Musicians from Marlboro

with
Anthony McGill, clarinet
Emilie-Anne Gendron, violin
David McCarroll, violin
Daniel Kim, viola
Marcy Rosen, cello

Post-performance discussion with the artists

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Wed • January 24, 2018 • 7 pm
Spaulding Auditorium • Dartmouth College
Program

String Trio in C Minor, Op. 9, No. 3 (1797-8)  
Allegro con spirito  
Adagio con espressione  
Scherzo: Allegro molto e vivace  
Finale: Presto

David McCarroll, Daniel Kim, Marcy Rosen

Quartet (1993)  
I. Notturno: Adagio  
II. Scherzo: Vivacissimo  
III. Serenade: Tempo di Valse  
IV. Abschied: Larghetto

Anthony McGill, Emilie-Anne Gendron, Daniel Kim, Marcy Rosen

Intermission

Clarinet Quintet in B Minor, Op. 115 (1891)  
Allegro  
Adagio  
Andantino  
Con moto

Anthony McGill, David McCarroll, Emilie-Anne Gendron, Daniel Kim, Marcy Rosen

Program Notes

Trio for Violin, Viola and Cello in C Minor, Op. 9, No. 3  
Ludwig van Beethoven (1770-1827)

During his first years after arriving in Vienna from his native Bonn in 1792, Beethoven was busy on several fronts. Initial encouragement for the Viennese junket came from the venerable Joseph Haydn, who had heard one of Beethoven's cantatas on a visit to Bonn earlier in the year and promised to take the young composer as a student if he came to see him. Beethoven, therefore, became a counterpoint pupil of Haydn immediately after his arrival late in 1792, but the two had difficulty getting along—Haydn was too busy, Beethoven was too bullish—and their association soon broke off. Several other teachers followed in short order—Schenk, Albrechtsberger, Förster, Salieri. While he was busy completing fugal exercises and practicing setting Italian texts for his tutors, Beethoven continued to compose, producing works for solo piano, chamber ensembles and wind groups. It was as a pianist, however, that he gained his first fame among the Viennese. The untamed, passionate, original quality of his playing and his personality first intrigued and then captivated those who heard him. In catering to the aristocratic audience, Beethoven took on the air of a dandy for a while, dressing in smart clothes, learning to dance (badly), buying a horse and even sporting a powdered wig. This phase of his life did not outlast the 1790s, but in his study of the composer, Peter Latham described
Beethoven at the time as “a young giant exulting in his strength and success. Youthful confidence gave him a buoyancy that was both attractive and infectious.”

Among the nobles who served as Beethoven’s patrons after his arrival in Vienna was one Count Johann Georg von Browne-Camus, a descendent of an old Irish family who was at that time fulfilling some ill-defined function in the Habsburg imperial city on behalf of the Empress Catherine II of Russia. Little is known of Browne. His tutor, Johannes Büel, later an acquaintance of Beethoven, described him as “full of excellent talents and beautiful qualities of heart and spirit on the one hand, and on the other full of weakness and depravity.” He is said to have squandered his fortune, and he ended his days in a public institution. In the mid-1790s, Beethoven received enough generous support from Browne, however, that he dedicated several of his works to him, including the Variations on Bei Männern, welche Liebe fühlen from Mozart’s Die Zauberflöte for Cello and Piano (WoO 46), three Op. 10 Piano Sonatas, B-flat Piano Sonata (Op. 22) and three String Trios of Op. 9. In appreciation, Browne presented Beethoven with a horse, which the preoccupied composer promptly forgot, thereby allowing his servant to rent out the beast and pocket the profits. The Op. 9 String Trios were apparently composed in 1797 and early 1798. They were popular during the composer’s lifetime, and remained so for a considerable time—the records of the “Monday Popular Concerts,” for example, show that the G major Trio (Op. 9, No. 1) was performed at least 20 times on that London series between 1859 and 1896.

