

Music
in the
Pavilion

Marlboro Music

September 28, 2018

*Musical Partnerships at Play:
The Marlboro Music School and Festival*

Musical Partnerships at Play: The Marlboro Music School and Festival

September 28, 2018

Franz Schubert
[1797-1828]

String Trio in B-flat Major, D. 471 [1816]

Rhodes • Eichenauer • Lichten

Anton Webern
[1883-1945]

Langsamer satz ("Slow Movement") [1905]

Cho • St. John • Reardon • Ouzounian

Felix Mendelssohn
[1809-1847]

String Octet in E-flat Major, Op. 20 [1825]

Allegro moderato con fuoco

Andante

Scherzo. Allegro leggierissimo

Presto

St. John • Cho • Rhodes • Frank
Eichenauer • Reardon • Lichten • Ouzounian



Hands of pianist Rieko Aizawa and cellist Paul Tortelier at the piano, 1992.
Photo by Peter Checchia.

MARLBORO MUSIC

MITSUKO UCHIDA & JONATHAN BISS, ARTISTIC DIRECTORS

CATHERINE CHO, violin
PAMELA FRANK, violin
HARUMI RHODES, violin
SCOTT ST. JOHN, violin
ULRICH EICHENAUER, viola
MELISSA REARDON, viola
JULIA LICHTEN, cello
KAREN OUZOUNIAN, cello

Remarks by Christopher Serkin

Musical Partnerships at Play

Program Notes

String Trio in B-flat Major, D. 471 [1816]

FRANZ SCHUBERT

Born January 31, 1797, in Vienna, Austria

Died there November 19, 1828

The one-movement Schubert String Trio with which our program opens, was written in 1816, a prodigious year, during which Schubert composed over two hundred works, including dances, songs, sacred music, solo piano works, chamber music, symphonies, and other orchestral works—all while working full-time as a teacher in his father’s school. It is a perfect example of the young composer’s 18th-century approach to chamber music having been written for home performance. Like many of Schubert’s youthful works, the trio shows the strong influence of Mozart in its use of three-bar and five-bar phrases and circle-of-fifth progressions. It bears some resemblance to Schubert’s effervescent Fifth Symphony, written the same year and in the same key. A typically Schubertian touch is use of what jazz musicians call “tritone substitution” in the final cadence. This device, featuring a flattened second scale step, is something Schubert probably borrowed from the popular music of his period, particularly the Gypsy music so beloved in Vienna.

© 2003 by John Sichel

Langsamer Satz (“Slow Movement”) [1905]

ANTON WEBERN

Born December 3, 1883, in Vienna, Austria

Died September 15, 1945, in Mittersill, Austria

Viennese native Anton Webern was a disciple and star pupil of Arnold Schoenberg, inventor of the twelve-tone system. Webern became a master of compression and expressivity, writing twelve-tone pieces of utmost brevity. His complete published works fit on three compact discs—and that includes his orchestrations of music by Bach and Schubert. After his death, however, a cache of unpublished manuscripts was discovered among his effects. He composed them

between 1899 and 1908; nearly all date from before he met Schoenberg in autumn 1904. These early compositions, including the *Langsamer Satz* that is on tonight's program, show how firmly anchored Webern was in the Viennese tradition. Their post-romantic harmonic language reveals the influence of Wagner, Strauss, and Brahms.

Langsamer Satz ("slow movement") is a single movement for string quartet composed on the heels of an idyllic holiday with his cousin Wilhelmine Mörtl. They had fallen in love in 1902 and would marry in 1911. In the spring 1905, during the Pentecost holiday, the pair took a trip to Waldwinkel, a lovely area of countryside about sixty miles west of Vienna. Webern and his cousin, both adored the outdoors.

He composed the *Langsamer Satz* in June. It is, quite simply, love music: love of nature, love of Wilhelmine. It is also the work of a 21-year-old composer still finding his way. Most striking are the textural ideas. Webern was a lifelong contrapuntalist and the independence of his voices adds to the interest of this movement.

© 2015 by Laurie Shulman

String Octet in E-flat Major, Op. 20 [1825]

FELIX MENDELSSOHN

Born February 3, 1809, in Hamburg, Germany

Died November 4, 1847, in Leipzig, Germany

Mendelssohn's Octet for Strings dates from 1825 when the precocious young man was 16 years old. The work is remarkable not only for the facility of its melodies and the gracious balance of its various parts, but also because here Mendelssohn proved himself a pioneer in producing a masterful work for the combination of two string quartets. Haydn never wrote such a work, nor did Mozart or Beethoven or Schubert. Louis Spohr did, but his double quartets, written in his mature years, show less mastery of form and instrument than this one early effort of a teenaged genius.

