

MARLBORO MUSIC FESTIVAL

50th Anniversary Album

DISC A (78:11)

Ludwig van Beethoven (1770-1827)

Three Marches for Piano, Four Hands, Op. 45 (14:08)

- ① I. Allegro ma non troppo (4:41)
- ② II. Vivace (4:41)
- ③ III. Vivace (4:44)

Cecile Licad, piano • Mieczyslaw Horszowski, piano
(recorded July, 1979)

Giuseppe Verdi (1813-1901)

String Quartet in E minor (23:14)

- ④ I. Allegro (7:50)
- ⑤ II. Andantino (8:19)
- ⑥ III. Prestissimo (2:49)
- ⑦ IV. Scherzo Fuga (4:16)

Pina Carmirelli, violin • Endre Granat, violin
Martha Strongin Katz, viola • Ronald Leonard, cello
(recorded August, 1969)

Franz Schubert (1797-1828)

- ⑧ Der Hirt auf dem Felsen, Op. 129, D. 965 (11:26)
Benita Valente, soprano • Harold Wright, clarinet
Rudolf Serkin, piano
(recorded July, 1969)

Felix Mendelssohn (1809-1847)

String Quartet in A minor, Op. 13 (29:11)

- ⑨ I. Adagio (7:58)
- ⑩ II. Adagio non lento (7:30)
- ⑪ III. Intermezzo (4:31)
- ⑫ IV. Presto (9:12)

Lisa-Beth Lambert, violin • Hiroko Yajima, violin
Annemarie Moorcroft, viola • Sophie Shao, cello
(recorded August, 1995)

DISC B (68:46)

Béla Bartók (1881-1945)

Divertimento for String Orchestra (27:28)

- ① I. Allegro non troppo (9:04)
- ② II. Molto adagio (11:21)
- ③ III. Allegro assai (7:02)

The Marlboro Festival Strings
Sándor Végh, conductor
(recorded July, 1974)

György Kurtág (b. 1926)

Quintet for Winds, Op. 2 (9:01)

- 4 I. Lento (:42)
- 5 II. Agitato (:48)
- 6 III. Vivo (1:06)
- 7 IV. Molto sostenuto (1:33)
- 8 V. Rubato, improvisando (2:12)
- 9 VI. Grave, ma con slancio (:45)
- 10 VII. Mesto (:51)
- 11 VIII. Rubato, molto agitato (1:04)

Tanya Dusevic, flute • Rudolph Vrbsky, oboe
Michael Rusinck, clarinet • Marc Goldberg, bassoon
Sarah Dussing, horn
(recorded August, 1997)

György Kurtág (b. 1926)

Hommage à Mihály András (10:08)

(12 Microludes for string quartet)

Robert Waters, violin • Catherine Szepes, violin
Jessica Troy, viola • Siegfried Palm, cello
(recorded August, 1997)

György Ligeti (b. 1923)

String Quartet No. 1 (21:56)

(Métamorphoses nocturnes)

Soovin Kim, violin • Catherine Cho, violin
Kirsten Johnson, viola • Siegfried Palm, cello
(recorded August, 1996)

THE MARLBORO FESTIVAL STRINGS

Sándor Végh, conductor

VIOLIN I

Daniel Phillips
Yuuko Shiokawa
Ronan Lefkowitz
Philip Setzer
Norma Auzin
Young-Mi Cho

