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Shanghai Quartet with Ying Huang, Soprano

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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SONG TEXTS AND TRANSLATIONS

Chanson perpétuelle (Song Without an End)

*Bois frissonnants, ciel étoilé,
Mon bien-aimé s’en est allé,
Emportant mon cœur désolé!*

*Vents, que vos plaintives rumeurs,
Que vos chants, rossignols charmeurs,
Aillent lui dire que je meurs!*

*Le premier soir qu’il vint ici
Mon âme fut à sa merci.
De fierté je n’eus plus souci.*

*Mes regards étaient pleins d’aveux.
Il me prit dans ses bras nerveux
Et me baisa près des cheveux.*

*J’en eus un grand frémissement;
Et puis, je ne sais plus comment,
Il est devenu mon amant.*

*Je lui disais: “Tu m’aimeras
Aussi longtemps que tu pourras!”
Je ne dormais bien qu’en ses bras.*

*Mais lui, sentant son cœur éteint,
S’en est allé l’autre matin,
Sans moi, dans un pays lointain.*

*Puisque je n’ai plus mon ami,
Je mourrai dans l’étang, parmi
Les fleurs, sous le flot endormi.*

*Sur le bord arrivée, au vent
Je dirai son nom, en rêvant
Que là je l’attendis souvent.*

*Et comme en un linceul doré,
Dans mes cheveux défaits, au gré
Du vent je m’abandonnerai.*

*Les bonheurs passés verseront
Leur douce lueur sur mon front;
Et les joncs verts m’enlaceront.*

*Et mon sein croira, frémissant
Sous l’enlacement caressant,
Subir l’étreinte de l’absent.*

(By Charles Cros [1842–1888], “Nocturne,” from Le Coffret de Santal, in *Chansons perpétuelles*, no. 2, published 1879.)

Exsultate, jubilate

*Exsultate, jubilate,
O vos animae beatae
exsultate, jubilate,
dulcia cantica canendo;
cantui vestro respondendo
psallant aethera cum me.*

*Fulget amica dies,
jam fugere et nubila et procellae;
exortus est justis inexpectata quies.*

Trembling trees, starry sky,
My beloved has gone away,
Bearing with him my desolate heart.

Winds, let your plaintive noises,
Let your songs, charming nightingales,
Tell him that I die.

The first night he came here,
My soul was at his mercy.
I no longer cared about my pride.

My glances were full of promise.
He took me into his trembling arms
And kissed me near the hair.

I felt a great quivering.
And then, I don’t know how,
He became my lover.

I said to him: “You will love me
As long as you are able.”
I never slept as well as in his arms.

But he, feeling his heart fade,
Left the other day
Without me, for a foreign land.

Since I no longer have my friend,
I will die in this pool, among
The flowers under the sleeping current.

Arriving on the shoreline,
I will speak his name to the wind,
In a dream that I await him there.

And like in a gilded shroud
With hair tousled at the wind’s whim,
I will let myself go.

The happy hours of the past
will glimmer on my face,
And the green reeds will entrap me.

And my breast, shuddering
under the caress of their entwinement,
will believe it submits to the embrace of the
one who left.

(By Charles Cros [1842–1888], “Nocturne,” from Le Coffret de Santal, in *Chansons perpétuelles*, no. 2, published 1879.)

Rejoice, be glad,
O you blessed souls,
Rejoice, be glad,
Singing sweet songs;
In response to your singing
Let the heavens sing forth with me.

The friendly day shines forth,
both clouds and storms have fled now;
for the righteous there has arisen an
unexpected calm.

*Undique obscura regnabat nox,
surgite tandem laeti qui timuistis adhuc,
et jucundi aurorae fortunatae
frondes dextera plena et lilia date.*

*Tu virginum corona,
tu nobis pacem dona,
tu consolare affectus,
unde suspirat cor.
Alleluja.*

GUEST ARTISTS

Ying Huang, soprano

Soprano Ying Huang has appeared at the Metropolitan Opera, Brussels’s Théâtre Royal de la Monnaie, Royal Danish Opera, Cologne Opera House, and China National Center of Performing Arts. She has performed major roles in Mozart’s *The Marriage of Figaro*,*The Magic Flute*, and *Don Giovanni*; Donizetti’s *L’elisir d’amore*; Verdi’s *Rigoletto* and *Falstaff*; Massenet’s *Werther*; and Richard Strauss’s *Der Rosenkavalier*. She became the first Chinese vocalist to star in an opera movie when she played Cio-Cio-San in Frédéric Mitterrand’s 1995 film of Puccini’s *Madame Butterfly*. In December 2006 she sang in *The Magic Flute* at the Metropolitan Opera, the first in the globally broadcast *Met HD Live* series. In 2009 she was selected for the Wall of Fame during the Met’s 125th anniversary celebration.

Equally devoted to Chinese contemporary opera, Huang worked with Tan Dun to prepare the opera *The First Emperor* and starred in his *Peony Pavilion*, Guo Wenjing’s *The Poet Li Po*, and others. In 2001 she played the title role in the premiere production of Zhou Long’s *Madame White Snake*, which won the Pulitzer Prize.

On the concert stage, Huang has appeared with the New York Philharmonic, the Chicago Symphony, London Symphony, Royal Philharmonic, and SWR Radio orchestras. She has sung at Carnegie Hall, the Kennedy Center, and the Goldener Saal in Vienna’s Musikverein. Her festival engagements have included the Mostly Mozart festival, Festival d’Automne in Paris, Vienna’s Festwochen, Cincinnati Music Festival, Beijing International Music Festival, and Shanghai’s Music in the Summer Air.

