

*The University of North Carolina at Chapel Hill Department of Music,  
as part of the William S. Newman Artists Series,  
presents*

# Mozart & Brahms: The Clarinet Quintets

featuring faculty and guest artists

Tuesday, September 26, 2023

7:30 pm

Moeser Auditorium

## Program

Clarinet Quintet in A Major, K. 581 (1789)

Wolfgang Amadeus Mozart  
(1756 - 1791)

Allegro  
Larghetto  
Menuetto  
Allegretto con variazioni

— Intermission —

Clarinet Quintet in B minor, Opus 115 (1891)

Johannes Brahms  
(1833 - 1897)

Allegro  
Adagio  
Andantino  
Con moto

## Mozart Artists

Guest Artists

The Vivaldi Project

Elizabeth Field, violin • Allison Nyquist, viola • Stephanie Vial, cello  
with Collaborative Artists

Dominic Giardino, clarinet • David Sarti, violin

## Brahms Artists

Faculty Artists

Donald L. Oehler, clarinet • Nicholas DiEugenio, violin • Simon Ertz, viola  
Brent Wissick, cello

with guest artist Sarah Kim, violin

## Program Notes

Wolfgang Amadeus Mozart's Quintet in A Major, K. 581 (1789) and Johannes Brahms' Clarinet Quintet in B minor, Opus 115 (1891) are towering pillars in any review of chamber music repertoire as well as the foundation for all chamber music repertory with clarinet. No serious performer of chamber music, professional or otherwise, or devoted concert goer will go through life without experiencing these inspired and popular compositions. Nonetheless, the body of repertoire for string quartet with clarinet is vast, exciting and certainly worthy of closer attention and inspection.

The relatively few like-works scattered across the century between Mozart's invention of this ensemble and Brahms' virtuoso composition, the enormous number of works that emerged in the wake of Brahms' late 19th century masterpiece – now in the hundreds - and the continuing interest from living composers for this unique combination of instruments offer a variety of repertoire that reflects virtually every style of musical composition since the late 18th century.

This evening's presentation, in one respect, reflects the distance the clarinet traveled from the late 18th century to last days of Romanticism. But, through the sound of the modern-day period instrument, we hear clearly that which Mozart recognized as the absolute heart of the clarinet and its potential in the chamber music setting.

-DLO

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