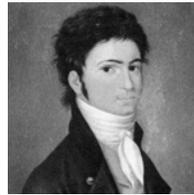
Participants: Charles Neidich, *clarinet*; Christine Lim & Tessa Lark, *violin*; Sally Chisholm, *viola*; Yi Qun Xu, *cello*



Maiblumen blühten überall (1898)
Alexander von Zemlinsky
 Born October 14, 1871
 Died March 15, 1942
 Duration: approx. 10 minutes
 Last Marlboro performance: 2011

Though the first line and title of the work suggest idyllic May-flowers, romance, and budding possibility, the piece soon turns dark. The instrumental introduction captures the languor of summer and sets the scene for Zemlinsky's treatment of the first two stanzas of Richard Dehmel's poem *Die Magd*, which tells of a woman whose lover succumbs to the summer heat. It is unknown why Zemlinsky never set the rest of the poem, which goes on to detail the woman's pregnancy, ostracism, infanticide, and death in the winter snow. Though Zemlinsky didn't finish with this poem of Dehmel's, he set other texts of his, as did Schoenberg, Reger, and Zemlinsky's own object of unhappy romance, Alma Mahler.

Participants: Lauren Pearl Eberwein, *soprano*; Abigail Fayette & Rose Hsien, *violin*; Zhanbo Zheng & Sally Chisholm, *viola*; Alexander Hersh & Judith Serkin, *cello*



Piano Trio in E-flat Major,
 Op. 70, No. 2 (1808)
Ludwig van Beethoven
 Born December 16, 1770
 Died March 26, 1827
 Duration: approx. 30 minutes
 Last Marlboro performance: 2017

Just as Beethoven's general output is in three periods, it has been remarked that his trio writing also falls into three groups, beginning with his first opus, continuing with Op. 70, and culminating in Op. 97, the *Archduke*. Op. 70, No. 2, is a middle period work written in a pair with the *Ghost Trio*, which opened the 2017 Marlboro season. Op. 70, No. 2, begins with an academic imitation of the first theme, stated by the cello, violin, and piano in turn. The first movement then turns from *Poco sostenuto* to *Allegro* and continues with more robust content. The second movement offers a set of double variations before the gallant third movement, and the fourth movement, whose very inclusion in the piano trio was an innovation of Beethoven's, gives a virtuosic end to the piece.

Participants: Dénes Várjon, *piano*;
 Siwoo Kim, *violin*; Alice Yoo, *cello*

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Sunday, July 29 at 2:30pm



Piano Trio in F Major, Op. 80 (1847)

Robert Schumann

Born June 8, 1810 • Died July 29, 1856

Duration: approx. 30 minutes • Last Marlboro performance: 2002

Schumann wrote three piano trios, the first of which was played at Marlboro during the first weekend this summer. Though the opus designations between Schumann's first two trios span almost 20 numbers, the trios were both composed in the same year. Schumann himself stated that the second makes a "friendlier and more immediate impression" than the first, which was written in a "time of gloomy moods." This trio in F Major romps through a version of sonata form in the first movement, exuberantly exploring unexpected keys and closing with enthusiasm. The lyrical second movement provides balance, and the third movement continues on with a quirkily elegant, dance-like sense of motion. The final movement draws on previous themes to conclude the piece amidst mounting excitement.

Participants: Jonathan Biss, *piano*; Stephen Waarts, *violin*; Sayaka Selina, *cello*



Lyre of Orpheus (2008)

Shulamit Ran

Born October 21, 1949 • In Residence 2018

Duration: approx. 15 minutes • Marlboro Premiere

Shulamit Ran was commissioned as one of six different composers to contribute to a collection of six new string sextets, each of which features a different instrument in the ensemble. Ran's writing highlights one of the two cellists, and the musician who originated the part, Zvi Plesser, was a two-time Marlboro participant. The cello leads the "intermittently songful, caressing, passionate, pained, ferocious, and longing" composition, which Ran identified with Orpheus and Eurydice only after having completed the piece. Starting with open sounds, almost like the sound of tuning, the cello's line soars over the rest of the voices to press onward through sounds both airy, like the chirping of birds, and subterranean, like the crunch of Orpheus' footsteps as he descends in vain to reclaim the love of his life in a place of death.

Participants: Yoojin Jang & Siwoo Kim, *violin*; Cong Wu & Tanner Menees, *viola*; Alexander Hersh & Marcy Rosen, *cello*



Piano Quartet in E-flat Major, K. 493 (1786)

Wolfgang Amadeus Mozart

Born January 27, 1756 • Died December 5, 1791

Duration: approx. 30 minutes • Last Marlboro performance: 2012

Acknowledged as one of the first great pieces of chamber music for an ensemble with piano, the Piano Quartet in E-flat Major, K. 493, leverages the piano's abilities to play both softly and loudly in ways that previous keyboard instruments simply could not. Perhaps because of the instrument's novelty, piano quartets are not a common genre from that time period, and Mozart composed only two. Though a publisher commissioned Mozart piano quartets as a set of three, the complexity of the first, K. 478, discouraged sales to amateur musicians, and the publisher paid Mozart on the condition that he *not* write any more. Nonetheless, Mozart composed K. 493. Its writing is characterized by an obliging grandeur in the piano part, which alternates masterfully between presiding over the ensemble and joining the strings for sensitive moments throughout.

Participants: Mitsuko Uchida, *piano*; Stephen Waarts, *violin*; Hsin-Yun Huang, *viola*; Alexander Hersh, *cello*