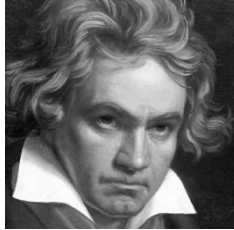


2024 Preview Notes • Week One • Persons Auditorium

Saturday, July 13 at 8 pm



Piano Trio in E-flat Major, Op. 1, No. 1 (1795)

Ludwig van Beethoven

Born December 17, 1770, Bonn, Germany

Died March 26, 1827, Vienna, Austria

Duration: approx. 30 minutes

Last Marlboro performance: 2019

Though this is Beethoven's first published opus, it has several years of Viennese music-making behind it. The composer settled in Vienna in 1792 and began to establish himself as a performer while he studied with several teachers, including Haydn and Salieri. In this early piece, Beethoven's penchant for composing large-scale works is already on display. The piece comprises four full movements, which are started off by an emphatic chord at the beginning and augmented by a substantial coda at the end. It was well-received by critics and laypeople alike, and the independence of the violin and cello parts from the piano signaled a shift from the piano trio as a more modest genre to an entity that included an abundance of sophistication for connoisseurs to dissect as well as a wealth of melodies for amateurs to admire. This will be the 11th Marlboro performance of this work since it was first performed here in 1955, by co-founders Rudolf Serkin and Hermann Busch and violinist Felix Galimir.

Participants: Filippo Gorini, *piano*; Joseph Lin, *violin*; Annie Jacobs-Perkins, *cello*



Drei Lieder, Op. 25 (1934)

Anton Webern

Born December 3, 1883, Vienna, Austria

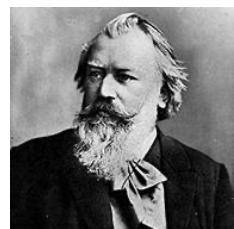
Died September 15, 1945, Mittersill, Austria

Duration: approx. 4 minutes

Marlboro Premiere

The 1920s were a transformational time in Webern's compositional career, as his already atonal works were becoming more influenced by his studies with Schoenberg and the use of the latter's twelve-tone technique. However, another influential (if lesser-known) figure at this time was the poet Hildegard Jone. Webern was drawn to the spiritual mysticism of her work, and his settings of her poetry in *Drei Lieder* would be one of the first, but certainly not last, examples of how Webern connects these two primary influences. The carefully selected excerpts explore themes of life, death, and resurrection, and are richly interwoven with the systematic atonality of the 12-tone technique. This unique juxtaposition results in the short, yet greatly satisfying songs which, in a Marlboro tradition originated by co-founder Rudolf Serkin, will be performed twice, before and after intermission.

Participants: Lucy Fitz Gibbon, *soprano*; Solomon Ge, *piano*



Piano Quartet in C Minor, Op. 60 (1855-1875)

Johannes Brahms

Born May 7, 1833, Hamburg, Germany

Died April 3, 1897, Vienna, Austria

Duration: approx. 35 minutes

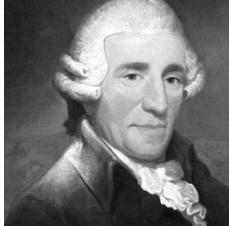
Last Marlboro performance: 2023

Brahms first began work on what would become his Op. 60 in the 1850s. However, perhaps because of the personal meaning of the piece to him, it took two decades for the composer to complete and publish it. Brahms began writing the quartet when he was helping Clara Schumann run the Schumann household during Robert Schumann's stay in a

mental asylum. Brahms uses Robert's own musical motif for Clara, C#-B-A-G#-A, transposed to C Minor, throughout the quartet, and he made no secret of his sense of longing for Clara in his note to his publisher. "On the cover you must have a picture, namely a head with a pistol to it," he wrote, describing the tragic end to the Goethe character, Werther, who takes his own life to resolve a fateful love triangle. This work is a Marlboro favorite, with this performance representing its 29th appearance on a festival program.

