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PREVIEW  
NOTES

**Musicians from Marlboro III**  
**Thursday, April 26 – 8:00 PM**  
*Independence Seaport Museum*

**Background**

The Musicians from Marlboro touring program was created as an extension of the world-renowned Marlboro Music Festival. Called "a virtual guarantee of musical excellence" (*Washington Post*), the season's third and final Marlboro concert features **Bella Hristova**, violin; **Robin Scott**, violin; **Dimitri Murrath**, viola; **Vicki Powell**, viola; **Marcy Rosen**, cello; and **Cynthia Raim**, piano in a program of works by Mozart, Schumann and Bartók.

**Program**

**String Quintet in E-flat Major, K. 614**

**Wolfgang Amadeus Mozart**

*Born: January 27, 1756 in Salzburg, Austria*

*Died: December 5, 1791 in Vienna, Austria*

*Composed: 1791*

*Last PCMS performance:*

*Musicians from Marlboro in 2008*

*Duration: 25 minutes*

In this quintet Mozart fully exploits the more extensive and varied palette afforded by this instrumental configuration. The opening Allegro di molto starts with the violas playing unaccompanied, granting the instrument—normally embedded in the middle of the texture—unusual prominence. The texture of the Quintet is unusually open and clear for large stretches, leading some commentators to suggest that it represents Mozart's conscious reaction to the heavily wrought counterpoint of the great quintets of 1787 (K. 515 and 516). This hardly applies to the finale, however, which features a dazzling display of fugal virtuosity. The Andante second movement features a judicious mixture of true chamber writing and more soloistic elements, while the Menuetto pays a final tribute to the man from whom Mozart learned so much about composing chamber music, his friend Joseph Haydn.

**Piano Quintet in E-flat Major, Op. 44**

**Robert Schumann**

*Born: June 8, 1810 in Zwickau, Germany*

*Died: July 29, 1856 in Endenich, Germany*

*Composed: 1842*

*Last PCMS performance:*

*Tokyo Quartet w/ Emanuel Ax in 2011*

*Duration: 29 minutes*

Schumann's Quintet for piano and strings in E-flat major has earned a place of distinction among piano quintets, one of only a handful, including Brahms' one entry in the genre and Dvorák's Op. 81, that are known to more than just a few performers. Fresh, buoyant and inventive, it is the product of a most fertile musical imagination.

**String Quartet No. 6**

**Béla Bartók**

*Born: March 25, 1881 in Nagyszentmiklós, Hungary*

*Died: September 26, 1945 in New York, NY*

*Composed: 1939*

*Last PCMS performance: Tokyo Quartet in 2009*

*Duration: 28 minutes*

Bartók's last completed quartet exemplifies the composer's continuing search for new forms, even as he sought to distill and clarify his mode of expression. The form he devised for the String Quartet No. 6 is ingenious: each movement is preceded by an introductory section marked "Mesto" ("sadly"), with increasing complexity at each appearance. The "mesto" theme functions both as a motto and as the source of much of the quartet's thematic substance. In the fourth movement, rather than giving way to a lively finale (the original plan as indicated by Bartók's sketches), the motto continues on to become the conclusion itself.