“This is really Beethoven’s pathos,” wrote A.B. Marx of the C minor String Trio, “a sustained passion which is built up powerfully and majestically with inevitable logic.” The main theme of the opening movement, a downward thrust through the gapped-note progression that forms the upper half of the minor scale, is presented in a portentous unison by the three participants. A bold figure of hammered chords leads to the contrasting secondary theme, a motive of constricted range accompanied by nervous repeated notes, which passes from violin to viola to cello. Another group of motives allows the tension to subside temporarily as the exposition comes to its end, but the musical drama is quickly rejoined in the development section, based largely on the sudden contrasts and tempestuous rhythms of the main theme. The recapitulation, elided seamlessly to the end of the development, returns the earlier themes in appropriately adjusted tonalities to round out the form of the movement.

The Adagio is an elaborately filigreed essay of deeply introspective expression. Its opening melody, enriched by double stops, is almost suspended in time in its placid rhythmic gait but becomes more animated with extensive decorating figurations as it unfolds. The central section of the movement’s three-part form allows for greater conversational interaction among the instruments. The third movement balances an almost demonic Scherzo with a more brightly hued central trio based on a rising arpeggiated theme. The sonata-form finale opens with a vigorous triplet theme. A more lyrical but still harmonically unsettled melody provides contrast. Both motives are treated in the development, which ends with quiet but dissonant notes in the viola and cello to serve as a bridge to the recapitulation.

Quartet for Clarinet, Violin, Viola and Cello
Krzysztof Penderecki (b. 1933)

Krzysztof Penderecki (pen-de-RET-skee), born in 1933 in Dębica, 70 miles east of Kraków, is the most significant Polish composer of his generation and one of the most inspired and influential musicians to emerge from Eastern Europe after World War II. His music first drew attention at a 1959 competition sponsored by the Youth Circle of the Association of Polish Composers when three of his works—entered anonymously—each won first prize in its class. He gained international fame only a year later with his Threnody To the Victims of Hiroshima, winner of UNESCO’s “Tribune Internationale des Compositeurs.” His stunning St. Luke Passion of 1966 enjoyed enormous success in Europe and America and led to a steady stream of commissions and performances. During the mid-1960s, Penderecki began
incorporating more traditional techniques into his works without fully abandoning the powerfully dramatic avant-garde style that energized his early music. Utrenia (a choral setting of texts treating Christ's Entombment and Resurrection), the oratorio Dies irae (dedicated to the memory of those murdered at Auschwitz), the opera Paradise Lost, the Violin Concerto and other important scores showed an increasing reliance on orthodox Romanticism in their lyricism and introspection filtered through his modern creative sensibility. Even though his compositions are filled with fascinating aural events, Penderecki insists that these soundscapes are not ends in themselves but the necessary means to communicate his vision. “I am not interested in sound for its own sake and never have been,” wrote Penderecki. “Anyone can make a sound: a composer, if he be a composer at all, must fashion it into an aesthetically satisfying experience.”

Penderecki showed some interest in music during his early years by taking lessons in piano and violin and writing a few pieces in traditional style, but he enrolled at the Jagiellonian University when he was 17 with the intention of studying humanities. Kraków’s musical life excited his creative inclinations, however, and he began studying composition privately with Franciszek Skołyszewski; a year later he transferred to the Academy of Music in Kraków Academy of Music as a composition student of Artur Malewski and Stanisław Wiechowicz. Upon graduating from the Academy in 1958, Penderecki was appointed to the school’s faculty and soon began establishing an international reputation for his compositions. In 1966, he went to Münster for the premiere of his St. Luke Passion, and his presence and music made such a strong impression in West Germany that he was asked to join the faculty of the Folkwang-Hochschule für Musik in Essen. He returned to Kraków in 1972 to become director of the Academy of Music; while guiding the school during the next 15 years, he also held an extended residency at Yale University (1973-1978). Penderecki has been active as a conductor since 1972, appearing with leading orchestras worldwide, recording many of his own works, and serving as artistic director of the Kraków Philharmonic (1987-1990), music director of the Casals Festival in Puerto Rico (1992-2002) and artistic advisor for the North German Radio Symphony Orchestra in Hamburg (1988-1992) and the Beijing Music Festival (1998); he has been artistic advisor and a frequent conductor of Warszawa Sinfonia Varsovia since 1997. Among Penderecki’s many distinctions are the prestigious Grawemeyer Award from the University of Louisville, Order of the White Eagle (Poland’s highest honor), Three Star Order of Latvia, Prince of Asturias Award, Sibelius Gold Medal, Fellowship in the Hong Kong Academy for Performing Arts, three Grammy Awards, honorary doctorates from several European and American universities and honorary memberships in many learned academies.

