10-19-2009

Shanghai Quartet with Lynn Harrell, cello

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with TIM ROBBINS, art director
Written by DANIEL BERRIGAN
Directed by MARK KELLMAN
Monday, September 1, 2009, 7:30 p.m.

THE SECOND CITY TOURING COMPANY
Monday, September 8, 2009, 7:30 p.m.

MONDAY NIGHT WORLD THEATRE presents
THE RICHARDS COMPANY
Monday, September 15, 2009, 7:30 p.m.

EIGHTH BLACKBIRD
"SPAM"
Wednesday, September 16, 2009, 7:30 p.m.

"DUO PIANO RECITAL"
JOHANNE KORI, piano
PAUL HANSON, piano
Sunday, September 20, 2009, 3 p.m.

AMERICAN BLUEGRASS MASTERS
featuring JD CROWE, mandolin
and CARLIO BROWN, banjo
Sunday, September 27, 2009, 7:30 p.m.

October

DEPARTMENT OF MUSIC
FAMILY WEEKEND CONCERT
Friday, October 2, 2009, 7:30 p.m.

BÉLA PLEGK, violin
ZAKIR HUSAIN, tabla
and EDGAR MEYER, piano
Sunday, October 4, 2009, 7:30 p.m.

November

NEIL BERG'S
161 YEARS OF BROADWAY
Sunday, November 1, 2009, 2 p.m. and 7:30 p.m.

"THIRD PRACTICE ELECTROACOUSTIC MUSIC FESTIVAL"
Friday, November 6 – Sunday, November 8, 2009

"THE LA GUITAR QUARTET PRESENTS RICHARD III"
Directed by ROBBY BARNETT
Sunday, November 8, 2009, 1 p.m.

DEPARTMENT OF MUSIC PRESENTS THOMAS HAMPSHIRE
"THE TIME OF CERVANTES"
Monday, November 9, 2009, 7:30 p.m.

SHANGHAI QUARTET with LINDA MARSH
"THE SONG OF AMERICA PROJECT"
Wednesday, October 21, 2009, 7:30 p.m.

A Conversation with
JON KEUAM
Directed and developed by CHAY YEW
Wednesday, October 7, 2009, 7:30 p.m.

GLAZUNOV
Cello Quintet in A major, Op. 39
Quartettsatz (1865-1936)

December

"UNIVERSITY ORCHESTRA"
Wednesday, December 2, 2009, 7:30 p.m.

"ANNUAL CHRISTMAS CANDLELIGHT SERVICE"
Sunday, December 6, 2009, 5:30 p.m. & 8 p.m.

THE KLEZMATICS
Sunday, December 6, 2009, 7:30 p.m.
About the Shanghai Quartet

Formed in Shanghai 25 years ago, the versatile Shanghai Quartet is known for its passionate musicality, impressive technique and multicultural innovations. The quartet's elegant melding of the delicacy of Eastern music with the emotional breadth of Western repertoire allows the ensemble to traverse the genres from Chinese folk music to cutting-edge contemporary works. During the 2008-2009 season, the Quartet celebrated its 25th anniversary with world premieres from the three continents that comprise its artistic and cultural worlds: Krzysztof Penderecki's String Quartet No. 3, Chen Yi's From the Path of Beauty and jazz pianist Dick Hyman's String Quartet.

In October of 2008, the Shanghai Quartet presented the world premiere of Dick Hyman's work at the Modlin Center for the Arts. The following month, the ensemble performed the world premiere, of Penderecki's String Quartet No. 3 (co-commissioned by the University of Richmond) at a special concert in Poland honoring the composer's 75th birthday.

In February of 2009, the ensemble premiered Penderecki's quartet in the U.S. at Montclair State University (NJ) and performed the Virginia premiere at the Modlin Center. Continuing its anniversary collaboration with Chanticleer, the Quartet premiered Chen Yi's From the Path of Beauty in China in May of this year.

During the quartet's anniversary season, the ensemble appeared at the Ravinia, Tanglewood and Ottawa International Festivals and New York's Metropolitan Museum of Art, as well as serving residencies at the Santa Fe Chamber Music Festival and the Oregon Bach Festival.

A long tradition of championing new music and juxtaposing Eastern and Western influences has led the Quartet to debut works by Lowell Lieberman, Bright Sheng and Zhou Long, among others. The Shanghai Quartet performs at the world's famed concert halls and tours Europe, North and South America and Asia. The group has appeared at Carnegie Hall, both in chamber recitals and with orchestra.

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The Modlin Center for the Arts invites you to remain in the concert hall following tonight's concert to participate in a Talk Back discussion with the performers.
About the Shanghai Quartet

The Shanghai Quartet currently serves as Ensemble-In-Residence at Montclair State University in New Jersey. In China, members of the ensemble hold the esteemed title of visiting guest professors at the Shanghai Conservatory and the Central Conservatory. Its members have performed on the soundtrack recording (Bartok Quartet No. 4), as well as making a cameo appearance on screen in Woody Allen's Melinda and Melinda. They have also been featured on the PBS Great Performances television series.