A recording artist for Sony Classical, Huang has recorded Roger Waters’s *Ça Ira* with Bryn Terfel and Paul Groves, arias with James Conlon and the London Symphony Orchestra, Richard Danielpour’s *Sonnets to Orpheus*, and *Bitter Love*, a concise version of *Peony Pavilion* composed and conducted by Tan Dun.

Ying Huang is represented by Columbia Artists Management Inc.

Dark night reigned everywhere [before];
you who feared till now,
and joyful for this lucky dawn
give garlands and lilies with full right hand.

You, O crown of virgins,
grant us peace,
console our feelings,
from which our hearts sigh.
Alleluja.

David Witten, piano

Pianist David Witten’s international career has included numerous concert tours in Ireland, Finland, Russia, Ukraine, Europe, Mexico, South America, and China.As the recipient of a 1990 Fulbright Scholar award,Witten spent five months teaching and concertizing throughout Brazil, and he is frequently invited back to give concerts and master classes.

Closer to home,Witten’s performances have included solo appearances with the Boston Pops Orchestra, the Pro Arte Chamber Orchestra, and various chamber music collaborations with members of the New York Philharmonic and the Boston Symphony Orchestra.Witten has also been active in contemporary music. He has recorded piano music of Nicholas Van Slyck (Titanic Records) and has commissioned over a dozen new works for Soli Espri, a chamber trio he founded in Boston with clarinetist Chester Brezniak and mezzo-soprano D’Anna Fortunato.With flutist Sue-Ellen Hershman-Tcherepnin,Witten formed Dúo Clásico;their recording *Flute and Piano Music of Latin America* was issued on the Musical Heritage Society label. Marco Polo Records released Witten’s solo recording *Piano Music of Manuel M. Ponce*. His most recent recording, *Piano Music of Nikolai Tcherepnin*, was issued on the Toccata Classics label in May 2011.

Witten’s involvement in music has not been limited to performance. He is the editor of *Nineteenth-Century Piano Music: Essays in Performance and Analysis* (Garland Publishing, 1997), which includes his landmark analytical study of the Chopin *Ballades*.

Born in Baltimore, Maryland,Witten received his early training at the Peabody Conservatory and at the Rubin Academy of Music in Jerusalem. His undergraduate studies at the Johns Hopkins University led to a degree in psychology. Later graduating with high honors from Boston University, he earned the degree of doctor of musical arts in piano performance. His most influential teachers have been Tinka Knopf, Benjamin Oren, Reynaldo Reyes,Walter Hautzig, Leo Smit,Anthony di Bonaventura, and Dorothy Taubman.After twenty years as an active

recitalist, chamber music pianist, and teacher in the Boston area,Witten accepted a position at the John J. Cali School of Music at Montclair State University, where he is currently coordinator of keyboard studies.

As an enthusiastic photographer,Witten has won top prizes in several international photography competitions. He has had solo photography exhibitions in Budapest and Milan, and his photographs can be seen at www.davidwitten.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 it gave the premiere ofTakuma Itoh’s Concerto for Quartet and Orchestra in Carnegie Hall’s Isaac Stern Auditorium.Among innumerable collaborations with noted artists, the Quartet has 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 regularly performed 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, the La Jolla SummerFest, Peak Performances @ Montclair State (NJ), 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 quartet was premiered at a special 75th birthday concert in Poland honoring the composer.The US premieres took place at Peak Performances, Montclair State University, and the Modlin Center, University of Richmond, 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 Liebermann, 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). Delos released the Quartet’s most popular disc, *Chinasong*, in 2003, 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 include PBS television’s *Great Performances* series and a cameo appearance playing Bartok’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 at the Shanghai Conservatory and the Central Conservatory in Beijing.

Music

Music

Music

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

Quartet-in-Residence

Shanghai Quartet

featuring

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

and guest artists

Ying Huang, soprano
David Witten, piano

PROGRAM

Quartettsatz in C minor, D. 703, Op. posthumous Franz Schubert (1797-1828)

Quartet in A-flat, Op. 105 Antonín Dvořák (1841-1904)
 Adagio ma non troppo-Allegro appassionato
 Molto vivace
 Lento e molto cantabile
 Allegro ma non troppo

~~Intermission~~

Chanson perpétuelle, Op. 37 for soprano, piano, and string quartet Ernest Chausson (1855-1899)

Chinese songs arranged for soprano and string quartet arr. Yi-Wen Jiang (b. 1963)
 "A Little Path" Chinese folk song
 "Seeking the Plum" Zi Huang (1904-1938)
 "Homesick" Zi Huang
 "I Live at the Sources of Chang Jiang River" Zhu Qing (1893-1959)
 "Spring" Zi Huang

Exsultate, jubilate, K. 165 for soprano, string quartet, and piano Wolfgang Amadeus Mozart (1756-1791)
 Allegro-Recitative
 Andante
 Allegro

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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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 Partch'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.

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Peak Performances

12/13
 SEASON



Credit: Courtesy of Shanghai Quartet

Shanghai Quartet
 with **Ying Huang**, soprano
David Witten, piano
April 12, 2013 • 7:30pm
Alexander Kasser Theater
Montclair State University

