



**MONTCLAIR STATE**  
UNIVERSITY

Montclair State University  
**Montclair State University Digital  
Commons**

---

2013-2014 Raise the Bar

PEAK Performances Programming History

---

10-6-2013

## Shanghai Quartet with Miró Quartet

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

Follow this and additional works at: <https://digitalcommons.montclair.edu/peak-performances-2013-2014>



Part of the [Music Performance Commons](#), and the [Theatre and Performance Studies Commons](#)

---

### Recommended Citation

Office of Arts + Cultural Programming and PEAK Performances at Montclair State University, "Shanghai Quartet with Miró Quartet" (2013). *2013-2014 Raise the Bar*. 5.

<https://digitalcommons.montclair.edu/peak-performances-2013-2014/5>

This Book is brought to you for free and open access by the PEAK Performances Programming History at Montclair State University Digital Commons. It has been accepted for inclusion in 2013-2014 Raise the Bar by an authorized administrator of Montclair State University Digital Commons. For more information, please contact [digitalcommons@montclair.edu](mailto:digitalcommons@montclair.edu).

Dr. Susan A. Cole, President  
Daniel Gurskis, Dean, College of the Arts  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming

## Quartet-in-Residence Shanghai Quartet

Weigang Li, violin  
Yi-Wen Jiang, violin  
Honggang Li, viola  
Nicholas Tzavaras, cello

### Guest Artists



Daniel Ching, violin  
William Fedkenheuer, violin  
John Largess, viola  
Joshua Gindele, cello

### PROGRAM

**Two Pieces for String Octet, op. 11** Dmitri Shostakovich (1906–1975)  
Prelude: Adagio  
Scherzo: Allegro molto

**Museon Polemos** Dan Welcher (b. 1948)  
I. Prologue: Introduction of the Rival Teams  
II. The Challenge: Introduction and Barcarolle  
III. The Battle—Epilogue

### ~~Intermission~~

**Octet in E-flat Major, op. 20** Felix Mendelssohn (1809–1847)  
Allegro moderato ma con fuoco  
Andante  
Scherzo: Allegro leggierissimo  
Presto

Dan Welcher's *Museon Polemos* for double quartet was commissioned by Texas Performing Arts, made possible by a grant from the Andrew W. Mellon Foundation. It was premiered by the Shanghai and Miró Quartets at The University of Texas at Austin on September 28, 2012.

Duration: 1 hour 30 minutes, including one 15-minute intermission.

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 in the theater.

## Staff

### Office of Arts & Cultural Programming

Executive Director **Jedediah Wheeler**  
Executive Producer **Jill Dombrowski**  
Associate Producer **Jessica Wasilewski**  
Production/Facility Manager **J. Ryan Graves**  
Cultural Engagement Director **Carrie Urbanic**  
Finance Manager **Marilyn Fogarty**  
Media and Marketing Specialist **Thomas P. Miller**  
Director of Audience Services **Robert Hermida**  
Audio Engineer **Andrew Lulling**  
Lighting Supervisor **Ryan Osborn**  
Cultural Engagement Assistant **Hannah Rolfes**  
Box Office Manager **Matthew S. Fox**  
House Manager **Maureen Grimaldi**  
Graphics **Patrick Flood/pfloodesign.com**  
Press **Ellen Jacobs Associates**  
Program Editor **Susan R. Case**  
Student Assistant **Christy Casey**

Montclair State's **Office of Arts & Cultural Programming (ACP)** presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as *Zinnias: The Life of Clementine Hunter* by Robert Wilson, Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; *Dog Days* by David T. Little and Royce Vavrek; Harry Patch's *Oedipus*; and Ridge Theater's *The Difficulty of Crossing a Field* by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

## Major Donors

### Alexander Kasser Theater

#### Founders

Mary Mochary  
I. Michael Kasser  
Alexandra and Seth Bergstein  
Matthew Mochary

Automatic Data Processing  
Doris and Felix Beck  
Robert and Barbara Constable  
Andrew Constable  
George and Linda Hiltzik  
Montclair State University Alumni Association  
Margaret and Herman Sokol  
Jack and Jeanette Sullivan

### College of the Arts

Dean **Daniel Gurskis**  
Associate Dean **Ronald L. Sharps**  
Assistant Dean **Linda D. Davidson**  
Director of Administration **Marie Sparks**  
College Administrator **Zacrah S. Battle**  
Executive Assistant to the Dean **Alyson Thelin**  
Program Assistant **Kilolo Kumanyika**  
Art and Design **Aissa Deebe**  
John J. Cali School of Music **Jon Robert Cart**  
School of Communication and Media **Merrill Brown**  
Theatre and Dance **Randy Mugleston**  
Broadcast and Digital Media Facilities **Nick Tzanis**  
University Art Galleries **Teresa Rodriguez**

