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PREVIEW
NOTES

Juilliard Quartet w/ Ricardo Morales, clarinet
Sunday, November 14 • 3:00 PM • Independence Seaport Museum

Background

The quintessential American quartet, the Juilliard ushers in its 64th season in 2010-11. The quartet's many honors include four Grammy Awards and membership in the Hall of Fame of the National Academy of Recording Arts and Sciences. Ricardo Morales studied at the Escuela Libre de Musica in his native Puerto Rico and was appointed principal clarinet of the Metropolitan Opera Orchestra at age of 21. He now holds that same position in the Philadelphia Orchestra.

Program

Quartet in A Major, Op. 20, No. 6

Franz Joseph Haydn

Born: March 31, 1732, in Rohrau, Austria

Died: May 31, 1809, in Vienna, Austria

Composed: 1772

Last PCMS performance: Brentano Quartet in 2000

Duration: 20 minutes

The six Op. 20 quartets are among the works that earned Haydn the sobriquet "the father of the string quartet." The quartets are considered a milestone in the history of composition; in them, Haydn develops compositional techniques that were to define the medium for the next 200 years.

Quartet No. 5

Bela Bartók

Born: March 25, 1881 in Nagyszentmiklós, Hungary

Died: September 26, 1945 in New York, New York

Composed: 1934

Last PCMS performance: Tokyo Quartet in 2008

Duration: 32 minutes

For his fifth string quartet, Bartók again used the five-movement arch form, this time employing a more distinctive variation technique in which the first and fifth movements, and the second and fourth, closely mirror each other. The three middle movements are in ternary form, with the third in a time signature typical of Bulgarian folk music. The two slow movements are great examples of Bartók's Night music style: eerie dissonances, imitations of natural sounds, and lonely melodies.

Clarinet Quintet in B Minor, Op. 115

Johannes Brahms

Born: May 7, 1833, in Hamburg, Germany

Died: April 3, 1897, in Vienna, Austria

Composed: 1891

Last PCMS performance: Guarneri Quartet with Anthony McGill in 2004

Duration: 40 minutes

When Clara Schumann first heard this quintet, she wrote: "It is a really marvelous work, the wailing clarinet takes hold of one; it is most moving. And what interesting music, deep and full of meaning!" This holds true through the entire piece, from the tender love song of the second movement Adagio to the Presto, with its Hungarian folk-dance style and the finale's variations, the last of which returns full circle to the opening theme of the first movement.