The Quartet for Clarinet and Strings (1993) is a work of dark emotions and unconventional proportions: three short movements—a plaintive Notturno, a nervous Scherzo and a sardonic Serenade in the style of a waltz—followed by a somber Abschied (“Farewell”) longer than the preceding movements combined. The Notturno is largely a clarinet soliloquy, with the viola adding a complementary melodic strand in the movement’s second half and the cello and violin whispering sustained tones that observe rather than participate in the brooding dialogue. The Scherzo begins with a tightly wound unison string line whose patterning seems to defy the obligatory triple meter. The clarinet enters and fractures the thematic unanimity and then takes the lead for the central trio, slightly slower in tempo and more jagged in contour. The Scherzo returns and leads without pause to the Serenade, which tries to be a somewhat ironic waltz but repeatedly becomes distracted and finally gives up. The Abschied is a deeply felt elegy, quiet throughout and increasingly attenuated in texture until sound and feeling seem little more than memories. A single note plucked on the cello that turns the Quartet’s final sonority from a minor chord to a major one offers a tiny glimmer of hope at the close.
Quintet for Clarinet, Two Violins, Viola and Cello in B Minor, Op. 115
Johannes Brahms (1833-1897)

As an unrepentant, life-long bachelor (he once vowed that he would “never undertake either a marriage or an opera”), Johannes Brahms depended heavily on his circle of friends for support, encouragement and advice. By word and example, Robert Schumann set him on the path of serious composition as a young man; Schumann’s wife, Clara, was Brahms’s chief critic and confidante throughout his life. The violinist Joseph Joachim was an indefatigable champion of Brahms’s chamber music and provided him expert technical information during the composition of the Violin Concerto. Hans von Bülow, a musician of gargantuan talent celebrated as both pianist and conductor, played Brahms’s music widely, and made it a mainstay in the repertory of the superb court orchestra at Meiningen during his tenure there as music director from 1880 to 1885. Soon after arriving, Bülow invited Brahms to Meiningen to be received by the music-loving Duke Georg and his consort, Baroness von Heldburg, and Brahms was provided with a fine apartment and encouraged to visit the court whenever he wished. (The only obligation upon the comfort-loving composer was to don the much-despised full dress for dinner.) Brahms returned frequently and happily to Meiningen to hear his works played by the orchestra and to take part in chamber ensembles. At a concert in March 1891, he heard a performance of Weber’s F Minor Clarinet Concerto by the orchestra’s principal player of that instrument, Richard Mühlfeld, and was overwhelmed. “It is impossible to play the clarinet better than Herr Mühlfeld does here,” he wrote to Clara. “He is absolutely the best I know.” So fluid and sweet was Mühlfeld’s playing that Brahms dubbed him “Fräulein Nightingale,” and flatly proclaimed him to be the best wind instrument player he had ever heard. Indeed, so strong was the impact of the experience that Brahms was shaken out of a year-long creative lethargy—the Trio for Clarinet, Cello and Piano (Op. 114) and the Quintet for Clarinet and Strings (Op. 115) were composed for Mühlfeld without difficulty between May and July 1891 at the Austrian resort town of Bad Ischl, near Salzburg. Three years later, Brahms was inspired again to write for Mühlfeld and produced the two Sonatas for Clarinet and Piano (Op. 120). Both the Trio and the Quintet were first heard at a private recital at Meiningen on November 24, 1891, presented by Brahms (as pianist), Mühlfeld and members of the Joachim Quartet. The same forces gave the public premieres of both works in Berlin on December 12.