VIOLIN II

Eugene Drucker
Ronald Copes
Michelle Makarski
Peter Zazofsky

VIOLA

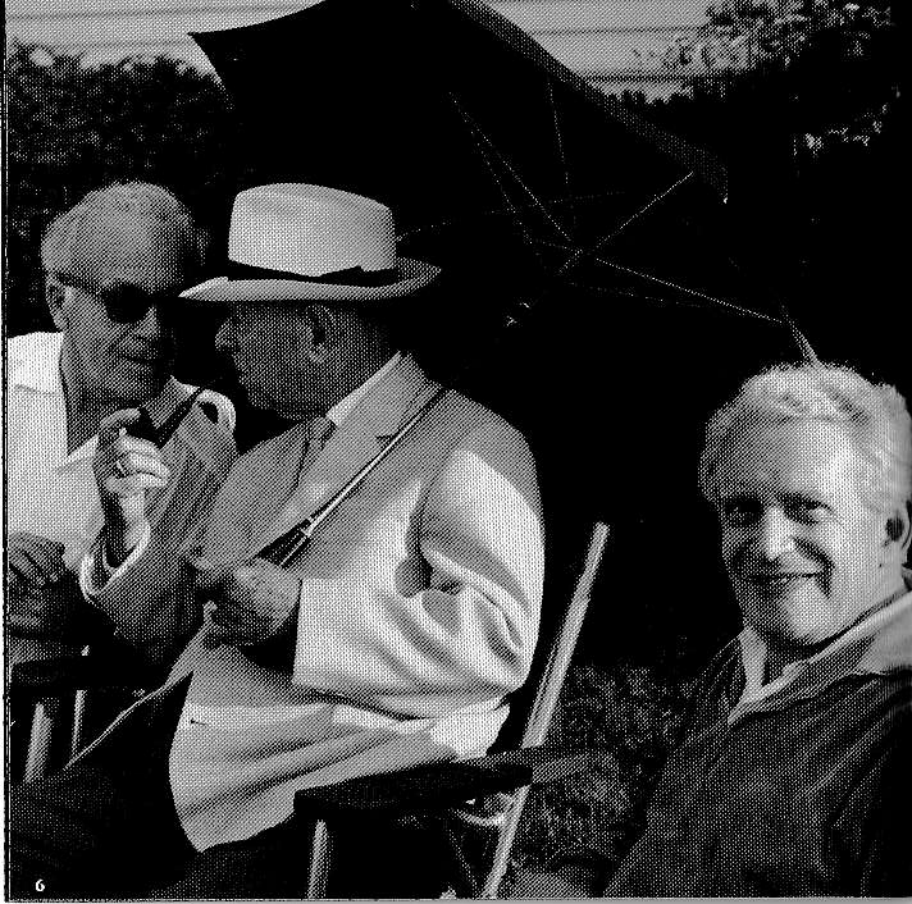
Virginia Blakeman
Kim Kashkashian
Caroline Levine
Geraldine Lamboley

CELLO

Jerry Grossman
Sharon Robinson
Peter Rejto

DOUBLE BASS

Julius Levine
Bernard Lieberman



Marlboro Music Festival 50th Anniversary Album

As the Marlboro Music Festival looks forward to a bright future, it also takes pride in its past half century of glorious music making. In 1957, CBS Masterworks (later Sony Classical) began to record some of the outstanding Marlboro performances, including thirty orchestral works conducted in the 1960s and early '70s by Pablo Casals. Over the years this series has grown to a total of eighty-five different compositions on more than forty releases. In the mid-1960s, the Marlboro Festival itself began to tape its public concerts, and in 1969 the Marlboro Recording Society was founded, chiefly to disseminate recordings of lesser-known works that were not widely available. Other Marlboro performances have been broadcast in several nationally distributed radio series. The present release, with its performances selected by Marlboro's Artistic Directors Richard Goode and Mitsuko Uchida, is the Festival's first release on Bridge Records and complements Marlboro's other 50th Anniversary two-CD issue - Rudolf Serkin's performances of Beethoven's *Piano Concerto No. 4* and *Choral Fantasy*, and works of Dvořák and Janáček (Sony Classics 89200).

But even if you have never heard any of the Marlboro recordings or broadcasts, or visited the Summer Festival, or attended a concert by one

LEFT: Mischa Schneider, Pablo Casals and Boris Kroyt

Photograph by John Snyder

of the *Musicians From Marlboro* groups which have toured nationally since 1965, you have no doubt enjoyed performances by many of the approximately two thousand musicians who, during the past fifty years, have benefited from the experience of playing and studying music at the Festival, and who in turn have contributed to its legacy. The Guarneri Quartet was formed at Marlboro in 1964, and after them, former participants created the Cleveland, Vermeer, Orion, Muir, and Brentano Quartets. Other Marlboro-trained musicians are now members of the Juilliard, Emerson, Tokyo, Mendelssohn, Miami, Johannes, and Ying Quartets; the Beaux Arts, Eroica, and Kalichstein-Laredo-Robinson Trios; and the ensemble TASHI. Marlboro's success has contributed to the spread of summer chamber music festivals around the world, and there is hardly a major orchestra in this country that does not include principal players who are Marlboro alumni in its ranks.