Participants: Ignat Solzhenitsyn, *piano*; Randall Goosby, *violin*; Hsin-Yun Huang, *viola*; Ben Solomonow, *cello*

Sunday, July 14 at 2:30 pm



Piano Trio in G Major, Hob. XV:25 (1795)

Joseph Haydn

Born March 31, 1732, Rohrau, Austria

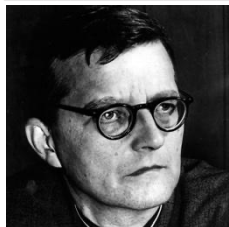
Died May 31, 1809, Vienna, Austria

Duration: approx. 16 minutes

Last Marlboro performance: 1998

Haydn's Piano Trio in G Major, Hob. XV:25, is often nicknamed "Gypsy" or "Gypsy Rondo," and is among several works influenced by Haydn's exposure to Hungarian folk music. This work in particular incorporates *Verbunkos*, a traditional Hungarian dance originally used for recruiting that was later popularized for wider audiences in the late 18th and 19th century. This popularization was due in part to Haydn, and the last movement (which earned the work its nickname) is a delightfully robust demonstration of Haydn's colorful yet controlled integration of folk music into his works. It is also dedicated to a special student of Haydn's, Rebecca Schroeter, whom Haydn "would have married very easily if [he] had been free," according to biographer Albert Christoph Dies. Though no marriage came from their relationship, the passion and charm that permeates the work certainly could hint towards those deeper feelings.

Participants: Mitsuko Uchida, *piano*; Leonard Fu, *violin*; Peter Myers, *cello*



String Quartet No. 8 in C Minor, Op. 110 (1960)

Dmitri Shostakovich

Born September 25, 1906, St. Petersburg, Russia

Died August 9, 1975, Moscow, Russia

Duration: approx. 22 minutes

Last Marlboro performance: 2011

Though Shostakovich officially dedicated his eighth string quartet to the "Victims of Fascism and WWII," those close to him regarded it as a eulogy for himself. The work is permeated with quotations to several of Shostakovich's other works, as well as a musical motif representing his own name. Despite dismissing the work as an "ideological piece of no use to anyone," the composer appeared to have felt a strong personal connection with the quartet. These seemingly counterintuitive attitudes toward the work have long been attributed by scholars as a manifestation of the inner turmoil and shame Shostakovich experienced by his ties to the Communist Party. Desperate, vivid, and entrancing, this eighth quartet serves as a kind of microcosm for not only Shostakovich's complex and highly scrutinized relationship with the Soviet regime, but his own life.

Participants: Clara Neubauer, *violin*; Itamar Zorman, *violin*; Ao Peng, *viola*; Oliver Herbert, *cello*



Serenade in E-flat Major, K. 375 (1781)

Wolfgang Amadeus Mozart

Born January 27, 1756, Salzburg, Austria

Died December 5, 1791, Vienna, Austria

Duration: approx. 23 minutes

Last Marlboro performance: 2009

The original version of Mozart's Serenade in E-flat Major, K. 375 had a slightly different look and sound than the one performed in this program. Rather than the eight wind players, it was originally a sextet for two clarinets, two horns, and two bassoons. The addition of two oboes to this work came after a new instrumentation for octet in Harmoniemusik was established by European aristocracy in the 1780s. In this context, Harmoniemusik described the music for wind bands which primarily were meant as more of a background entertainment for parties and other social events. However, to consider this work as just "background entertainment" wouldn't be fitting. The 5-movement work embodies several rich, lively characters and melodies that are passed throughout the texture from movement to movement and between players, pleasantly catching even Mozart himself off guard the first time he heard it. In a letter to his father in 1781, Mozart wrote of the incident, "These musicians had the front gate opened for them, and when they had formed in the courtyard, they gave me, just as I was about to undress for bed, the most delightful surprise in the world with the opening E-flat chord." This work is another festival favorite, having been performed 20 times previously by Marlboro's illustrious wind players.

Participants: Mary Lynch VanderKolk, *oboe*; Donovan Bown, *oboe*; Sang Yoon Kim, *clarinet*; Javier Morales-Martinez, *clarinet*; Ryan Williamson, *horn*; Carys Sutherland, *horn*; Natalya Rose Vrbsky, *bassoon*; Joshua Butcher, *bassoon*
