12-17-2011

Shanghai Quartet w/ Michel Lethiec & Marji Danilow

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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While Mozart reportedly did not care for the sound of the flute, he felt a special fondness for clarinet for his four-bass madrigal written at the age of seven while on a visit to Salzburg to visit his family's estate. The clarinet has a mellow sonority and wide range spanned by him throughout his life. He is known for being the first composers to use the clarinet in a symphony, and the instrument figures prominently in such important works as his Symphony No. 39 (1786) and the opera Le Nozze (1790) and Le Nozze di Figaro (1791).

Port of Mozart's fascination with the clarinet in late resulted in his friendship with the Austrian clarinet virtuoso Anton Stadler (1753–1812), one of the composer's fellow Freemasons in Vienna. It was for Stadler that Mozart wrote his three great works featuring the clarinet: the Divertimento, the K. 496, the Quintet, K. 581, and the Concerto, K. 422. Stadler played the bassoon, a clarinet-like instrument of his own invention, which could play four pitches lower than the standard clarinet of Mozart's day. This unfortunately resulted in a number of corrupt editions of Mozart's works for Stadler, as editors were forced to reduce the range of the standard clarinet. Subsequent modifications have given the instruments their modern form.

Mozart wrote the Clarinet Quintet during the summer of 1787, just three weeks before he began work on Le Nozze. Finishing the score on September 25, the quintet had its first performance in Vienna on the following December 22, with Stadler as soloist. The movement and form are virtually the same as the score for the opening day. Simple vertical description cannot begin to suggest the grace and suppleness of the clarinet and the fullness and richness of the cello's rounded music; all of the complex technical mastery of Mozart's technical wizardry is covered in the main theme and follow the same chronology.

The first movement presents three episodes from a single scene in Clarinet V. one summer's day. The clarinet major is two contrasting styles: first, a playful and happy scene, second, a more serious character, second, a more serious character, and finally, a character that is more subdued and lyrical. The clarinet major is two contrasting styles: first, a playful and happy scene, second, a more serious character, and finally, a character that is more subdued and lyrical.

The second movement brings together various passages from the second scene of the opera. The following night, the family and friends of Serenade's husband, Robert, killed by a carriage during a walk in the park, leaves for the park. The carol is sung by the clarinet in the form of a bicycle which the clarinet major is two contrasting styles: first, a playful and happy scene, second, a more serious character, and finally, a character that is more subdued and lyrical.

The third movement is a rondo for clarinet, K. 424, completed in 1789. The clarinet major is two contrasting styles: first, a playful and happy scene, second, a more serious character, and finally, a character that is more subdued and lyrical.

The fourth movement is a fugue for clarinet in the form of a bicycle which the clarinet major is two contrasting styles: first, a playful and happy scene, second, a more serious character, and finally, a character that is more subdued and lyrical.

The final movement is a rondo for clarinet, K. 424, completed in 1789. The clarinet major is two contrasting styles: first, a playful and happy scene, second, a more serious character, and finally, a character that is more subdued and lyrical.
PeaK Performances

Quartet-in-Residence

Shanghai Quartet

featuring

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

and guest artists

Michel Lethiec, clarinet
Marji Danilow, double bass

PROGRAM

Quintet in A Major for Clarinet and Strings K. 581

Mozart (1756–1791)

Allegro

Larghetto

Menuetto

Alllegro con variazioni

String Quartet No. 1 in E Minor, “From My Life”

Budrich Smetana (1824–1886)

Allegro con appassionato

Allegro moderato a la polka

Largo assai

Vivace

Porgy and Bess Concert Suite

arr. Franck Villard

George Gershwin (1898–1937)

---Intermission---

World Premiere!

Bill T. Jones/Arnie Zane Dance Company

STORY/TIME

January 21–29, 2012

Alexander Kasser Theater

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Individual lessons and acts as coordinator of the strings department of the John J. Cali School of Music.

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.

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

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The Shanghai Quartet proudly coaches chamber music, teaches individual lessons, and acts as coordinator of the strings department of the John J. Cali School of Music.

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

Do not hallucinate.

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