Marlboro Music was founded in the summer of 1951 by a group of six musicians representing two illustrious musical families: violinist Adolf Busch; his brother, cellist Hermann Busch; his son-in-law, pianist Rudolf Serkin; flutist Marcel Moyse; Marcel's son, flutist Louis Moyse; and Louis's wife, violinist (and now, conductor) Blanche Honegger Moyse. Following Adolf Busch's death in 1952, Rudolf Serkin assumed the role of Artistic Director, and he held that position until his death in 1991. Artistic leadership is now shared by pianists Richard Goode and

RIGHT: Richard Goode and Mitsuko Uchida

Photograph by Clemens Kalischer





Mitsuko Uchida, who have added new programs and guest artists while preserving the traditions established by the founders and developed over the years by Mr. Serkin.

Marlboro's underlying philosophy is that the mastery of chamber music is indispensable to musical maturity, requiring as it does, individual excellence, put in the service of a higher collective ideal. To that end, each summer approximately 75 professional musicians, representing diverse backgrounds and selected by competitive audition, converge on the campus of rural Marlboro College (the site of a former dairy farm), in southern Vermont. Participants themselves request the works they wish to study, and rehearsal time is virtually unlimited. It is only as the weekends approach that programs for the public concerts are selected from among the many pieces that are "ready." Audiences have such faith in Marlboro's reputation that they purchase tickets without advance knowledge of either the programs or the performers.

One reason for Marlboro's enduring success is that, while divergent viewpoints are always encouraged, there is an overriding commitment to a set of shared values which were promoted by Rudolf Serkin in both his playing and his teaching. At its essence, the "Marlboro style" reflects a passion to serve music. This means scrupulous fidelity to the letter of the score and, in order to achieve it in performance, both meticulous individual preparation and abundant group rehearsal. As Mr.

LEFT: Mieczyslaw Horszowski and Cecile Licad

photograph by George Dimock

Serkin once remarked, "What good does it do to feel deeply if you don't have an even trill..."

Rudolf Serkin liked to describe Marlboro as a "Republic of Equals," although he readily conceded: "Some of us are a little more advanced than others." As a rule, ensembles include a mix of younger and more experienced players. This principle is vividly demonstrated by the Beethoven *Marches for Piano, Four Hands*, Op. 45, (Disc A, Tracks 1-3), played by Cecile Licad and Mieczyslaw Horszowski who, at the time of the performance, was more than four times Ms. Licad's age.

At Marlboro, the masterworks of the repertory are viewed as sources of perpetual sustenance that reward constant study. In 1960, Mr. Serkin, together with soprano Benita Valente and clarinetist Harold Wright, made a now legendary recording of Schubert's song, *Der Hirt auf dem Felsen (The Shepherd on the Rock)*, D. 965. Nine summers later they returned to this same work, and as the present recording shows (Disc A, Track 8), brought fresh insights to it. As Mr. Serkin once commented, "An artistic achievement cannot and should not be repeated...isn't it a miracle that a performance never is the same?"

As Marlboro's reputation grew, it began to attract musicians from all over the world. One of these was the late Italian violinist, Pina Carmirelli, who first participated in 1964 and returned almost every summer for more than twenty years. (Mischa Schneider, longtime cellist



RIGHT: Pina Carmirelli
Photograph by Mitch Spencer



of the Budapest Quartet and Director of the Marlboro Recording Society, believed that Mr. Serkin was especially fond of her playing because it reminded him of Adolf Busch.) A versatile violinist who played the full range of the repertory, from Bach and Vivaldi to the most recent music, she was a Boccherini expert and regularly shared her love of his quintets with the Marlboro community. For this collection, Ms. Carmirelli is joined by Endre Granat, Martha Strongin Katz, and Ronald Leonard in this August, 1969 performance of the *String Quartet* by another countryman, Giuseppe Verdi (Tracks 4-7).

In July of 1974 the Hungarian violinist and conductor Sándor Végh led a thrilling performance of the *Divertimento for String Orchestra* by his countryman, Béla Bartók (Disc B, Tracks 1-3). The personnel of the orchestra (listed at the end of these notes) was made up of outstanding soloists, chamber musicians, and orchestral players. As the cellist Madeline Foley wryly commented, "a good little band."

Three composers whose chamber music had been relatively undervalued were actively promoted by Rudolf Serkin: Mendelssohn, Dvořák, and Reger. At Marlboro, Mr. Serkin oversaw a Mendelssohn revival through the promotion of the full range of Mendelssohn's chamber music output, including the early piano quartets, the third of which Serkin played so memorably. For the present collection we have an undisputed early masterpiece, the *String Quartet No. 2 in A Major*, Op.