### Benefactors

Arlene Allen  
Bank of America  
John and Cynthia Barnes  
Grace Lyon Concialdi  
Jean Hall  
The Hillier Group  
Audrey V. Leef  
The Prudential Insurance Company of America  
Schering-Plough Research Institute  
Wachovia Bank  
Josh and Judy Weston

### The 2013/14 season is made possible in part by funds from:

The National Endowment for the Arts

The New Jersey State Council on the Arts/Department of State,  
a Partner Agency of the National Endowment for the Arts

Discover Jersey Arts

Mid Atlantic Arts Foundation

National Dance Project (NDP) of the New England Foundation for the Arts

Alison and James T. Cirenza

The Honorable Mary Mochary

To view our complete season and for more information, visit [peakperfs.org](http://peakperfs.org).



# Peak Performances

THE 2013|14 SEASON



Photo courtesy of the Shanghai Quartet

## Shanghai Quartet with Miró Quartet

Sunday, October 6, 2013 / 3:00pm  
Alexander Kasser Theater



## Program Notes

### *Museon Polemos*

The year 2012–13 marked the 100th anniversary of classical music's most notorious scandal: the world premiere of Igor Stravinsky's epoch-making ballet *Le Sacre du Printemps*, usually translated as *The Rite of Spring*. This piece not only put Stravinsky on the map for all time, it is generally considered to be the “beginning of modern music.” But Stravinsky was a restless musical soul, and he didn't stay in the Bad Boy Modernist mode for very long. By the mid-1920s and all through the 1930s and '40s, he evolved stylistically into a more polite neoclassical composer. When Texas Performing Arts commissioned me to write a double string quartet, it was with an eye to Stravinsky's neoclassic ballet scores that I began work.

Basically, *Museon Polemos* is a 25-minute ballet without dancers—but with two rival dance teams. When I say “ballet,” I'm thinking of the classic Balanchine/Stravinsky works of the '30s and '40s, like *Orpheus* and *Jeux des Cartes*. These pieces don't exactly tell a story; they imply one, with the wonderful flexibility of mood, speed, and timing that those pieces have. I concocted a scenario in which Quartet A is one “tribe” and Quartet B is another. They don't sit all together but are separated on the stage, facing each other on a half-angle to the audience.

The piece is in three big sections. It's completely abstract, in that there is no real “story,” but it has a scenario nonetheless. Each quartet is a “tribe,” or a “gang,” with its own sonic identity and its own way of acting and reacting. Quartet A is Apollonian, to a certain extent, and Quartet B is Dionysian: the former is cool, well disciplined, thoughtful, “neoclassic,” whereas the latter is a bit rougher—hedonistic, swaggering, governed by the senses. Each of the two quartets has its own musical language: the various chords and scales that are used for Quartet A are different from the materials used for Quartet B.

Part I introduces the players, first as separate quartets and then with individual solos. It consists of many connected short sections, about a minute each—just long enough to get one set of dancers into the wings while the next set skips on, although it begins and ends with both quartets in full sail. The individual “show-off” solos for each quartet are preceded by swirling introductory music, with a sort of “your turn” feeling, as one quartet cedes the floor to the other.

Part II is a “challenge,” a standoff between the groups. Quartet A plays chordal music, but Quartet B's first violinist decides to strut his stuff with a big cadenza. This happens twice, until it appears that Quartet B will win the day, but then Quartet A begins a slow, barcarolle-like motion that is emotionally contained but nonetheless very sad. Within a minute or two, all eight musicians are rocking together on that boat, and after the climax (actually quite Romantic), the groups re-separate and leave the way they came: separate, but equal.

Part III is the actual fight—a sort of “rumble of the quartets.” The gangs take turns being the aggressor, and a hint of the choppy chords of “Danse des adolescents” from *Le Sacre du Printemps* appears. The music is cast as a big tarantella with side trips, and both groups feverishly trade material throughout. There is a tragic high point to all this fast-and-furious fun, though, and it leaves us in the dust, unable to move. Gradually, though, we do move...and a song begins, rising slowly from the depths with a *cantus firmus* of Gregorian chant sounding in the violins, over and over. The source tune quoted here is the original fourth-century music for the Latin Mass to the words *Dona Nobis Pacem*. The piece ends with a frame of the very beginning: the two gangs know and respect each other now, and although they may never completely reconcile, there is harmony between them.