The Clarinet Quintet’s mood is expressive and autumnal, with many a hint of bittersweet nostalgia, a quality to which the darkly limpid sonority of the clarinet is perfectly suited. The opening movement follows the traditional sonata-form plan, with the closely woven thematic development characteristic of all Brahms’s large instrumental works. The main theme, given by the violins in mellow thirds, contains the motivic seeds from which the entire movement grows. Even the swaying second theme, initiated by the clarinet, derives from this opening melody. The Adagio is built in three large paragraphs. The first is based on a tender melody of touching simplicity uttered by the clarinet. The central section is an impetuous strain in sweeping figurations seemingly derived from the fiery improvisations of an inspired Gypsy clarinetist. The Adagio melody returns to round out the movement. Brahms performed an interesting formal experiment in the third movement. Beginning with a sedate Andantino, the music soon changes mood and meter to become an ingenious combination of scherzo and rondo that is closed by a fleeting reminiscence of the movement’s first melody. The finale is a theme with five variations, the last of which recalls the opening melody of the first movement to draw together the principal thematic strands of this masterful Quintet.

Program notes by Dr. Richard E. Rodda ©2018
Anthony McGill clarinet joined the New York Philharmonic as principal clarinet in September 2014. Previously principal clarinet of the Metropolitan Opera Orchestra beginning in 2004, he has also appeared as a soloist at Carnegie Hall with many orchestras including the American Symphony Orchestra and New York String Orchestra. As a chamber musician, McGill has appeared throughout the United States, Europe and Asia with quartets including the Guarneri, Tokyo, Brentano, Pacifica, Shanghai, Miró and Daedalus. He has also appeared with Musicians from Marlboro and at the Chamber Music Society of Lincoln Center, Philadelphia Chamber Music Society and University of Chicago Presents. His festival appearances have included Tanglewood, Marlboro, Mainly Mozart, Music@Menlo and Santa Fe Chamber Music. He has collaborated with pianists Emanuel Ax, Yefim Bronfman, Mitsuko Uchida and Lang Lang, as well as violinists Gil Shaham and Midori. In January 2009, he performed with Itzhak Perlman, Yo-Yo Ma and Gabriela Montero at the inauguration of President Barack Obama. He has appeared on Performance Today, American Public Media’s Saint Paul Sunday and Mister Rogers’ Neighborhood. In 2013 with his brother Demarre, he appeared on NBC Nightly News, the Steve Harvey Show and on MSNBC with Melissa Harris-Perry. In demand as a teacher, McGill serves on the faculties of the Juilliard School, Peabody, Bard College Conservatory of Music and Manhattan School of Music and has given master classes throughout the United States, Europe and South Africa.

Emilie-Anne Gendron violin has been lauded by the New York Times as a “brilliant soloist” and by France’s Classiquel’Info for her “excellent technical mastery” and “undeniable sensitivity.” A deeply committed chamber musician, Gendron is a member of the Momenta Quartet, two-time recipient of the prestigious Koussevitzky Foundation commission grant. She also regularly joins the rosters of Musicians from Marlboro, Gamut Bach Ensemble, Argento Chamber Ensemble, IRIS Orchestra, A Far Cry, New York Chamber Soloists, Toomai String Quintet, Ensemble Échappé and Sejong Soloists, where she is a core member and frequent leader. She is a past winner of the Stulberg String Competition and took second prize and the Audience Prize at the Sion-Valais International Violin Competition. She was trained at the Juilliard School, where her principal teachers were Won-Bin Yim, Dorothy DeLay, David Chan and Hyo Kang. Gendron holds the distinction of being the first person in Juilliard’s history to be accepted simultaneously to its two most selective courses of study, the Doctor of Musical Arts and the Artist Diploma. She holds a BA in classics, magna cum laude and with Phi Beta Kappa honors, from Columbia University as a graduate of the Columbia-Juilliard joint degree program, and a Master of Music degree and the coveted Artist Diploma from Juilliard.

