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2013-2014 Raise the Bar

PEAK Performances Programming History

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3-30-2014

## **Bullycide- Shanghai Quartet with Orion Weiss and DaXun Zhang**

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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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

Orion Weiss, piano  
DaXun Zhang, double bass

### PROGRAM

**String Quartet in D Minor ("Quinten"), op. 76, no. 2, Hob. III:76** Franz Joseph Haydn (1732–1809)  
Allegro  
Andante o più tosto allegretto  
Menuetto: Allegro ma non troppo  
Finale: Vivace assai

**String Quartet in E Minor** Giuseppe Verdi (1813–1901)  
Allegro  
Andantino  
Prestissimo  
Scherzo–Fugue: Allegro assai mosso

~~Intermission~~

**Northeast Premiere!**  
**Bullycide** (2013) David Del Tredici (b. 1937)  
Part I:  
Overture  
Cadenza/Fantasy  
Grand Fugue in 5 Voices  
Transition

Part II:  
The Names  
Strangled Voices: Lament and Rage  
Dreams for the 5  
In Peace  
Postscript

*Bullycide* is commissioned by La Jolla Music Society for SummerFest, Peak Performances at Montclair State University, and Chamber Music Northwest.

Duration: 1 hour 45 minutes, including one 15 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.

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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.

## Major Donors

### Alexander Kasser Theater

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

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



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# Peak Performances

THE 2013|14 SEASON

# Shanghai Quartet with

## Orion Weiss, piano

## DaXun Zhang, double bass

Northeast Premiere! *Bullycide* by David Del Tredici

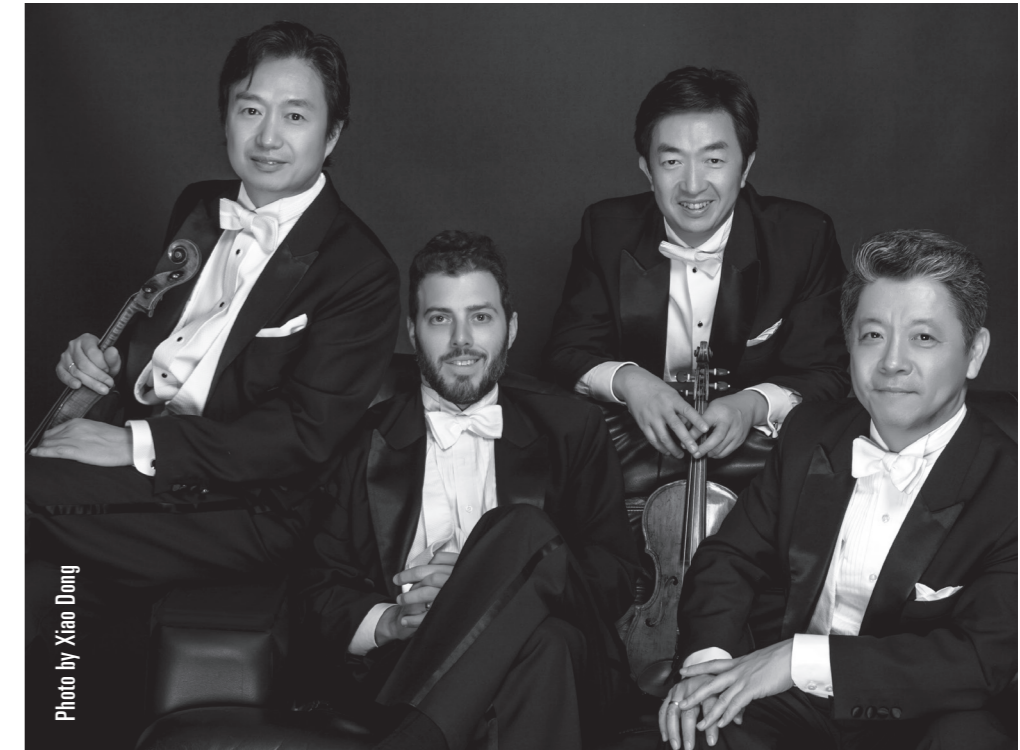


Photo by Xiao Dong

March 30, 2014 / 3:00 p.m.  
Alexander Kasser Theater

 **MONTCLAIR STATE**  
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## Program Notes

***Bullycide*** (2013)

It has been my mission in the last few years to create a body of musical compositions that unambiguously celebrate the gay experience—happy, sad, horrible, or bizarre. Works of mine such as *Gay Life*, *S/M Ballade*, *Queer Hosannas*, and *Wondrous the Merge* are examples. There have been times, too, when real-life events have served as inspiration. One such event was the brutal murder of Matthew Shepard in 1998. This shocked me as it did most people of feeling. At the same time, I sensed it was a moment for musical memorability. When I found the Jaime Manrique poem *Matthew Shepard*, a 10-minute song for baritone and piano was born.