Mendelssohn dedicated the work to his friend, the violinist Eduard Rietz, on the occasion of Rietz's 23rd birthday. Historians presume that the Octet premiered at one of the Mendelssohn family home concerts, perhaps with Rietz and Mendelssohn amongst the performers. Alternately symphonic and intimate, the piece begins with

a graceful Allegro that soars with the first violin then proceeds to a gently thoughtful second movement. The third movement Scherzo is all tip-toes and mystery, suggestive of the scherzo from *A Midsummer Night's Dream* that Mendelssohn would compose in later years. The final movement begins with a bustling fugue, a technique learned from the young composer's extensive studies of Bach, and concludes in a mood of utter exuberance.

The Octet has remained a favorite of audiences and string players alike. Even the composer himself regarded it highly. Late in his tragically abbreviated life, Mendelssohn described the Octet as "my favorite of all my compositions."

© 2012 by Betsy Schwarm

INFORMATION ON ATTENDING MARLBORO MUSIC SUMMER PERFORMANCES IN SOUTHERN VERMONT

Each summer since 1951, exceptional international musical leaders have come together in the rural town of Marlboro, VT, to explore in great depth works from the vast chamber music repertoire. Artists of diverse ages and backgrounds work together without distraction and with virtually unlimited rehearsal time.

This season, Marlboro artists will share with the public the exciting and expressive results of their intensive chamber-music collaborations in five weekends of public performances, from July 13 through August 11, 2019. The concerts are often sold out well in advance of the summer season.

**Order tickets:
call 215-569-4690,
visit Marlboro at marlboromusic.org,
or email the office at
info@marlboromusic.org**

Marlboro Music School and Festival

Biographies

CHRISTOPHER SERKIN

Christopher Serkin is the Associate Dean for Academic Affairs and Professor of Law at Vanderbilt Law School. A respected property law scholar, his articles have appeared in the nation's top law reviews. Mr. Serkin is the co-author of the leading casebook, *Land Use Controls*, and the author of the book *The Law of Property*. Before joining Vanderbilt's faculty, he taught at Brooklyn Law School, and has been a visiting professor at the University of Pennsylvania, the University of Chicago, and New York University. Mr. Serkin is the President and Chair of the Board of the Marlboro Music School and Festival and grandson of Marlboro co-founder Rudolf Serkin. He obtained his B.A. from Yale University, and his J.D. from Michigan Law School, where he graduated Magna Cum Laude, and Order of the Coif.

CATHERINE CHO

Catherine Cho is recognized for her remarkable virtuosity, combining technical mastery of her instrument with an extraordinary and distinctive musicality. Ms. Cho's orchestral engagements have included appearances with the Detroit, Montreal, and Washington DC's National Symphony Orchestras, Buffalo Philharmonic, and Edmonton Symphony, among others. As a recitalist and chamber musician, Ms. Cho has performed on the prestigious stages of Alice Tully Hall with the Lincoln Center Chamber Music Society, the Mozarteum in Salzburg, Casals Hall in Tokyo, Seoul Arts Center, the Kennedy Center for the Performing Arts in Washington, DC, the New York Metropolitan Museum of Art, the Isabella Stewart Gardner Museum of Boston, and on Ravinia's "Rising Stars" Series in Chicago. She has performed the complete cycle of Violin Sonatas by Beethoven in Seoul, Korea, with pianist Mia Chung, and a recital of five Beethoven Sonatas at the Rockport Chamber Music Festival. Ms. Cho has appeared at the Aspen, Marlboro, Bridgehampton, and Santa Fe Festivals as well as at Bargemusic and Chamber Music Northwest. She has collaborated with such renowned artists as Richard Stoltzman, András Schiff, Mitsuko Uchida; and members from the Guarneri, Orion, and Juilliard Quartets. Ms. Cho has been invited for several summers to teach at Mark O'Connor's String Conference, was a member of the Johannes Quartet from 2003 to 2006, and is a founding member of the chamber ensemble, La Fenice.

ULRICH EICHENAUER

Former member of the award-winning Mendelssohn Quartet and principal violist of the Dresden Philharmonic, Ulrich Eichenauer has previously taught at Harvard, the Arts University of Bern and the Menuhin Academy in Switzerland, and has given masterclasses in the U.S., Germany, Turkey, China, Taiwan, and Japan. Mr. Eichenauer is currently a viola professor at University of North Carolina School of the Arts. He was also a member of the faculty at the Guildhall School in London. Mr. Eichenauer trained as an undergraduate, graduate, and post-graduate at Musikhochschule Detmold in Germany, and is an alum of the Marlboro Music Festival. He has recorded CDs of solo works by Max Reger and Paul Hindemith, and lesser-known chamber music repertoire by Heinrich Kaminski, Ludwig Thuille, Adolf Busch, and others. Recently, Mr. Eichenauer has been a member of the Waldstein Quartet, and he regularly appears at renowned chamber festivals in the US and abroad.