LEFT: Sasha Schneider and Rudolph Serkin

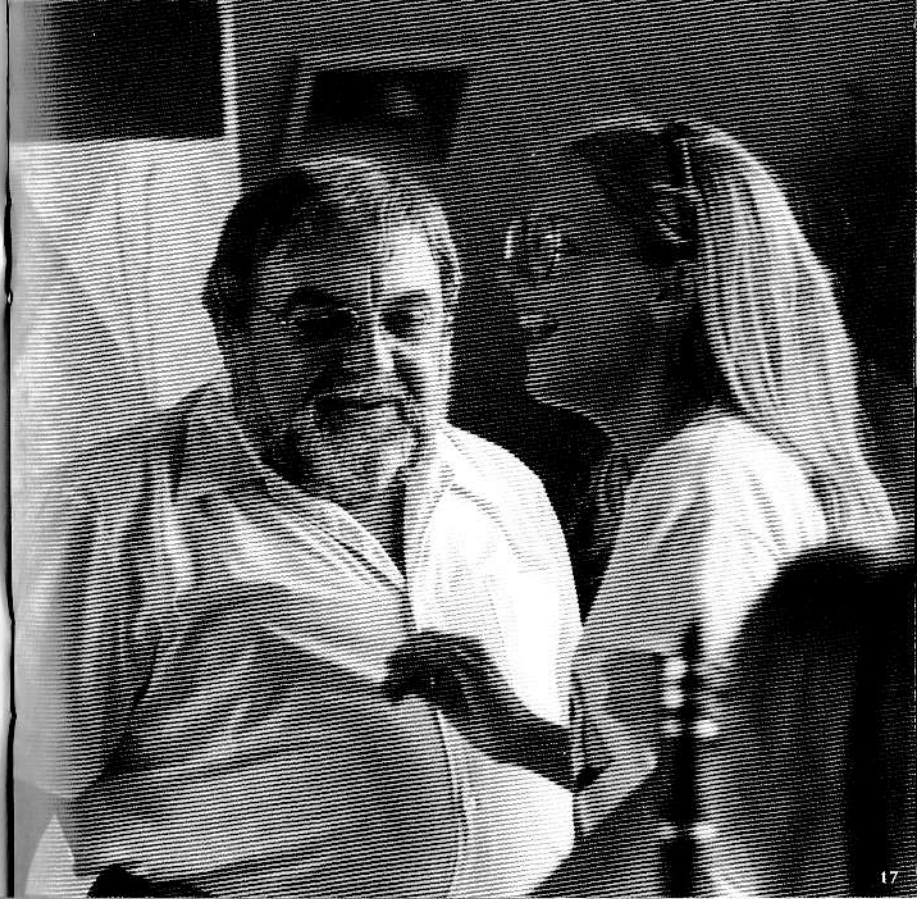
Photograph by Fred Plaut

13 in a performance from August of 1995 (Disc A, Tracks 9-12).

"I really believe in a unity in music," declared Mr. Serkin. "I personally don't believe too much in style: Romantic, Classic never had much meaning to me." But what about today's music? In his youth, Rudolf Serkin had been a pupil of Arnold Schoenberg and in 1919-20 played "new music" by, among others, Debussy, Berg, and Stravinsky for Schoenberg's *Society for Private Musical Performances* in Vienna.

Mr. Serkin made sure that new music was part of the training of young musicians. His own son Peter (one of the world's leading performers of Schoenberg's music) has long been a proponent of new music, and the violinist Felix Galimir, a Marlboro participant from 1954 until his death in 1999, was also intimately connected with the Second Viennese School and shared his special knowledge of this repertory with generations of Marlboro musicians. The German cellist, Siegfried Palm, is similarly a passionate exponent of innovative postwar European music, and has given first performances of works by such leading composers as Penderecki, Xenakis, Ligeti, and Kagel. In this collection Palm is heard in string quartets by the Hungarian composers György Ligeti (Disc B, Track 24)—an August 1996 performance; and György Kurtág (Disc B, Tracks 12-23). The latter performance was given in August of 1997, when Kurtág was composer in residence at Marlboro. Another Kurtág work played that summer was the *Quintet for Winds*, Op. 2 (Disc B, Tracks 4-11).