Years later, real life touched me again. This time, it was the suicide of the young gay violinist Tyler Clementi, his desperate response to the relentless bullying of schoolmates. When I mentioned this tragedy to Dennis Tobenski, a composer friend, he said, “But David, did you not know that, in the last six months, four other young gay men have also committed suicide?” I did not. Then he named each of the other victims, as though they had been dear friends. I was stunned by this—not only by the fact itself, but by the intensity with which my young friend had spoken their names.

At that moment, an arrow seemed to pierce my own heart, and I was flooded with painful memories of bullying in grammar and high school. I remembered that awful feeling of being treated as “defective.” I remembered the physical attacks, often in the form of spitballs lobbed at the back of my skull, whenever a teacher’s back was turned. And then I heard on the news or read in a book somewhere the word “bullycide.” I thought the term perfectly encapsulated this new phenomenon: a teenager’s suicide due to bullying.

With such stimulation, I could feel a new piece stirring and I set to composing, finding it unnecessary this time to wait for a poet’s text as inspiration. I would memorialize these events so that their horror could not be forgotten. I would celebrate the lives of the five young men, tracing with music what was and what might have been.

*Bullycide* was composed in two chunks of time: from November 15, 2010, to February 1, 2011, and from October 14, 2012, to December 12, 2012. The first page of the score bears the inscription, “Written in memory of 5 gay teens who committed suicide: Tyler Clementi, Billy Lucas, Asher Brown, Zack Harrington, and Seth Walsh.” The score is dedicated to my mate, Angellos Malefakis.

*Bullycide* is a piano sextet—that is, a string quartet plus piano and double bass. Schubert’s “Trout” Quintet, op. 114, served as a model as it has the same instrumentation (minus one violin). *Bullycide*, in one continuous movement, is divided into two parts. The entire work lasts about 30 minutes.

A few words about the different sections of *Bullycide*:

**Part I**

*Overture*: The piece begins with solemn yet passionate music in a dotted, march-like rhythm. The strings lead the way while the piano interjects. This music reappears at important junctures throughout the piece.

The *Cadenza/Fantasy* provides an opportunity for the pianist to be a virtuoso; beneath the many flourishes, a new theme is hinted at.

The *Grand Fugue in 5 Voices* is a major point of arrival. The fresh theme, now fully formed, appears as the subject of the fugue. Why five voices? In my mind, each fugal entry represents one of the five lost youths. (“Things in five” happen again and again in *Bullycide*.)

The *Transition* (in 5/8 time) leads to a grand pause.

**Part II**

*The Names* begins with some melodrama. The strings, playing a ghostly canon in a minor key version of the fugue theme, whisper the names of the five bullycide victims. At the end of each name is the added response “Gone!”

*Strangled Voices: Lament and Rage*: Throughout this section, the strings are severely muted—“strangled” as it were (using practice mutes). The lament is lyrical and touching; the rage, its violent opposite. But because of the “strangled” muting effect, this becomes an almost voiceless rage—a suffocating nightmare.

*Dreams for the 5*: This section is a potpourri of imagined feelings that the five youths might have had if they’d lived. The hyper-romantic opening section leads to the heroic, to the energetic, to the whimsical, and finally to the grandiose, the climax of which is cut short—like their young lives.

*In Peace*: I end the work with an evocation of that last stage of loss following resignation and acceptance: peace. The music, utterly calm now, winds its way through many different keys. Familiar themes are fleetingly heard, and one last time, the music rises to a climax.

A *postscript* follows—my quotation (and development) of the “Trout” theme from Schubert’s Piano Quintet in A major, op. 114. Why end with a humorous, smiling gesture after all the *Sturm und Drang*? It is my way of saying that—against all odds, absurdly—life *does* go on!

