Shanghai Quartet w/ Michel Lethiec & Marji Danilow

Office of Arts + Cultural Programming

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While Mozart reportedly did not care for the sound of the flute, he felt a special fondness for clarinet. Hisa clarinet was one of the newly emerging instrument as the age of seven while on a visit to Venice. As a result of his fascination with the instrument, he studied the clarinet from the first composers to use the clarinet in a symphony, and the instrument figures prominently in such important later works as his Symphony No. 39 (1786) and the opera Le Nozze di Figaro (1789).

Part 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 Trio, K. 498, 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 attempted to impose the range of the standard clarinet. Subsequent modifications have given the bassoon and the clarinet a closer relationship.

The Larghetto belongs very much to the clarinet, which weaves a long counterpoint that accompanies the solo clarinet in the first violin, and the development section is dominated by the clarsine. There is a careful attention to the silvery sound of the instrument against the warm gurgle of murmur of the clarinet. The Piano is unusual in that it has two intros sections: the main section is essentially a clarinet aria that evokes the atmosphere of the Austrian countryside, while the second is a more rapid movement of the expected rondo finale Mozart offers a variation movement based on the violin.

Music
**Shanghai Quartet**

with Michel Lethiec, clarinet

Marji Danilow, double bass

December 17, 2011 • 8:00pm

Alexander Kasser Theater

Montclair State University

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**Upcoming**

The 2011/12 season is made possible in part by funds from:

Association of Performing Arts Presenters

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

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**STORY/ TIME**

January 21–29, 2012

Alexander Kasser Theater

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World Premiere!

Bill T. Jones/Arnie Zane Dance Company

**Program**

**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* 

**Wolfgang Amadeus Mozart** (1756–1791)

Vivace

---Intermission---

**Porgy and Bess Concert Suite**

George Gershwin (1898–1937)

Duration: 1 hour 45 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 inside the theater.

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Dr. Susan A. Cole, President

Dr. Geoffrey W. Newman, Dean, College of the Arts

Jedediah Wheeler, Executive Director, Arts & Cultural Programming

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**Quartet-in-Residence**

Shanghai Quartet

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**Weigang Li**, violin

**Yi-Wen Jiang**, violin

**Honggang Li**, viola

**Nicholas Tzavaras**, cello

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

Budrich Smatana (1824–1886)

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**Program Design**

Jamie L. Grubman

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