The Shanghai Quartet's discography now totals more than 20 recordings on multiple labels. Some of the most recent include the Mendelssohn Octet (Camerata) and Zhou Long's Poems for Tang for Quartet and Orchestra (BIS). In 2003, the Quartet released its most popular CD to date: a 24-track collection of folk songs titled ChinaSong which features music arranged by Yi-Wen Jiang and recaptures his childhood memories of the Chinese Cultural Revolution. Current recording projects include the complete Beethoven string quartets (Camerata), a seven-disc project that will be completed this year.

The Quartet has appeared in a diverse and interesting array of media projects. Its members have performed on the soundtrack recording (Bartok Quartet No. 4), as well as making a cameo appearance on screen in Woody Allen's Melinda and Melinda. They have also been featured on the PBS Great Performances television series.

About Lynn Harrell

Lynn Harrell's presence is felt throughout the musical world. A consummate soloist, chamber musician, recitalist, conductor, and teacher, his work in the Americas, Europe and Asia has placed him in the highest echelon of today's performing artists. Harrell is a frequent guest of many leading orchestras including Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony, as well as the orchestras of London, Munich, Berlin, Tonhalle, and Israel. He has also toured extensively in Australia, New Zealand and the Far East including Japan, Korea, Malaysia, Taiwan, and Hong Kong. In the summer of 1999 Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. He regularly collaborates with such noted conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, and David Zinman.

In recent seasons, Harrell has particularly enjoyed collaborating with violinist Anne-Sophie Mutter and pianist André Previn. In 2004, the trio appeared with the New York Philharmonic, under the direction of Kurt Masur, in a performance of the Beethoven Triple Concerto. An important part of Harrell's life is summer music festivals which include appearances at the Verbier Festival in Switzerland, the Aspen and Grand Teton festivals, and the Amelia Island Festival. On April 7, 1994, Harrell appeared at the Vatican with the Royal Philharmonic in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. The audience for this historic event, which was the Vatican's first official commemoration of the Holocaust, included Pope John Paul II and the Chief Rabbi of Rome. That year Harrell also appeared with Itzhak Perlman and Pinchas Zukerman at the Grammy Awards. The trio performed an excerpt from their Grammy-nominated recording of the complete Beethoven String Trios (Angel/EMI).

Highlights from an extensive discography of more than 30 recordings include the complete Bach Cello Suites (London/Decca), the world premiere of Victor Herbert's Cello Concerto No. 1 with the Academy of St. Martin-in-the-Fields led by Marriner (London/Decca), the Walton Cello Concerto with Rattle and the City of Birmingham Symphony Orchestra (EMI), and the Donald Erb Concerto with Slatkin and the Saint Louis Symphony (New World). Together with Itzhak Perlman and Vladimir Ashkenazy, Harrell was awarded two Grammys—in 1981 for the Tchaikovsky Piano Trio and in 1987 for the complete Beethoven Piano Trios (both Angel/EMI). A recording of the Schubert Trios with Ashkenazy and Pinchas Zukerman (London/Decca) was released in 2000. Most recently, Harrell recorded Tchaikovsky's Variations for Cello and Orchestra on a Rococo Theme, Shostakovich's Cello Concerto No. 2, and Prokofiev's Sinfonia Concertante with the Royal Liverpool Philharmonic directed by Gerard Schwarz (Classico).

Lynn Harrell's experience as an educator is wide and varied. From 1985-93, he held the "International Chair for Cello Studies" at the Royal Academy in London. Concurrently, from 1998-92, he was artistic director of the orchestra, chamber music, and conductor training program at the L.A. Philharmonic Institute. In 1993, he became head of the Royal Academy in London, a post he held through 1995. He has also given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. From 2002-2008, Harrell taught cello at Rice University's Shepherd School of Music. Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute of Music. He is the recipient of numerous awards including the first Avery Fisher Award. Harrell plays a 1720 Montagnana. He makes his home in Santa Monica (CA).
In Franz Schubert (1797-1828), we find all the elements that define the Romantic artist: poverty, isolation, suffering, unappreciated genius, the tragedy of a brief life fueled by the fierce fast-burning fires of creative passion.

An unfettered spirit, Schubert was to pay a heavy price for his freedom. After a dismayingly short-lived profession as a schoolteacher, Schubert, a "musical Bohemian" (Einstein) was to hold no job of significant permanence. The single impelling force in his life was the passion to create music; the concerns held no attraction for him. "Often it seems to me as if I did not do anything more after Beethoven?"), Schubert composed the Quartettssatz in 1820. Although titled String Quartet No. 12, the opening movement—an Allegro assai—is all that comprises the piece. Like Mozart, Schubert abandoned many of his compositions, leaving them unfinished. A prevalent theory explains this tendency as reflecting a dissatisfaction with the work at hand and a sense of urgency in continuing the creative impulse by beginning anew. There is no evidence that the Quartettssatz was performed during Schubert's lifetime. It was "premiered" in 1867 and, despite its brevity, has since become revered as one of the composer's most powerful and passionate creations.