—*Dan Welcher, Composer*

## About the Miró Quartet

The dynamic Miró Quartet, one of America's highest-profile chamber groups, enjoys its place at the top of the international chamber music scene. Now in its second decade, the quartet continues to captivate audiences and critics around the world with its startling intensity, fresh perspective, and mature approach.

Founded in 1995 at the Oberlin Conservatory, the Miró Quartet met with immediate success, winning first prize at the 50th annual Coleman Chamber Music Competition in April 1996 and taking both the first and grand prizes at the Fischhoff National Chamber Music Competition two months later. Earning both the first prize and the Pièce de Concert prize at the 1998 Banff International String Quartet Competition, the Miró Quartet also won the prestigious Naumburg Chamber Music Award in 2000. In 2005, the Quartet received the Cleveland Quartet Award and was the first ensemble ever to be awarded the coveted Avery Fisher Career Grant.

Recent Miró Quartet seasons have included concerts in some of the world's most important concert venues, such as Amsterdam's Concertgebouw, the Berlin Philharmonic's Kammermusiksaal, the Konzerthaus in Vienna, Italy's Festival Internazionale Quartetto d'Archi Reggio Emilia, the Dresden Music Festival, London's Wigmore Hall, and Palacio Real de Madrid, as well as performances in Stockholm, Brussels, and Athens. In recent seasons, the ensemble has collaborated with such artists as Leif Ove Andsnes, Joshua Bell, Eliot Fisk, Lynn Harrell, Midori, Jon Kimura Parker, and Pinchas Zukerman. The Miró Quartet is also a favorite of numerous summer festivals, having appeared regularly at Orcas Island Chamber Music Festival, Santa Fe Chamber Music Festival, Music@Menlo, and Chamber Music Northwest, among others.

In summer 2012, the Miró Quartet returned to the Santa Fe Chamber Music Festival and Orcas Island Chamber Music Festival, where the Quartet was the recipient of Chamber Music America's annual Guarneri String Quartet Residency Award. Other highlights of the summer included a performance under the auspices of the New York Philharmonic at Avery Fisher Hall honoring the composer Henri Dutilleux, as well as the Miró Quartet's debut at the Music Academy of the West in Santa Barbara.

Highlights of the Miró Quartet's 2011–12 season included performances in New York, Montreal, Chicago, Cleveland, Phoenix, and Miami, among many others. The season also brought successful collaborations with the celebrated pianist Shai Wosner and cellist Lynn Harrell. The 2012–13 season featured the Miró Quartet's return to Carnegie Hall, as well as a performance at the Library of Congress in Washington, DC, on their collection of

Stradivarius instruments. Other highlights included performances in Boston, Chicago, Denver, San Antonio, Los Angeles, Eugene, and Fort Worth. The Miró Quartet also toured with the renowned percussionist Colin Currie, as well as with the acclaimed mezzo-soprano Sasha Cooke. In addition to a mastery of the standard repertoire, the Quartet maintains a fierce devotion to contemporary music. The Miró Quartet has commissioned and performed music by such composers as Brent Michael Davids, Leonardo Balada, Kevin Puts, Chan Ka Nin, David Schober, and Gunther Schuller.

The Miró Quartet serves as the Faculty String Quartet-in-Residence at the Sarah and Ernest Butler School of Music at the University of Texas at Austin, where its members teach private students and coach chamber music while maintaining an active international touring schedule. With the Miró Quartet on campus, the Butler School of Music is one of only a small group of universities whose faculties include a world-class string quartet. In the summers, the Miró Quartet has taught and performed at the Norfolk Chamber Music Festival, Lake Tahoe Music Festival, and the Kent/Blossom Music Festival.

The Quartet has been heard on numerous national radio broadcasts, including American Public Media's *Performance Today* and Minnesota Public Radio's *Saint Paul Sunday*. Internationally, the Miró Quartet has been featured on radio networks across Europe, Canada, and Israel. They have also been seen on ABC's *World News Tonight*, A&E's *Breakfast with the Arts*, and on various programs of the Canadian Broadcasting Company.

The Miró Quartet has released several recordings, most recently a disc featuring live performances of works by Dvořák and Kevin Puts. Other releases include the op.18 quartets of Beethoven on the Vanguard Classics label, as well as a disc featuring music by George Crumb and Rued Langgaard for Bridge Records. The Miró Quartet's recording of Crumb's *Black Angels* received much international acclaim, including the French Diapason d'Or. The Miró Quartet is also featured on an Oxingale release entitled *Epilogue*, performing Mendelssohn's final string quartet (op. 80) and Schubert's Quintet with celebrated cellist Matt Haimovitz. The Miró Quartet released a disc of Beethoven's op. 59 *Razumovsky* Quartets in fall 2012.

