

Sunday, January 28, 2018, 3pm
Hertz Hall

Musicians from Marlboro

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

PROGRAM

Ludwig van BEETHOVEN (1770–1827) String Trio in C minor, Op. 9, No. 3 (1797–98)
Allegro con spirito
Adagio con espressione
Scherzo: Allegro molto e vivace
Finale: Presto

David McCarroll, *violin*
Daniel Kim, *viola*
Marcy Rosen, *cello*

Krzysztof PENDERECKI (b. 1933) Quartet for Clarinet and String Trio (1993)
Notturmo: Adagio
Scherzo: Vivacissimo
Serenade: Tempo di Valse
Abschied: Larghetto

Anthony McGill, *clarinet*
Emilie-Anne Gendron, *violin*
Daniel Kim, *viola*
Marcy Rosen, *cello*

INTERMISSION

Johannes BRAHMS (1833–1897) Clarinet Quintet in B minor, Op. 115 (1891)
Allegro
Adagio
Andantino
Con moto

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

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**CAUTION
MUSICIANS
AT PLAY**

Ludwig van Beethoven String Trio in C minor, Op. 9, No. 3

In November 1792, the 22-year-old Ludwig van Beethoven, bursting with talent and promise, arrived in Vienna. So undeniable was the genius he had already demonstrated in a sizeable amount of piano music, numerous chamber works, cantatas on the death of Emperor Joseph II and the accession of Leopold II, and the score for a ballet, that Maximilian Franz, the Elector of Bonn, his hometown, underwrote the trip to the Habsburg Imperial city, then the musical capital of Europe, to help further the young musician's career (and the Elector's prestige). Despite the Elector's patronage, however, Beethoven's professional ambitions quickly consumed any thoughts of returning to the provincial city of his birth, and, when his alcoholic father died in December, he severed for good his ties with Bonn in favor of the stimulating artistic atmosphere of Vienna.

During his first years in Vienna, 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. When he bested in competition Daniel Steibelt and Joseph Wölfl, two of the town's noted keyboard luminaries, he became all the rage among the gentry, who exhibited him in performance at the *soirées* in their elegant city palaces. In cater-

ing to the aristocratic audience, Beethoven took on the air of a dandy for a while, dressing in smart clothes, learning to dance (badly), and even sporting a powdered wig. This phase of his life did not outlast the 1790s, but in his biography of the composer, Peter Latham described Beethoven at the time as “a young giant exulting in his strength and his success, and 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 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 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 and his wife, Anne Margarete, including the Variations (WoO 46) for cello and piano on “Bei Männern, welche Liebe fühlen” from Mozart's *Die Zauberflöte*, three Op. 10 piano sonatas, the B-flat Piano Sonata (Op. 22), and the three string trios of Op. 9. In appreciation of the trios, 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 trios were apparently composed in 1797 and early 1798—Beethoven signed an agreement with Johann Traeg on March 16, 1798 for their publication, which was announced in the Viennese press the following July 21st. In the flowery dedication, written in French, the composer noted that he had “the rare satisfaction of presenting to the first Maecenas of his Muse [i.e., Browne] the best of my works,” a mark of his high regard for the trios, though he never again returned to this particular genre of chamber music. The works were popular during the composer's lifetime,

and remained so for a considerable time after his death—the records of London’s “Monday Popular Concerts,” for example, show that the Trio in G Major (Op. 9, No. 1) was performed at least 20 times on that respected series between 1859 and 1896.

“This is really Beethoven 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 passing 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 re-joined 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 deep introspection. Its opening melody, considerably 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 finale of the trio opens with a vigorous triplet theme to launch the movement’s sonata form. A more lyrical but still harmonically unsettled melody provides contrast. Both motives are worked out in the development section, which ends with quiet but dissonant notes in the viola and cello to serve as a bridge to the recapitulation, initiated by the violin.

Krzysztof Penderecki

Quartet for Clarinet and String Trio

Krzysztof Penderecki (pen-de-RET-skee), born in 1933 in Debica, 70 miles east of Cracow, 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 No. 1, 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,” he wrote. “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 on piano and violin and writing a few pieces in traditional style, but he enrolled at the University of Cracow when he was 17 with the intention of studying humanities. Cracow’s musical life excited his creative inclinations, however, and he began studying composition privately with

Franciszek Skołyszewski; a year later he transferred to the Cracow 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 Volkswäng Hochschule für Musik in Essen. He returned to Cracow 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 (1973–78). Penderecki has also 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 Cracow Philharmonic (1987–90), music director of the Casals Festival in Puerto Rico (1992–2002), and artistic advisor for the North German Radio Symphony Orchestra in Hamburg (1988–92) and the Beijing Music Festival (1998); he has been artistic advisor and a frequent conductor of Warsaw's 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, five Grammy Awards, honorary doctorates from several European and American universities, and honorary memberships in many learned academies.

The Quartet for Clarinet and String Trio (1993) is a work of dark emotions and unconventional proportions: three short movements followed by the somber *Abschied* (*Farewell*), which is longer than the preceding movements combined. The Notturmo 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.

Johannes Brahms (1833–1897) Clarinet Quintet in B minor, Op. 115

As an unrepentant, life-long bachelor (he repeatedly 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' chief critic and confidante throughout his life. The violinist Joseph Joachim was an indefatigable champion of Brahms' 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' 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 that 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 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 the members of the Joachim Quartet. The same forces gave the public premieres of both works in Berlin on December 12th.

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-allegro plan, with the closely woven thematic development characteristic of all Brahms' 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 closes with 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.

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ABOUT THE ARTISTS



Emilie-Anne Gendron (*violin*) has been lauded by the *New York Times* as a "brilliant soloist" and by France's *ClassiqueInfo* 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. Gendron 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, McCarroll 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), ChamberFest Cleveland, and with the Israeli Chamber 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*) became a member of the Boston Symphony Orchestra at the start of its 2016–17 season. A native of Saint Paul, Minnesota, he earned his master’s 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.

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, Andrés Schiff, Mitsuko Uchida, Peter Serkin, and Isaac Stern, and with the Juilliard, Johannes, Emerson, Daedalus, and Orion string quartets. She is a founding member of La Fenice as well as the Mendelssohn String Quartet. Rosen 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 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 a member of the faculty at the Mannes College of Music in New York City.

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. McGill has collaborated with pianists Emanuel Ax, Yefim Bronfman, Mitsuko Uchida, and Lang Lang, as well as violinists Gil Shaham and Midori. On January 20, 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.