The Cello Quintet in C major, regarded as Schubert's most masterful in the chamber genre, was also the last piece he would compose. Schubert completed the quintet on October 2, 1828—only weeks before his death. The scoring for a second cello creates a dark sonority that lends itself magnificently to this tragic and profound work.

Today Alexander Glazunov (1865-1936) is regarded as a minor figure in music history, an artist whose aesthetic—firmly grounded in the late-Romanticism of the 19th century—simply could not compete with the musical inventions of the burgeoning Russian avant-garde which was wreaking delightful havoc with musical conventions. Although Glazunov's music is not the work of an iconoclast or a creative visionary, it nevertheless reflects a keen sensibility and lyricism—timeless qualities to which we continue to respond.

Born in St. Petersburg, Alexander Glazunov was a precocious child, possessing an exceptional ear and a prodigious memory. The latter was considered a phenomenon and a feature of Glazunov's precocious maturity.

Eight months later, the premiere of his First String Quartet brought Glazunov to the attention of Mitrofan Belyayev, a prosperous industrialist, timber merchant and patron of the arts. Belyayev's patronage became a decisive factor in the composer's rise to fame.

In 1884, Belyayev invited Glazunov to accompany him on a trip to Europe. Belyayev arranged a meeting between Glazunov and Franz Liszt. The introduction proved fortuitous. At Weimar, Liszt gave a performance of the First Symphony. The success of this work provided Belyayev with the impetus to launch the Russian Symphony Concerts series—Glazunov made his debut as conductor at a performance in 1888.
Belyayev also established the group of artists known as the "Belyayev Circle." The Circle represented a departure from the defining tenets of "The Five"—Rimsky-Korsakov, Balakirev, Cui, Borodin and Mussorgsky—composers dedicated to the establishment of a purely Russian school of music, untainted by European influence. Although Rimsky-Korsakov and Cui were among its members, the Belyayev Circle did not consider the West a barrier to the development of Russian music as an art form; the works of its composers were freely embraced.

By the turn of the century, Glazunov had earned a reputation for not only his work as a composer and conductor but also as an academician. He accepted a post at the St. Petersburg Conservatory in 1899—a post he held for three decades. While his drive to compose was to diminish significantly over the coming years, his dedication to teaching and his concern for his students remained fierce and constant. Glazunov devoted long hours to enhancing the Conservatory's curriculum; expanding its resources to include the establishment of an opera studio and a student philharmonic orchestra; and tending to the well-being of students in need (one of whom was Dmitri Shostakovich). In the wake of the October Revolution of 1917, Glazunov worked with the new regime to ensure the viability of the newly renamed Petrograd Conservatory. He eventually emigrated to Paris where he died in 1936.

Glazunov wrote the Cello Quintet in A major in 1892. The cellos impart a greater depth and warmth than the conventional quintet scoring for double violins or violas. A lyrical, energetic and impassioned work, its opening Allegro foreshadows the first movement of his Fifth Symphony composed three years later. Strains of the Slavic homeland infuse the invigorating Finale.

—Rebecca Yarowsky
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August 20 to September 20, 2009, Harnett Museum of Art

Zap! Comix Prints by Robert Crumb
August 20 to December 13, 2009, Booth Lobby

John Cage: Zen Ox-Herding Pictures
October 2, 2009 to April 7, 2010, Harnett Museum of Art and Print Study Center

Moments of Change: Prints by Jackie Battenfield
October 21 to December 13, 2009, Harnett Museum of Art

Rincon Falls, Trinidad: A Print Series by Chris Ofili
January 12 to June 27, 2010, Booth Lobby

Slightly Unbalanced
January 26 to March 4, 2010, Harnett Museum of Art

Surface Tension: Pattern, Texture, and Rhythm in Art from the Collection
March 20 to May 14, 2010, Harnett Museum of Art

Senior Thesis Exhibition
April 16 to May 7, 2010, Harnett Museum of Art

Harnett Museum of Art: Tuesday through Sunday, 1 to 5 p.m. (8/20-6/4/10). Summer hours: Wednesday through Friday, 1 to 4 p.m. (4/28-5/14/10). Closed Fall Break (10/10-13/09), Thanksgiving Week (11/23-30/09), Semester Break (12/14/09-1/11/10), Spring Break (3/6-15/10), Easter Weekend (4/3-5/10), and Summer Break (5/15-8/18/10). Harnett Print Study Center: Wednesday through Saturday, 1 to 3 p.m. (10/02/09-4/07/10) or call (804) 289-8242. Closed on the dates indicated above.

(804) 289-8276 | museums.richmond.edu
Admission is free to all University Museums