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## Marshall University Music Department Presents a Music Alive Faculty & Guest Artist Collaboration Series, "A Tour Around the World", SALZBURG

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SCHOOL of MUSIC  
& THEATRE

**Program**

presents a

**Music Alive Faculty & Guest Artist  
Collaboration Series**

**“A Tour Around the World”  
SALZBURG**

**Millefiori Piano Trio  
Ann Marie Bingham  
Kristen Alves  
Ian Jessee**

**Friday, October 18, 2013  
First Presbyterian Church  
12:00 p.m.**

Clarinet Quintet in A major, KV 581

W. A. Mozart  
(1756-1791)

Allegro  
Larghetto  
Menuetto, Trio I & Trio II  
Allegretto con Variazioni

Ann Marie Bingham, clarinet  
Elizabeth Reed Smith, violin  
Kristen Alves, violin  
Ian Jessee, viola  
Sölen Dikener, cello

Piano Quartet in E flat major, KV 493

W. A. Mozart

Allegro  
Larghetto  
Allegretto

Henning Vauth, piano  
Elizabeth Reed Smith, violin  
Ian Jessee, viola  
Sölen Dikener, cello

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This program is presented by the College of Arts and Media through the School of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at [www.marshall.edu/cofa/music](http://www.marshall.edu/cofa/music).

## Program Notes

Mozart wrote his **Quintet for Clarinet and Strings in A Major** in 1789 for his friend and fellow Freemason, clarinetist Anton Stadler. Stadler played second clarinet with his brother Johan on first clarinet in the imperial wind orchestra in Vienna, and he also played basset horn, a clarinet-like instrument, but with a wider range than the clarinet, that was in vogue at the time. Perhaps because of his experience on the lower parts, he favored, and specialized in, the low register of the clarinet, so much so that he collaborated with a clarinet maker to make an extension for his clarinets that allowed him to play even lower pitches. The extended range instrument was called the basset clarinet, and was the instrument for which Mozart wrote his clarinet quintet. Stadler was known for his beautiful tone quality; a Viennese critic wrote, "I did not know it was possible to achieve what you have done with your instrument, making it sound so remarkably like the human voice! The sound of your instrument is so gentle and lovely, it must be irresistible to any being in possession of a human heart." Unfortunately while on a several-year concert tour after Mozart's death in 1791, Stadler managed to lose the autograph score of the quintet, and so modern performers play from the revised version published in 1802, with the lowest notes omitted, as they could only be played with Stadler's invention. The quintet, written around the same time as Mozart's opera *Così fan Tutte*, has a vocal, lyrical, sometimes operatic quality, interspersed with virtuosic passages for the clarinet. The first movement begins serenely; in the development all five players toss around a run in 16<sup>th</sup> notes. The *Larghetto* features the clarinet singing over muted strings. The *Minuetto* alternates with not one but two trios, and the final movement is a set of variations based on an almost childlike theme, with each instrument having a chance to shine.

Mozart spent his last decade of life largely independent of patronage, and often in precarious financial straits. In 1785 the publisher Franz Anton Hoffmeister commissioned him to write a set of three piano quartets. The first, in G minor, was completed October 16<sup>th</sup>; on November 20<sup>th</sup> Mozart wrote to Hoffmeister urgently requesting money. After the first performance, which was badly received (probably because of the poor quality of the performers), Hoffmeister wrote Mozart, "Write more popularly, or I can neither print nor pay for any more of your piano quartets." Eventually Hoffmeister allowed Mozart to keep the advance he had received for the whole commission without writing any more piano quartets. But the next year Mozart wrote the **Piano Quartet No. 2 in Eb**

Major; it was published by Artaria in 1787, and was one of his first compositions to be published in England, in the same year. The key of Eb was one of Mozart's favorites, and is often associated with warm, expressive music. Works in Eb includes the *Sinfonia Concertante*, *Symphony No. 39*, and *Piano Concerto No 22*. Quartets for piano and strings before Mozart tended to have a prominent piano part merely accompanied by the strings, but Mozart gave each instrument prominence and created a true chamber music texture. This work is structured in typical fashion, with a first movement in sonata form, an expressive slow movement, and a jovial rondo

### Upcoming MUsic Alive Guest Artist Concerts:

**November 8, 2013 ~ 12:00pm**

PRAGUE – "Eastern Europe"

Capital Piano Trio

Dvorak & Smetana

**November 15, 2013 ~ 12:00pm**

LONDON – Benjamin Britten Celebration

Members of Marshall Music Faculty

**January 24, 2013 ~ 12:00pm**

BOSTON – "New England Patriots"

Montclair String Quartet

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