RIGHT: Siegfried Palm
Photograph by George Dimock





Leon Kirchner, composer, conductor and pianist, first visited Marlboro in 1959. He instituted the program of visiting composers in 1963 and oversaw it for ten years. During this period many eminent composers enjoyed the opportunity to compose in a tranquil country setting while having access to top performers committed to learning and performing their music. Over the years the list of visiting composers has included, in addition to those mentioned above, John Adams, Thomas Adès, Samuel Barber, Elliott Carter, Aaron Copland, George Crumb, Luigi Dallapiccola, Richard Danielpour, David Del Tredici, Lukas Foss, Alexander Goehr, John Harbison, Earl Kim, Fred Lerdahl, George Perle, Walter Piston, Ned Rorem, Gunther Schuller, Roger Sessions, and Ivan Tcherepnin.



"What . . . makes Marlboro so unique, so special—why is there so much care and love there?" pondered the pianist Murray Perahia. "I think it has to do with its being Mr. Serkin's dream. . . . His dedication to music is a dedication to humanity, its struggle and its victory. In the clear Vermont air, his dream breathes—may it go on forever."

-notes by David Grayson

David Grayson is a Professor of Musicology at the University of Minnesota and is the author of books on Mozart and Debussy.

LEFT: György Kurtag, coaching

Photograph by Peter Checchia

Der Hirt auf dem Felsen

Text by Wilhelm Müller and Wilhelmina von Chézy

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh',
Und singe.
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall
Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt
Von unten.

The Shepherd on the Rock

Text by Wilhelm Müller and Wilhelmina von Chézy

When, from the highest rock up here,
Down to the valley deep I peer,
And sing,
Far from the valley so dark and deep
Echoes rush through, in upward sweep,
The chasm.

The farther that my voice resounds,
So much the brighter it rebounds
From under.

RIGHT: Harold Wright, Benita Valente, Rudolf Serkin
photograph by Clemens Kalischer





Mein Liebchen wohnt so weit von mir,
Drum seh'n' ich mich so heiß nach ihr
Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So seh'n'd klang im Wald das Lied,
So seh'n'd klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

My sweetheart dwells so far from me,
I hotly long with her to be
O'er yonder.

Consumed in deepest misery,
I have no cause for cheer,
Hope has on earth eluded me,
I am so lonesome here.

So longingly did sound the song,
So longingly through wood and night,
Towards heav'n it draws all hearts along
With unsuspected might.

The Springtime is coming,
The Springtime, my cheer,
Now must I make ready
On wanderings to fare.

LEFT: Sándor Végh, Mieczyslaw Horszowski

Photograph by Woodrow Leung

Ludwig van Beethoven: *Three Marches Op. 45*; recorded July, 1979

Producer: Mischa Schneider; Engineer: Judy Sherman

Giuseppe Verdi: *String Quartet in E Minor*; recorded August, 1969

Producer: Mischa Schneider; Engineer: Bud Graham

Franz Schubert: *Der Hirt auf dem Felsen, Op. 129, D. 965*; recorded July, 1969

Producer: Mischa Schneider; Engineer: Bud Graham

Felix Mendelssohn: *String Quartet in A Minor, Op. 13*; recorded August, 1995

Engineer: Tom Luekens

Béla Bartók: *Divertimento for String Orchestra*; recorded July, 1974

Producer: Mischa Schneider; Engineer: Jürg Jecklin

György Kurtág: *Quintet for Winds, Op. 2*; recorded August, 1997

Engineer: Paul Zinman

György Kurtág: *Hommage à Mihály András*; recorded August, 1997

Engineer: Paul Zinman

György Ligeti: *String Quartet No. 1*; recorded August, 1996

Engineer: Paul Zinman

Béla Bartók: *Divertimento for String Orchestra*, published by Boosey and Hawkes

György Kurtág: *Quintet for Winds, Op. 2* and *Hommage à Mihály András*
published by Editio Musica Budapest

György Ligeti: *String Quartet No. 1*, published by B. Schott's Söhne, Mainz

RIGHT: Rudolph Vrbsky
Photograph by Woodrow Leung





Producer: Paul Zinman
Executive Producers: Becky and David Starobin
Design: Pete Ciccone, Immaculate Concepts
Production Associates: Paul Cesarczyk,
Robert Starobin

Back cover photograph by Clemens Kalischer

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LEFT: Sándor Végh, conducting
Photograph by Woodrow Leung

