

PHILADELPHIA CHAMBER MUSIC SOCIETY

a life more beautiful

PREVIEW
NOTES

Musicians From Marlboro II

Kristina Bachrach, *soprano*; Giorgio Consolati, *flute*; Joseph Lin, *violin*; En-Chi Cheng, *viola*;
Brannon Cho & Matthew Zalkind, *cello*; Lydia Brown, *piano*

Tuesday, February 14 – 7:30 PM

American Philosophical Society, Benjamin Franklin Hall

PROGRAM

String Trio in G Major, Op. 53, No. 1

Franz Joseph Haydn

Born: March 31, 1732, Rohrau, Austria

Died: May 31, 1809, Vienna, Austria

Composed: 1784

Duration: 9 minutes

Haydn's trios have their origins in the music of the divertimento. Haydn was a leader in the development of the string trio at that time, as in that of the string quartet. The three trios of Op. 53 are identical with a set of piano sonatas which Haydn wrote in 1784. It is not known which version was original. As piano works they are pleasant, but in the string versions they gain significance and depth through the more colorful part writing. These trios are historically important as they are among the first in the emerging Vienna Classical Style.

Moon Songs

Shulamit Ran

Born: 1949, Tel Aviv, Israel

Composed: 2011

Duration: 26 minutes

The invitation from flute virtuoso Mimi Stillman to compose a work for her Dolce Suono Ensemble's Mahler/Schoenberg 2012 concert series that could serve as an homage as well as a companion piece to Schoenberg's *Pierrot Lunaire*, one of the 20th-century's seminal compositions, was as challenging as it was intriguing. It would seem almost natural to make the work's critical position in music history a central focus in tackling such a task. And yet, the real homage to this masterpiece lies in the fact that nearly every one of its once revolutionary, genre-defining innovations has been absorbed into the mainstream of much of the music of the hundred years that has followed its creation. Thus, I opted to make this work a nod in the direction of *Pierrot*—a work that has profoundly influenced my music in so many ways—yet

without necessarily forcing myself into a deliberate a priori attempt to comment on it musically, except for the important fact that *Moon Songs* uses as its point of departure and inspiration a selection of texts (in some cases just fragments of poems), all of which, in various ways, refer to the moon. The texts set are in Hebrew and English, the two languages that have been dominant in my life. The Hebrew texts span the gamut from the Bible, to medieval Hebrew poetry, to modern Israeli poetry. The English-language texts go from English Renaissance to contemporary American. As in many other works that use voice, including of course *Pierrot Lunaire*, the choice of texts and the way in which these texts are organized turned out to be a significant determining agent for the work that has ensued. —*Shulamit Ran*

Divertimento in E-flat Major, K. 563

Wolfgang Amadeus Mozart

Born: January 27, 1756, Salzburg, Austria

Died: December 5, 1791, Vienna, Austria

Composed: 1788

Duration: 44 minutes

The Divertimento was Mozart's first and only music for string trio. Mingling the intimacy of forces with an abundance of invention, he produced his longest chamber work and yet avoided any potential tedium by varying the tempos and the formal structures of the six movements. The sequence of movements was typical for such a "diverting" work, with an opening fast movement matched by a similar one to conclude, and a pair of slow movements plus two minuets sandwiched in between.