9-12-2010

Shanghai Quartet with Guest Artist Wu Man

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Office of Arts + Cultural Programming and PEAK Performances at Montclair State University, "Shanghai Quartet with Guest Artist Wu Man" (2010). 2010-2011 PEAK Explores the Answer: Experiments in Arts & Technology. 4.
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sheer mastery of movement. Mozart’s theme has been completed. “The soothingly flowing theme begun by the second violin, is taken over and Lam points out in the The easeful B-flat Andante is a rondo. As Beethoven’s use of the movement, and its subtlety will not be noticed by those who tend to patronize his first quartets. They take the opening, for instance—the first two notes of the violin and their continuation in quiescent flowing quavers over a very deliberate choral accompaniment could easily be the start of a slow movement. We realize only after a while that the motion belongs to an Allegro. Beethoven’s control of movement shows already a high degree of maturity, clearly proved in an opening to which no parallel can be found in Haydn or Mozart; it is a beautiful beginning, and the rest of the movement fulfills its promise. The part-writing in later quartets produces greater democracy than here, but the music itself could hardly be bettered in the ease and certainty of its flow, while the side-light approach to the dominant in the second group (through C major and A minor), has unobtrusive originality. The development is a wonderful instance—the first two notes of the violin and first quartets. Take the very opening, for notice to those who tend to patronize his String Quartet in D Major, (1798–1800) Ludwig van Beethoven

Music

ABOUT THE SHANGHAI QUARTET

Renowned for its passionate musicality and impressive technique, the Shanghai Quartet has become one of the world’s foremost chamber ensembles. Its elegant style melds the delicacy of Eastern music with the emotional breadth of Western repertoire, allowing it to traverse musical genres from masterpieces of Western music to cutting-edge contemporary works.

The Shanghai Quartet in Beijing in 1983, the Shanghai Quartet has worked with the world’s most distinguished artists and regularly tours the major music centers of Europe, North America, and Asia, from the Beijing International Music Festival to Carnegie Hall and Lincoln Center. Among innumerable collaborations with noted artists, they have worked with Mozart, Julliard, and Guarneri Quartets, Yo-Yo Ma, Lynn Harrell, and Peter Serkin.

The Quartet has a long history of championing new music and has premiered works by such composers as Krzysztof Penderecki, Chen Yi, Bright Sheng, and Zhou Long. The extensive discography includes more than 25 recordings, the most recent of which are the complete Beethoven String Quartets on Camerata.

The Shanghai Quartet currently serves as Quartet-in-Residence at Montclair State University and Ensemble-in-Residence with the Shanghai Symphony Orchestra. They are visiting guest professors at the Shanghai Conservatory and the Central Conservatory in Beijing.

GUIDE ARTISTS

Lei Liang, composer

Heralded as “one of the most exciting voices in New Music” (The Wire), Lei Liang is a Chinese New music composer whose works have been described by The New York Times as “hauntingly beautiful and sonically colorful.”

The recipient of a Guggenheim Fellowship and an Aaron Copland Award, Liang has had commissions and performances from the New York Philharmonic and its director Alan Gilbert, the Heidelberger Philharmonisches Orchestra, the Taipei Chinese Orchestra, the Fromm Music Foundation, Mary Flitch’s Trust, the John F. Kennedy Center for the Performing Arts, the Lauren Rogers Arts Institute, the Manoel Studio, the San Francisco Contemporary Music Players, New York New Music Ensemble, Boston Musica Viva, flautist Paula Robison, and percussionist Steven Schick, among others. Liang’s music is recorded on Telefunken, BMG, and New World (forthcoming) Records. As a scholar, he is active in the research and preservation of traditional Asian music.

Liang studied composition with Simon Harrison, Robert Cogan, Chaya Czernowin, and Mario Davidovsky and received degrees from the New England Conservatory of Music (BM and MM) and Harvard University (PhD). He is currently serving as associate professor of music at the University of California, San Diego.

Wu Man, pipa

Renowned internationally as a virtuoso pipa performer, Wu Man has also carved out a creative and collaborative career in today’s music world, not only introducing the instrument to new audiences but greatly enhancing and growing the core repertoire.

Cited by the Los Angeles Times as “the artist most responsible for bringing the pipa to the Western world,” Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today. She is a principal performer of Yo-Yo Ma’s Silk Road Project and performs with the groundbreaking Kronos Quartet.

Wu Man will begin the 2010–11 season with performances in Mexico as part of the Philip Glass Ensemble performing Orion, a seven-movement collaboration with Glass and five other distinguished musicians. Wu Man will also perform as soloist with the Taipei Chinese Orchestra in three concerts. The Taipei Chinese Orchestra musicians all perform with traditional Chinese instruments.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dihai at the Central Conservatory of Music in Beijing, where she became the first recipient of a master’s degree in pipa. When in China, Wu Man received first prize in the 1st National Music Performance Competition, among other awards. She also participated in many groundbreaking premieres of works by a new generation of Chinese composers. Wu Man currently lives in Los Angeles, California, and her former life in Beijing for 12 years, where she was selected as a Bunting Fellow at the Radcliffe Institute for Advanced Study at Harvard University. Wu Man was selected by Yo-Yo Ma, as the recipient of the City of Toronto Glenn Gould Prizes in music and communication. She is also the first artist from China to have performed at the White House.

For more information on Wu Man, please visit www.wuman.net. Information on the program page on Facebook. Wu Man is represented by Opus 3 Artists. (p) 212-584-7500, www.opus3artists.com.
In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

**Quartet-in-Residence**

**Shanghai Quartet**

featuring

Wei gang Li, violin
Yi-wen Jiang, violin
Hong gang Li, viola
Nicholas Tzavaras, cello

and guest artist

Wu Man, pipa

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**Program**

**String Quartet in D Major, op. 18, no. 3**

Ludwig van Beethoven (1770–1827)

Allegro

Andante con moto

Allegro presto

-- Intermission --

**String Quartet in A Minor, op. 41, no. 1**

Robert Schumann (1810–1856)

Introduzione (Andante espressivo—Allegro)

Schizzo (Presto)—Intermezzo

Adagio

Presto

Duration: 1 hour 45 minutes, including one 15-minute intermission.

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Since 2002 the Shanghai Quartet has been “Quartet-in-Residence” at Montclair State University. The Shanghai Quartet proudly coaches chamber music, coaches individual lessons, and acts as coordinator of the string department of the John J. Cali School of Music.

Five Seasons has been commissioned by the Shanghai Quartet. This commission has been made possible by the Chamber Music America Commissioning Program, with funding generously provided by The Andrew W. Mellon Foundation, the Aaron Copland Fund for Music, and the Chamber Music America Endowment Fund. Additional support provided by the Meet the Composer Commissioning new Music program, which is made possible by generous support from the Mary Flower Cary Charitable Trust, the Ford Foundation, the Frances Goelet Charitable Lead Trust, New York City Department of Cultural Affairs, New York State Council on the Arts, the William and Flora Hewlett Foundation, and the Helen F. Whitaker Fund.

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