PAMELA FRANK

Pamela Frank has established an outstanding international reputation across an unusually varied range of performing activity. As a soloist she has performed with leading orchestras including the New York Philharmonic, Chicago Symphony Orchestra, San Francisco Symphony, Academy of St. Martin in the Fields, Berlin Philharmonic, and the St. Petersburg Philharmonic. Ms. Frank recorded the complete Mozart Violin Concertos with the Zurich Tonhalle Orchestra and David Zinman and has also recorded a Schubert album and the Beethoven sonata cycle, both with her father Claude Frank. She is a sought-after chamber musician and has performed at many international festivals including Aldeburgh, Verbier, Edinburgh, Salzburg, Tanglewood, Marlboro, and Ravinia. Aside from her devotion to works of the standard repertoire, Ms. Frank has performed and recorded a number of contemporary works. Her accomplishments were recognized with the prestigious Avery Fisher Prize. Currently Ms. Frank is a violin professor at the Curtis Institute of Music and teaches and coaches annually at the Tanglewood, Ravinia, and Verbier Festivals. Since 2008 she has been the Artistic Director of the Evnin Rising Stars, a mentoring program for young artists at Caramoor Center for the Arts. Ms. Frank's newest venture is the formation of Fit as a Fiddle Inc., a collaboration with physical therapist Howard Nelson in which they use both their expertise for injury prevention and treatment of musicians.

JULIA LICHTEN

Julia Lichten enjoys a varied career as soloist, chamber and orchestral musician, and teacher and coach in the New York area. She received degrees from Harvard-Radcliffe and the New England Conservatory, followed by two years of study at the Mannes College of Music. Her major teachers were Mischa Nieland and Paul Tobias. A member of the Orpheus Chamber Orchestra since 1995, Ms. Lichten has toured as a soloist with Orpheus, as well as with Musicians from Marlboro and the American Chamber Players. She has performed at the festivals of Marlboro, Tanglewood, Taos, Library of Congress, Caramoor, Rockport, and Evian; performs frequently with the Brooklyn Chamber Music Society; and has taught at Kneisel Hall, the Mannes Beethoven Institute, and the Perlman Music Program. An active recitalist, Ms. Lichten has performed in such venues as Harvard, Yale, and Princeton universities and toured Europe under State Department sponsorship as an Artistic Ambassador. She has recorded for the Marlboro Recording Society, Arabesque, Koch International Classics, Music Masters, Sony Classical, and Deutsche Grammophon. A member of the Manhattan School of Music cello faculty since 1989, Ms. Lichten also serves on the faculty of the Conservatory of Music at Purchase College.

KAREN OUZOUNIAN

Described as “radiant” and “expressive” (*New York Times*) cellist Karen Ouzounian approaches music-making with a deeply communicative and passionate spirit. Winner of the S&R Foundation’s 2016 Washington Award and at home in diverse musical settings, she has become increasingly drawn towards unusual collaborations and eclectic contemporary repertoire. Ms. Ouzounian is a founding member of the Aizuri Quartet, which was awarded First Prize at the 2017 Osaka International Chamber Music Competition in Japan and was the String Quartet-in-Residence at the Metropolitan Museum of Art for its 2017-18 season. The Quartet has also held residencies at the Caramoor Center for Music and the Arts, the Curtis Institute of Music, and the Barnes Foundation. Ms. Ouzounian has been a member of the chamber orchestra A Far Cry, the critically acclaimed new music collective counter)induction, and has made appearances with the Silk Road Ensemble and The Knights. Additionally she has performed as guest principal of the St. Paul Chamber Orchestra, IRIS Orchestra, and Chamber Orchestra of Philadelphia. Ms. Ouzounian holds master of music and bachelor of music degrees from The Juilliard School, where she was a student of Timothy Eddy.

MELISSA REARDON

Grammy-nominated violist Melissa Reardon is an internationally renowned performer whose solo and chamber playing spans all musical genres. As a member of the Enso Quartet from 2006 to 2018, she toured both nationally and internationally. Ms. Reardon is also a founding member of the East Coast Chamber Orchestra (ECCO), and is a sought-after collaborative musician. Lauded by *Classical Voice* for her “elegant” and “virtuosic” performances, the Massachusetts-born musician won first prize at the Washington International Competition, and is the only violist to win top prizes in consecutive HAMS International viola competitions. Ms. Reardon has appeared in numerous festivals across the U.S. and around the world, and has toured with Yo-Yo Ma’s Silk Road Ensemble, and with Musicians from Marlboro. She holds degrees from the Curtis Institute of Music and the New England Conservatory, and is a graduate of Walnut Hill School for the Arts. In January 2018, Ms. Reardon was named Artistic Director of the Portland Chamber Music Festival.