—*David Del Tredici*

*June 24, 2013*

## Guest Artists

**David Del Tredici, composer**

Generally recognized as the father of the Neo-Romantic movement in music, David Del Tredici has received numerous awards and has been commissioned and performed by nearly every major American and European orchestral ensemble. He was awarded the Pulitzer Prize in 1980 for *In Memory of a Summer Day* for soprano and orchestra.

Many Del Tredici CDs abound: on Deutsche Grammophon, an all–Del Tredici CD featuring conductor Oliver Knussen, soprano Lucy Shelton, and the Netherlands' ASKO Ensemble; on the Music and Arts label, a pair of Del Tredici song cycles featuring soprano Hila Pittmann with the composer at the piano; and on Dorian, *In Wartime*, a spectacular work for concert band. In 2012, Naxos released an album of solo piano works, including *Ballad in Lavender* and *Gotham Glory*, performed by Marc Peloquin.

In 2013, the world premiere of the complete concert version of Del Tredici’s opera *Dum Dee Tweedle* took place in Detroit, featuring the Detroit Symphony Orchestra and various soloists. March 2012 marked Del Tredici’s 75th birthday with performances of *Final Alice* at the Detroit Symphony Orchestra, *Syzygy* at Carnegie Hall with the San Francisco Symphony, and celebratory portrait concerts in New York.

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**Orion Weiss, piano**

One of the most sought-after soloists in his generation of young American musicians, pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim.

The 2013–14 season features Weiss with orchestras around North America, including the Milwaukee and Vancouver Symphonies; in the summer of 2014 he will perform again with the Chicago Symphony Orchestra. The 2012–13 season saw Weiss in repeat engagements with the Baltimore Symphony and New World Symphony; he released a recital album of Dvořák, Prokofiev, and Bartók in spring 2012 and also spearheaded a recording

project of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. During the 2011–12 season, Weiss performed with numerous orchestras, including the Chicago Symphony Orchestra and Mexico City Philharmonic, and also made his recital debut in Washington, DC, at the Kennedy Center.

Named the Classical Recording Foundations’ Young Artist of the Year in September 2010, Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in the summer of 2011, as a last-minute replacement for Leon Fleisher. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

**DaXun Zhang, double bass**

Double bassist DaXun Zhang has established himself as an unparalleled artist, earning the highest praise from both critics and audiences alike. The recipient of numerous awards, he holds the distinction of being the youngest artist to win the International Society of Bassists Solo Competition in 2001, as well as the first double bass player to win the Young Concert Artists International Auditions. In 2007, Zhang was awarded the Avery Fisher Career Grant, which confirms his eminence as a soloist on this unusual instrument.

Zhang has appeared as a soloist with prominent orchestras such as the Minnesota Orchestra, Orchestra of St. Luke’s, the Tokyo Symphony, and the Pacific Symphony. He travels around the world, bringing his diverse recital programs consisting of repertoire ranging from Western classical music to Chinese folk music. He makes frequent appearances with the Chamber Music Society of Lincoln Center and at various chamber music festivals. He has also performed extensively with Yo-Yo Ma and the Silk Road Ensemble.

Zhang comes from a family of bassists in Harbin, China. He has been playing the instrument since age nine and studied at the Central Conservatory of Music in Beijing beginning at age 11. He continued his studies in the US at the Interlochen Arts Academy and received his artist diploma at the Indiana University School of Music, where he worked with Lawrence Hurst. He has served on the faculty of Northwestern University and is associate professor of double bass at the University of Texas at Austin.

## 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 at Carnegie Hall. 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 commissioned *Bullycide* from David Del Tredici; the Tucson Winter Festival commissioned a piano quintet from Australia composer Carl Vine; and Korean composer Jeajoon Ryu composed a concerto for string quartet and symphony orchestra. Their 25th-anniversary season featured Krzysztof 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 was featured at the festival celebrating the composer’s 80th birthday in Poland in November 2013. Chen Yi’s *From the Path of Beauty*, co-commissioned with Chanticleer, was premiered in San Francisco, followed by performances at Tanglewood, 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* had its premiere 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 in 2015–16 with the premiere of a quintet for string quartet and pipa by Zhao Ji-Ping, China’s most renowned composer for film (*Raise the Red Lantern; Farewell, My Concubine*. . .) with Wu Man.

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 recordings 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 the John J. Cali School of Music 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. They are proudly sponsored by Thomastik-Infeld Strings.