

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

Musicians from Marlboro II
Wednesday, March 4 – 7:30 PM
American Philosophical Society

PROGRAM

Notturmo in E-flat Major, D. 987

Franz Schubert

Born: January 31, 1797, in Vienna, Austria

Died: November 19, 1828, in Vienna, Austria

Composed: 1827

Duration: 10 minutes

Aside from a single movement composed during the summer of 1812, Franz Schubert wrote nothing for piano trio until just a year before his death, when he set to work on the two trios, D. 898 and D. 929. It was probably while working on the first of those two great works, the B flat major trio, that Schubert wrote the lone movement in E flat major that has since earned sobriquet "Notturmo," or Nocturne; in all likelihood, this Adagio movement was at one point intended to be the slow movement of D. 898. Dismissed from that role, the movement was issued on its own as Opus 148, two decades after Schubert's death.

Nel dolce dell'oblio

George Frideric Handel

Born: February 23, 1685, in Halle, Germany

Died: April 14, 1759, in London, United Kingdom

Composed: 1707

Duration: 8 minutes

The exact composition date of *Pensieri notturni di Filli (Nel dolce dell'oblio)*, is not known, but the paper and layout of Handel's score match other works from his first year in Rome. In the text the singer watches Phyllis, whom he loves, dreaming of her own beloved. There is a chain of unreciprocated love: the narrator loves Phyllis, who loves another, who seems, alas, to love still another. The singer concludes that being deceived in a dream can have its delights, but when one awakens delight turns to sorrow.

Only the Words Themselves Mean What They Say

Kate Soper

Born: 1981, in Ann Arbor, USA

Composed: 2010-2011

Duration: 17 minutes

The composer writes: "I wrote *Only the Words Themselves Mean What They Say* out of a determination to test my limits as a vocalist and performer and an itch to make something out of Lydia Davis' fabulously quirky, slyly profound texts ... Working closely with flutist Erin Lesser led to many happy surprises that eventually made their way into the final score. Lydia Davis' words suggested an unhinged virtuosity and idiosyncratic, multi-layered musical reading that took me from screwball comedy to paired musical gymnastics: the flute becomes a kind of 'Iron Man' suit for the voice, amplifying it to new planes of expressivity, intensity and insanity as the two players struggle, with a single added brain, to navigate the treacherous labyrinth of simple logic."

Piano Trio in B Major, Op. 8

Johannes Brahms

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Composed: 1853

Duration: 36 minutes

It is well known that Brahms was in the habit of destroying those of his works which did not please him, and this fate befell not only youthful experiments, but entire mature works. A youthful work which escaped such a dire fate is Brahms' First Piano Trio. Completed in early 1854, it was the first of the composer's chamber works to be published. Some 34 years later, Brahms accepted the invitation of his publisher, Simrock, to revise some of his early works, including this trio. Uncharacteristically, Brahms permitted both versions of the work to exist, and even suggested the two be promoted together. A century later, it is the revised version that is most often performed and recorded.