The Miró Quartet is named for the Spanish artist Joan Miró, whose surrealist works—with subject matter drawn from the realm of memory and imaginative fantasy—are some of the most original of the 20th century.

**miroquartet.com.**

Exclusive Management: Opus 3 Artists,  
**opus3artists.com.**

## About the Shanghai Quartet

Renowned for its passionate musicality, impressive technique, and multicultural innovations, 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 including traditional Chinese folk music, masterpieces of Western music, and cutting-edge contemporary works.

Formed at the Shanghai Conservatory in 1983, the Quartet has worked with the world's most distinguished artists and regularly tours the major music centers of Europe, North America, and Asia. Recent festival performances range from the International Music Festivals of Seoul and Beijing to the Festival Pablo Casals in France, Beethoven Festival in Poland, Yerevan Festival in Armenia, and Cartagena International Music Festival in Colombia, as well as numerous concerts in all regions of North America. The Quartet has appeared at Carnegie Hall in chamber performances and with orchestra; in 2006 they gave the premiere of Takuma Itoh's Concerto for Quartet and Orchestra in Carnegie Hall's Isaac Stern Auditorium. Among innumerable collaborations with noted artists, they have performed with the Tokyo, Juilliard, and Guarneri Quartets; cellists Yo-Yo Ma and Lynn Harrell; pianists Menahem Pressler, Yuja Wang, Peter Serkin, and Jean-Yves Thibaudet; pipa virtuosa Wu Man; and the male vocal ensemble Chanticleer. The Shanghai Quartet has performed regularly at many of North America's leading chamber music festivals, including the Santa Fe Chamber Music Festival and Chamberfest Ottawa.

The Quartet has a long history of championing new music and juxtaposing traditions of Eastern and Western music. For the Quartet's 30th-anniversary season, Peak Performances at Montclair State, the La Jolla Music Society for SummerFest, and Chamber Music Northwest have commissioned a sextet for piano, string quartet, and bass from David Del Tredici; the Tucson Winter Festival commissioned a piano quintet from Australian composer Carl Vine; and Korean composer Jeajoon Ryu has composed a concerto for string quartet and symphony orchestra. Their 25th-anniversary season featured Penderecki's String Quartet no. 3: *Leaves from an Unwritten Diary*, Chen Yi's *From the Path of Beauty*, String Quartet no. 2 by Vivian Fung, and jazz pianist Dick Hyman's String Quartet. The Penderecki was premiered at a special 75th-birthday concert in Poland honoring

the composer. The US premieres took place at Peak Performances and the Modlin Center, University of Richmond, and were followed by numerous performances worldwide. Penderecki's String Quartet no. 3 will be featured in Poland for the composer's 80th-birthday celebration in November 2013. Chen Yi's *From the Path of Beauty*, commissioned with Chanticleer, was premiered in San Francisco, followed by performances at Tanglewood and Ravinia, Beijing, and Shanghai. Other important commissions and premieres include works by Bright Sheng, Lowell Lieberman, Sebastian Currier, Lei Liang, Marc Neikrug, and Zhou Long. Bright Sheng's Dance Capriccio was premiered in spring 2012 with pianist Peter Serkin. Later that year, *Sweet Suite*, a piano quintet by Stephen Prutsman, had its premiere with the composer at the piano. Dan Welcher's *Museon Polemos* for double quartet premiered in September 2012 with the Miró Quartet at the University of Texas at Austin. The tradition will continue with the premiere of a quintet for string quartet and pipa by Tan Dun in 2014.

The Shanghai Quartet has an extensive discography of more than 30 recordings, ranging from the Schumann and Dvořák piano quintets with Rudolf Buchbinder to Zhou Long's *Poems from Tang* for string quartet and orchestra with the Singapore Symphony (BIS). In 2003 Delos released the Quartet's most popular disc, *Chinasong*, a collection of Chinese folk songs arranged by Yi-Wen Jiang reflecting on his childhood memories of the Cultural Revolution in China. In 2009 Camerata released the Quartet's recording of the complete Beethoven String Quartets, a seven-disc project.

A diverse and interesting array of media projects includes PBS television's *Great Performances* series and a cameo appearance playing Bartók's String Quartet no. 4 in Woody Allen's film *Melinda and Melinda*. Violinist Weigang Li appeared in the documentary *From Mao to Mozart: Isaac Stern in China*, and the family of cellist Nicholas Tzavaras was the subject of the 1999 film *Music of the Heart*, starring Meryl Streep.

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

**shanghaiquartet.com**