HARUMI RHODES

Harumi Rhodes has gained broad recognition as a multifaceted musician with a distinctive and sincere musical voice. In April 2018, she was named the new second violinist of the acclaimed Tákacs Quartet. Previously Ms. Rhodes was a founding member of the Naumburg Award winning ensemble Trio Cavatina, and she has also performed with the Chamber Music Society of Lincoln Center and Musicians from Marlboro. An avid supporter of contemporary music, Ms. Rhodes has been actively involved in commissioning and premiering new works as an artist member of the Boston Chamber Music Society, East Coast Chamber Orchestra (ECCO), and Music from Copland House. Recent discography includes Milton Babbitt’s String Quartet No. 6 (Tzadik); *The Five Borough Songbook*, including 20 different composers and commissions (GPR Records); *Compadrazgo*, a compilation of chamber works by Gabriela Lena Frank (Albany Records); *Secret Alchemy*, with ensemble works by Pierre Jalbert (Copland House Blend); and *Clean Plates Don’t Lie*, featuring new vocal chamber music works with texts from Chef Dan Barber and the sustainable food movement (Centaur). Ms. Rhodes has served as Head of Strings and Chamber Music at Syracuse University, Assistant Violin Faculty at the Juilliard School, and most recently as Assistant Professor of Violin at the University of Colorado-Boulder.

SCOTT ST. JOHN

Violinist Scott St. John is the Director of Chamber Music at The Colburn School in Los Angeles. He leads the chamber music programs in the Colburn School's degree-granting Conservatory of Music and pre-college Music Academy. Mr. St. John is Concertmaster of the innovative ROCO Chamber Orchestra in Houston, Texas, and returns frequently to the Marlboro Music Festival as a Senior Artist. He was a member of the St. Lawrence Quartet and faculty member at Stanford University for seven years, from 2006–2013. From 1999–2006, Mr. St. John was Associate Professor of Violin at University of Toronto, and founded the Felix Galimir Chamber Music Award for University of Toronto students. Early success in Canada and the U.S. led to a Carnegie debut in 1988, followed by the Young Concert Artists Award in 1989. Mr. St. John is a graduate of the Curtis Institute of Music where he studied violin with David Cerone and Arnold Steinhardt and chamber music with Felix Galimir.

Musical Partnerships at Play: The Marlboro Music School and Festival

On exhibit through June 21, 2019

Eugene Ormandy Gallery, Otto E. Albrecht Music Library,
Van Pelt-Dietrich Library, 4th floor

Every summer in the rural foothills of southern Vermont, Marlboro Music School and Festival forms a warm and closely knit community of exceptional young professional musicians and master artists from around the world, staff members, spouses, and children. Fostering a uniquely egalitarian spirit, Marlboro pairs the generations of artists for in-depth rehearsals and performances of chamber music. The objects on display reflect the joy, inspired playfulness, and history of this influential summer program, founded in 1951. The Marlboro Music School and Festival records came to the Penn Libraries in 2013.

www.library.upenn.edu/exhibits/marlboro.html

Music in the Pavilion

The University of Pennsylvania's Music Department and the Kislak Center for Special Collections, Rare Books and Manuscripts are proud to present our third annual music series for the 2018-2019 year.

2018-2019 CONCERT SERIES

Concerts will be held in the Class of 1978 Orrery Pavilion, Van Pelt-Dietrich Library, sixth floor, on Fridays at 7pm and are free of charge. Join us at 6:15pm for a discussion prior to the concerts.

November 9, 2018

Mezzosoprano *Meg Bragle*

"An Evening of Songs from Schubert to Mahler"

February 15, 2019

Cellist *Thomas Kraines & Friends*

"Contemporary Music from Europe and the U.S."

April 5, 2019

Tempesta di Mare Chamber Players

"A Tale of Two Italian Cities:

Baroque Music from Venice and Naples"

SERIES DIRECTORS:

Music Dept: Mauro Calcagno and Mary Channen Caldwell (faculty)
Penn Libraries: William Noel (Director, Kislak Center and Director, Schoenberg Institute of Manuscript Studies), Richard Griscom (Director of Collections & Liaison Services), Liza Vick (Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center)

WE ARE ESPECIALLY GRATEFUL TO:

Anna Weesner, Chair (Music Dept.); Maryellen Malek, Coordinator (Music Dept.); Eugene Lew, Director of Sound & Music Technology (Music Dept.); Veronica Jurkiewicz, Performance Coordinator (Music Dept.); Elizabeth Bates, Director of Operations (Kislak Center); Andrea Gottschalk, Head of Exhibitions and Publications (Kislak Center); and our friends at the Marlboro Music School and Festival.