David McCarroll violin has been described as “a violinist of mature musicality and deep understanding of his repertoire whose playing is distinguished by clarity of form and line” (Musik Heute). Winner of the 2012 European Young Concert Artists Auditions and Silver Medalist at the Klein International Competition, he made his concerto debut with the London Mozart Players in 2002. He has since appeared in major concert halls including the Konzerthaus Berlin, Concertgebouw, Wigmore Hall, Library of Congress, Kennedy Center and Carnegie Hall. His performances have been broadcast on radio stations including WGBH Boston, WQXR New York, National Public Radio and the BBC. Recent performances have included Stravinsky’s violin concerto at the Konzerthaus Berlin, touring with Musicians from Marlboro, and performances of György Kurtág’s Kafka Fragments for violin and soprano. In 2015, he joined the Vienna Piano Trio. An active chamber musician, he has performed in many chamber ensembles with musicians including Mitsuko Uchida, Richard Goode, Miriam Fried, Pamela Frank, Anthony Marwood, Donald Weilerstein, Kim Kashkashian, Roger Tapping, Atar Arad, Marcy Rosen, Peter Wiley, Paul Katz, Timothy Eddy and Laurence Lesser. He has appeared at festivals including Marlboro, Caramoor’s Rising Stars Series, Ravinia, Prussia Cove’s Open Chamber Music, Yellow Barn, Moab, Menuhin Festival Gstaad, Siete Lagos (Argentina), Frutillar (Chile) and ChamberFest Cleveland and with the Israeli Chamber
About the Artists continued

Project. McCarroll studied with Donald Weilerstein and Miriam Fried at the New England Conservatory, receiving a master’s degree, and with Antje Weithaas in the Konzertexam (Artist Diploma) program at the Hanns Eisler Academy in Berlin.

Daniel Kim viola joined the Boston Symphony Orchestra at the start of its 2016-17 season. A native of Saint Paul, Minnesota, he earned his Master of Music degree in viola performance from the Juilliard School under the tutelage of Samuel Rhodes and completed his undergraduate degree at the University of Wisconsin-Madison, where he studied with Sally Chisholm, receiving a BA in viola performance and a certificate in East Asian studies. An alumnus of the Tanglewood Music Center, where he won the Maurice Schwartz Prize, he has participated in the Pacific, Lucerne, Aspen and Marlboro festivals and toured with Musicians from Marlboro in 2016. As a teacher, he was in residence with El Sistema in Caracas and the Northern Lights Chamber Music Institute in Ely, Minnesota. Kim has performed with such distinguished ensembles and artists as the Metropolis Ensemble in collaboration with Questlove and The Roots as well as the New York Classical Players. He appeared on Sesame Street with conductor Alan Gilbert and participates in the BSO’s Concerts for Very Young People at Boston Children’s Museum. As a chamber musician, he has performed with the Chamber Music Society of Minnesota, members of the Saint Paul Chamber Orchestra and the Pro Arte Quartet and has collaborated with artists including Joseph Silverstein, Peter Wiley, Richard O’Neill, Charles Neidich and Nathan Hughes, among others.

Marcy Rosen cello has established herself as one of the most important and respected artists of our day. In March of 2016, the New Yorker magazine dubbed her “a New York legend of the cello,” and the Los Angeles Times has called her “one of the intimate art’s abiding treasures.” She has performed in recital and with orchestras throughout the world and in all 50 of the United States. In recent seasons, she has appeared in China, Korea and Cartagena, Colombia. Rosen has collaborated with the world’s finest musicians, including Leon Fleisher, Richard Goode, Sir András Schiff, Mitsuko Uchida, Peter Serkin and Isaac Stern, among others, and with the Juilliard, Johannes, Emerson, Daedelus and Orion quartets. She is a founding member of La Fenice as well as the Mendelssohn String Quartet. She is artistic director of the Chesapeake Chamber Music Festival in Maryland; and since first attending Marlboro in 1975, she has taken part in 21 Musicians from Marlboro tours and has performed in concerts celebrating the 40th, 50th and 60th anniversaries of the festival. A graduate of the Curtis Institute of Music, Rosen is currently professor of cello at the Aaron Copland School of Music at Queens College, also serving as artistic director of the Chamber Music Live concert series. She is on the faculty at the Mannes College of Music in New York City.

Connecting Artists to the Community

While at Dartmouth, Musicians from Marlboro visited classes in the Music Department, performed at a Hop Members special event and will participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.
Upcoming Events

Dartmouth Symphony Orchestra
Filippo Ciabatti, conductor
Fri • February 9 • 8 pm
Vivaldi’s The Four Seasons reinvented with renowned mandolin virtuoso Carlo Aonzo as the soloist, plus Tschaikovsky.

Dartmouth College Wind Ensemble
Matthew M. Marsit, conductor
Sun • February 18 • 2 pm
Wind ensemble music from Japan, China and Thailand.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter