



presents...

ALEXANDER STRING QUARTET | Ensemble-in-Residence

Zakarias Grafilo | Violin
Yuna Lee | Violin

David Samuel | Viola
Sandy Wilson | Cello

ROBERT GREENBERG | Music Historian-in-Residence

Saturday, January 27, 2024 | 10am

Herbst Theatre

Music as a Mirror of Our World: The String Quartet from 1905 to 1946

Program 3: Czechoslovakia

JANÁČEK

String Quartet No. 1 “Kreutzer Sonata”

Adagio; Con moto
Con moto
Con moto
Con moto

INTERMISSION

HAAS

String Quartet No. 2, Opus. 7 “From the Monkey Mountains”

Landscape: Andante
Coach, Coachman and Horse: Andante
The Moon and I: Largo e misterioso
Wild Night: Vivace e con fuoco

**The Saturday Morning Series is sponsored in part by the
Mark D. Kaplanoff Lecture Fund of San Francisco Performances’ Endowment.**

The **Alexander String Quartet** is Ensemble-in-Residence with San Francisco Performances.

The **Alexander String Quartet** is represented by Besen Arts
7 Delaney Place, Tenafly, NJ 07670-1607 besenarts.com

The Quartet frequently performs and records on a matched set of instruments by the San Francisco-based maker Francis Kuttner, circa 1987.



ARTIST PROFILES

The Alexander String Quartet celebrated its 40th anniversary in 2021. The Quartet has been Ensemble-in-Residence since 1989 with San Francisco Performances. Starting in 1994, the Quartet joined with SF Performances' Music Historian-in-Residence, Robert Greenberg, to present the Saturday Morning Series exploring string quartet literature.

The Quartet has appeared on SF Performances mainstage Chamber Series many times, collaborating with such artists as soprano Elly Ameling and mezzo-soprano Joyce DiDonato; clarinetists Richard Stoltzman, Joan Enric Lluna and Eli Eban; pianists James Tocco, Menahem Pressler, Jeremy Menuhin, and Joyce Yang; and composer Jake Heggie.

Robert Greenberg, in addition to his programs with the Alexander String Quartet, lectures frequently for SF Performances.

The **Alexander String Quartet** stands among the world's premier ensembles, having performed in the major music capitals of five continents. The quartet is a vital artistic presence in its home base of San Francisco, serving since 1989 as Ensemble in Residence of San Francisco Performances. Widely admired for its interpretations of Beethoven, Mozart, and Shostakovich, the quartet's recordings have won international critical acclaim. Founded in New York City in 1981, the ensemble quickly captured attention, initially winning the Concert Artists Guild Competition in 1982, and then becoming the

first American quartet to win the London (now Wigmore) International String Quartet Competition in 1985. The members of the Alexander String Quartet are recipients of honorary degrees from Allegheny College and St. Lawrence University, and Presidential medals from Baruch College (CUNY).

Since its inception, the Alexander String Quartet has maintained an unyielding and passionate commitment to education. For decades, the ensemble has trained generations of gifted performers, emerging string quartets, and talented young musicians destined to pass on their knowledge and love of music as teachers in schools across the globe. The 2023–24 season marks the beginning of a new initiative that brings together the quartet's expertise in education and devotion to its community. Partnering with schools, arts organizations, and community institutions in the Bay Area and beyond, the Alexander String Quartet will be hosting a series of innovative workshops, performances and collaborations that are designed to support and bolster chamber music awareness and education for individuals from all walks of life.

The Alexander String Quartet has performed at Lincoln Center, the 92nd Street Y, the Metropolitan Museum, Jordan Hall, the Library of Congress, and appeared as guests at universities including Yale, Princeton, Stanford, Lewis & Clark, UCLA, and many more. Numerous overseas tours include the U.K., the Czech Republic, the Netherlands, Italy, Germany, Spain, Portugal,

Switzerland, France, Greece, the Republic of Georgia, Argentina, Panama, and the Philippines. Their visit to Poland's Beethoven Easter Festival is beautifully captured in the 2017 award-winning documentary, *Con Moto: The Alexander String Quartet*.

Joyce Yang, Marc-André Hamelin, Richard Stoltzman, Joyce DiDonato, Midori, Lynn Harrell, Branford Marsalis, David Sánchez, Jake Heggie, Augusta Read Thomas, Tarik O'Regan, Wayne Peterson, and Samuel Carl Adams are only a few of the many distinguished instrumentalists, singers, and composers with whom the Alexander String Quartet has collaborated in performance and recording projects crossing genres from classical to jazz, rock, and folk in its more than four decades of music making. Their most recent collaborative project, "British Invasion," brings the Quartet together with guitarist William Kanengiser to explore the music of Sting, Led Zeppelin, John Dowland, and the Beatles by way of contemporary composers Ian Krouse, Dušan Bogdanović, and Leo Brouwer. The quartet continues to enjoy a longstanding collaboration with the richly entertaining composer-lecturer, Robert Greenberg, with whom it presents series of concerts every season with San Francisco Performances and at the Mondavi Center at the University of California in Davis. These concerts, which have also reached audiences at the Library of Congress in Washington, Merkin Concert Hall in New York, and many other venues, provide a deep dive into the history and essence of the works being presented in addition to a full performance of each piece.

Recording for the Foghorn Classics label, the Alexander String Quartet's extensive recording catalogue includes complete string quartet cycles by Bartók, Beethoven, Brahms, Kodály, and Shostakovich. Their most recent release is the third installment of a Mozart chamber music project, *Apotheosis Volume 3*, featuring the string quintets of Mozart with violist Paul Yarbrough. *Apotheosis Volumes 1 & 2*, released in 2018 and 2019, featured the late string quartets and piano quartets (with Joyce Yang) of Mozart. Both recordings received critical acclaim ("These are by far, hands down and feet up, the most amazing performances of Mozart's two piano quartets that have ever graced these ears." —*Fanfare*). Other major recordings include the 2020 release of the Mozart and Brahms clarinet quintets (with Eli Eban) and the 2019 release, *Locale*, featuring Dvořák's "American" quartet and piano quintet

(with Joyce Yang). Their recording catalogue also includes the Mahler Song Cycles in transcriptions for mezzo-soprano (with Kindra Scharich) and string quartet by the Quartet's first violinist, Zakarias Grafilo.

The Alexander String Quartet performs on Michael Fischer and unlabeled circa 1800 Italian violins, a Hiroshi Iizuka viola, and a Francis M. Kuttner cello. They have also had the distinct honor on numerous occasions to record and perform on a matched set of instruments known as the Ellen M. Egger Quartet, made in San Francisco by the late Francis M. Kuttner.



Dr. Robert Greenberg was born in Brooklyn, New York, in 1954 and has lived in the San Francisco Bay Area since 1978. He received a B.A. in Music, magna cum laude, from Princeton University in 1976 and a Ph.D. in music composition, *With Distinction*, from the University of California, Berkeley in 1984.

Greenberg has composed more than 50 works for a variety of instrumental and vocal ensembles. Performances of his works have taken place across the United States and Europe.

Dr. Greenberg has received numerous honors, including commissions from the Koussevitzky Music Foundation in the Library of Congress, the Alexander String Quartet, the San Francisco Contemporary Music Players, San Francisco Performances, and the XTET ensemble. His music is published by Fallen Leaf Press and CPP/Belwin and is recorded on the Innova label.

Greenberg is a Steinway Artist.

Dr. Greenberg is currently the Music Historian-in-Residence with San Francisco Performances, where he has lectured and performed since 1994. He has served on

the faculties of the University of California, Berkeley; California State University, East Bay; the Advanced Management Program at the University of Pennsylvania's Wharton School of Business; and the San Francisco Conservatory of Music, where he chaired the Department of Music History and Literature from 1989 to 2001.

Dr. Greenberg has lectured for some of the most prestigious musical and arts organizations in the United States, including the San Francisco Symphony (where for 10 years he was host and lecturer for the symphony's nationally acclaimed Discovery Series), the Chautauqua Institution (where he was the Everett Scholar-in-Residence during the 2006 season), the Ravinia Festival, Lincoln Center for the Performing Arts, the Van Cliburn Foundation, the Dallas Symphony Orchestra, the Hartford Symphony Orchestra, Villa Montalvo, the Phoenix Orchestra, the University of British Columbia (where he was the Dal Grauer Lecturer in September 2006), and Philadelphia's College of Physicians (where he has been the Behrend Lecturer since 2017).

In addition, Dr. Greenberg is a sought-after lecturer for businesses and business schools and has spoken for such diverse organizations as S. C. Johnson, Deutsche Bank, the University of California/Haas School of Business Executive Seminar and the Goldman School of Public Policy, the University of Chicago Graduate School of Business, Harvard Business School Publishing, Kaiser Permanente, the Young Presidents' Organization, the World Presidents' Organization, and the Commonwealth Club of San Francisco. Dr. Greenberg has been profiled in *The Wall Street Journal, Inc. Magazine*, the *Times* of London, the *Los Angeles Times*, *The Christian Science Monitor*, and the *San Francisco Chronicle*, among other publications.

For 15 years, Dr. Greenberg was the resident composer and music historian for NPR's *Weekend All Things Considered* and *Weekend Edition, Sunday* with Liane Hansen. His show *Scandalous Overtures* can be seen on www.ora.tv/shows.

In May 1993, Greenberg recorded a 48-lecture course entitled "How to Listen to and Understand Great Music" for The Great Courses/The Teaching Company. (This course was named in the January 1996 edition of *Inc. Magazine* as one of "The Nine Leadership Classics You've Never Read.") Dr. Greenberg has since recorded 30 additional courses. The most recent, "The Great Music of the 20th Century," was released in January 2018.

In February 2003, Maine's *Bangor Daily News* referred to Dr. Greenberg as the Elvis of music history and appreciation, an appraisal that has given him more pleasure than any other.

Dr. Greenberg is currently "blogging, vlogging, performing, Zooming, reviewing, opining, and bloviating 4-6 times a week" on his subscription site at [Patreon.com/RobertGreenbergMusic](https://www.patreon.com/RobertGreenbergMusic).

PROGRAM NOTES

String Quartet No. 1 "The Kreutzer Sonata"

LEOŠ JANÁČEK
(1854–1928)

Czech composer Leoš Janáček labored for years in obscurity. And at the time of his sixtieth birthday in 1914 he was known only as a choral conductor and teacher who had achieved modest success with a provincial production of his opera *Jenufa* ten years earlier. Then in 1917 came a transforming event. The aging composer fell in love with Kamila Stösslová, a 25-year-old married woman and mother of a small child. This one-sided love affair was platonic—Kamila was mystified by all this passionate attention, though she remained an affectionate and understanding friend. But the effect of this love on Janáček was staggering: over the final decade of his life he wrote four operas, two string quartets, the *Sinfonietta*, the *Glagolitic Mass*, and numerous other works, all in some measure inspired by his love for Kamila (he also wrote her over 600 letters).

Not surprisingly, Janáček became consumed in these years with the idea of women: their charm, their power, and the often cruel situations in which they find themselves trapped by love. The theme of a woman who makes tragic decisions about love is portrayed dramatically in the opera *Katya Kabanova* (1921) and abstractly in his two string quartets. The second of these quartets, subtitled "Intimate Pages", is a direct expression of his love for Kamila, while the first, subtitled "The Kreutzer Sonata," takes its inspiration from Tolstoy's novella of the same name. In Tolstoy's story, a deranged man tells of his increasing suspicion of his wife, who is a pianist, and the violinist she accompanies in a performance of Beethoven's Kreutzer Sonata. He returns home unexpectedly, finds them together, and stabs his wife to death.

Working very quickly in the fall of 1923, Janáček composed a string quartet inspired by Tolstoy's story (the actual composition took only nine days: October 30–November 7). A few days before the premiere of the quartet in 1924, Janáček wrote to Kamila, telling her that the subject of his quartet was “the unhappy, tormented, misused and ill-used woman as described by the Russian writer Tolstoy in his work, *The Kreutzer Sonata*.” Janáček's biographer Jaroslav Vogel reports that the second violinist at the premiere (who was in fact the composer Joseph Suk) said that “Janáček meant the work to be a kind of moral protest against men's despotic attitude to women.”

Listeners should be wary of trying to hear exact representations of these ideas in the quartet, for this is not music that explicitly tells a story. Some have claimed to hear an elaborate “plot” in this music, but it is much more useful to approach the *First String Quartet* as an abstract work of art that creates an agitated, even grim atmosphere. Listeners should also not expect the normal structure of the classical string quartet. Janáček's late music is built on fragmentary themes that develop through repetition, abrupt changes of tempo and mood, and an exceptionally wide palette of string color. The opening movement alternates *Adagio* and *Con moto* sections, and the other three movements, all marked *Con moto*, are built on the same pattern of alternating sections in different speeds, moods, and sounds. There are several striking touches: the arcing melodic shape heard in the first measures of the quartet will return throughout (the quartet ends with a variation of this figure), while the opening of the third movement is a subtle quotation from the *Kreutzer Sonata* of Beethoven, a composer Janáček disliked. Throughout the span of the 18-minute quartet, the music gathers such intensity that its subdued ending comes as a surprise.

Janáček's performance markings in the score are particularly suggestive: by turn he asks the players to make the music sound “grieving,” “weeping,” “sharp,” “lamenting,” “desperate,” “lugubrious,” and—at the climax of the final movement—“ferocious.” One does not need to know Janáček's markings, however, to feel the intensity of this music.

String Quartet No. 2, Opus 7 “From the Monkey Mountains”

PAVEL HAAS
(1899–1944)

The short, intense, and tragic career of Pavel Haas is one of the saddest stories in twentieth-century music. Haas studied at the Brno Conservatory and then in 1920–22 was a member of the master class held there by Leos Janáček at just the moment the older master was embarking on his incredible final period of creativity. Haas was by all accounts Janáček's prize student, one who assimilated elements of Janáček's late style—the use of sharply-focused thematic motifs, rhythmic complexity, and an awareness of Czech and Moravian song and speech patterns—and fused them with other influences, such as Jewish music and elements of jazz, which was very much in the air in the 1920s.

Haas's output as a composer was small, running only to 18 opus numbers. Among these were his opera *The Charlatan* (1937), songs and choruses, a few orchestral works, and a number of pieces of chamber music, including three string quartets. As the 1930s progressed and the Nazis came to power in his Czech homeland, Haas—a Jew—found his position there increasingly precarious. His efforts to get out of the country failed, and in 1940 he took the extraordinary step of divorcing his wife so that she and their four-year-old daughter would not be guilty of association. These desperate efforts failed. In December 1941 Haas was detained and sent to Theresienstadt, the Nazis' “model” concentration camp outside Prague. There, depressed and ill, he was unable to compose until encouraged by a fellow inmate, the composer Gideon Klein. Several works that Haas wrote at Theresienstadt have survived, including one of his late masterpieces, *Four Songs on Chinese Poetry*. Immediately after a “show” performance staged by the Nazis for a visiting Red Cross delegation, Haas was shipped to the Auschwitz-Birkenau camp on October 16, 1944, and gassed the following day.

Haas composed his *String Quartet No. 2* in 1925, when he was 26 years, and it was first performed on March 16, 1926, in Brno. That premiere, as we shall see, was not a success. Haas subtitled this quartet “From the Monkey Mountains,” which is the nickname of the Moravian highlands in

the Vycosina region in the central Czech Republic. These “highlands” are a range of hills rather than towering mountains, but they are an attractive tourist destination, and Haas composed this string quartet while on holiday there.

The *String Quartet No. 2* may appear very normal on paper—it is in four movements of contrasting tempos—but in performance this is wildly original music. Tempos and meters change constantly. The music will sometimes come to a complete stop, then resume in entirely new directions. Much of the writing for the first violin is so virtuosic and high that it has to be fingered at the very end of the fingerboard, and at many points Haas requires the first violinist to play in fingered octaves. Rather than being the polite dialogue of four equal performers, this quartet often gives individual instruments long and striking solos of their own while the other instruments remain silent or accompany discreetly. Some of the themes are short and very hard-edged, while others flow along the rhythms of folk music, and themes introduced in the first movement will reappear later in the quartet. And the final movement brings a complete surprise, something never previously heard in string quartets: a percussionist joins the string quartet.

Haas gave each of the four movements a title, but these should be taken as evocative descriptive titles rather than as literal portraits—this music does not tell a story. The first movement is titled *Landscape*, and while Haas's tempo marking is *Andante*, that is only the starting tempo—this movement will advance at a variety of speeds. Over bobbing accompaniment from the lower voices, the first violin sings its long opening subject, chromatic in harmony and built on different meters: much of this section is in the unusual meter of 5/4, but soon measures of 2/4 and 3/4 break into this pattern, and suddenly the music has settled into 4/4. The second theme-group is completely different. Marked *amoroso e con dolore* (“loving and with sorrow”), it is played by muted instruments, and along the way come extended solos for viola and second violin. Increasingly busy textures drive the movement to a conclusion marked triple forte.

The second movement is titled *Coach, Coachman and Horse*, and listeners are free to decide to what extent this is a descriptive movement. It is certainly a very exotic-sounding movement, particularly for its many glissandos, which give the music its

curious swaying quality. Viola and cello present the opening idea over these slides before the music rushes ahead on a sharply accented dance for second violin. The fierce conclusion is marked *Furioso*.

We have no hint of what *The Moon and I* is about, though Haas specifies that he wants the performance to be *misterioso*. The instruments are all muted at the very beginning, which switches constantly between 4/4 and 3/4 before finally settling into 2/4, at least for a while. This movement is quite varied in its expression: a long viola solo drives to a climax marked

Grandioso, but then another surprise: the movement concludes triple piano on a single viola note.

The finale is the part of this quartet that provoked the bad reviews at its 1926 premiere because in the course of it Haas adds a part for percussionist, who plays a trap set with a variety of different instruments (at this concert the quartet will be performed in Haas's alternate version, without percussion). The movement is titled *Wild Night* (again, listeners may devise their own scenario), and the energy level here is extremely high. The marking is *Vivace e con fuoco*

("with fire"), and the music bursts to life on the screechy sound of *sul ponticello* bowing (very close to the bridge). A somewhat more restrained second subject is played pizzicato, and soon the percussion part intrudes, tapping out and reinforcing the racing rhythms (when no percussionist is available, the cello is given these rhythms). The quartet concludes with a spirited coda marked *Giocoso*: "happy."

—Program notes by Eric Bromberger

presents...

RAEHANN BRYCE-DAVIS | Mezzo-Soprano
JEANNE-MINETTE CILLIERS | Piano

Saturday, January 27, 2024 | 7:30pm

Herbst Theatre

AMY BEACH

Three Browning Songs, Opus 44

The Year's at the Spring
Ah, Love, but a Day!
I Send My Heart up to Thee!

WAGNER

Wesendonck Lieder

Der Engel
Stehe still!
Im Treibhaus
Schmerzen
Träume

MELISSA DUNPHY

Come, My Tan-Faced Children

INTERMISSION

MARGARET BONDS Birth

FLORENCE PRICE The Crescent Moon

MARIA THOMPSON The Beauty in My Blackness
CORLEY

I Am Not an Angry Black Woman

PETER
ASHBOURNE

From *Fi Mi Love Have Lion Heart*

No. 3—Banyan Tree
No. 4—Fi Mi Love Have Lion Heart
No. 5—Nobody's Business

This program is made possible in part by the generous support of The Bernard Osher Foundation.

This program is made possible in part by the generous support of Bob and Terri Ryan.

Raehann Bryce-Davis appears by arrangement with IMG Artists, LLC
7 West 54th Street, New York, NY 10019 imgartists.com

Steinway Model D, Pro Piano, San Francisco

ARTIST PROFILE

San Francisco Performances presents Raehann Bryce-Davis in her San Francisco recital debut.



Raehann Bryce-Davis has been hailed by the *New York Times* as a “striking mezzo soprano” and by the *San Francisco Chronicle* for her “electrifying sense of fearlessness.”

In the 2023–24 season, Ms. Bryce-Davis debuts at Santa Fe Opera as Ježibaba in *Rusalka* in a new production directed by Sir David Pountney and conducted by Lidiya Yankovskaya, and at Opera Philadelphia as Lizzie in the world premiere of *10 Days in a Madhouse*. Raehann will return to the Metropolitan Opera as Ella in *X: The Life and Times of Malcom X* in a new production by Robert O’Hare and Dutch National Opera to sing La Zia Principessa in *Il Trittico* a new Barrie Kosky production conducted by Lorenzo Vitotti. In concert engagements, she will sing Mahler’s *Symphony No. 3* with the Melbourne Symphony orchestra conducted by Jaime Martín and Mahler’s *Das Lied von der Erde* with the Luxembourg Philharmonie. Ms. Bryce-Davis will be giving recitals at Vocal Arts Society in Washington D.C., San Francisco Performances, Music at Amherst and St. Matthew’s Music Guild in California.

In the 2022–23 season, Ms. Bryce-Davis made noteworthy house debuts at Washington National Opera as Azucena in *Il trovatore*, at the Royal Danish Opera in her role debut as Amneris in *Aida*, and with the Royal Concertgebouw Orchestra and Dutch National in her role debut as Ježibaba in *Rusalka*, conducted by Joana Mallwitz. She also sang with the BBC Proms in Beethoven’s *Symphony No. 9*. Additional concert engagements include the world premiere of *A Nation of Others* with the New York Oratorio Society at Carnegie Hall; a tour titled *Our*

Song, Our Story, curated by Damien Sneed; and New York recitals for the George London Foundation and 89 Reade Series.

As a producer/performer, Ms. Bryce-Davis has released *To the Afflicted*, her first music video, which received widespread critical acclaim and was chosen as an official video for World Opera Day. Her second digital short, *Brown Sounds*, was co-produced with Los Angeles Opera and Aural Compass Projects, and won Best Music Video at film festivals around the globe including the New York International Film Awards, New York Cinematography Awards, Hollywood Boulevard Film Awards, the Anatolian Short Film Festival, and the Silk Road Film Awards – Cannes.

In the 2021–22 season, Ms. Bryce-Davis debuted at the Metropolitan Opera as Baba the Turk in *The Rake in the Progress* conducted by Susanna Mälkki, and at La Monnaie de Munt, Brussels as La Zia Principessa in *Suor Angelica*. She returned to both Los Angeles Opera and the Staatstheater Nürnberg as Azucena in *Il trovatore*, and to Opera Ballet Vlaanderen as the Komponist in *Ariadne auf Naxos*. On the concert stage, she sang solo recitals at both the Tuesday Musical Club in San Antonio, Texas, and for the Merola Opera Program.

Concert highlights include the world premiere of Paul Moravec’s *Sanctuary Road* at Carnegie Hall, the recording of which won a Grammy® Nomination, Verdi’s *Messa da Requiem* both with conductor Kent Nagano and the Orchestre symphonique de Montréal at the Olympic Stadium and the Oratorio Society of New York at Carnegie Hall, Elgar’s *Sea Pictures* at the Musikverein in Vienna with the Tonkünstler Orchestra, the world premiere of Anthony Davis’ *We Call the Roll* with The Lied Society, Martinů’s *Julietta* with the American Symphony Orchestra at Carnegie Hall, John Corigliano’s *Of Rage and Remembrance* at the Aspen Music Festival, the world premiere of *Come, My Tan-Faced Children* by Melissa Dunphy at Lyric Fest, Mahler’s *Symphony No. 2* at the Cathedral Church of St. John the Divine, Prokofiev’s *Alexander Nevsky* with Philippe Entremont at Manhattan School of Music, and Mahler’s *Symphony No. 8* with the South Dakota Symphony Orchestra.

Ms. Bryce-Davis is a recipient of the George London Award; the 1st Place and Audience Prize-winner of the Concorso Lirico Internazionale di Portofino, chaired by Dominique Meyer; winner of the 2016 Richard F. Gold Career Grant at the Merola Opera Program; winner of the 2015 Hilde Zadek Competition at the Musikverein in Vienna; and the 2015 Sedat Gürel – Güzin Gürel International Voice Competition in Istanbul.

She holds a Master of Music and Professional Studies certificate from the Manhattan School of Music and a Bachelor of Music from the University of Texas at Arlington.

South African-born pianist **Jeanne-Minette Cilliers** has been hailed as “a pianistic poet,” garnering rave reviews for her color-rich and imaginative performances.

In high demand as a collaborator, Ms. Cilliers is a regular recital partner of mezzo-soprano Raehann Bryce-Davis, with other collaborators ranging from performers such as Janos Starker, Martina Arroyo, Eric Owens, Susan Graham, Joyce Castle, Lise Lindstrom, Lester Lynch, John Holiday, Justin Hopkins, Toby Girling, Victoria Yarovaya and Bo Skovhus, to conductors Alejo Pérez, Peter Rundel, Antonino Fogliani, Dmitri Jurowski, Cornelius Meister, Alexander Joel, Tomáš Netopil, Alberto Zedda, Harry Bicket, John Nelson and directors Peter Sellars, David Alden, Peter Konwitschny, Calixto Bieito and Claus Guth, as well as actor Vanessa Redgrave.

Ms. Cilliers fosters a strong interest in new music and has presented several scores in world and North American and European premieres. As head of music, she assisted conductor Titus Engel at Opera Vlaanderen (Belgium) and IRCAM, Paris in the widely acclaimed world premiere of Chaya Czernowin’s opera *Infinite Now*. Also at Opera Vlaanderen, she worked with composer Héctor Parra and conductor Peter Rundel on the operatic adaptation of the controversial novel *Les Bienveillantes*. In this production, staged by Calixto Bieito, Ms. Cilliers also performed the on-stage piano part on a flying piano.

Ms. Cilliers has been on the music staff of the Glimmerglass Opera Festival, Santa Fe Opera, Opera Ballet Vlaanderen, and the Bayerische Staatsoper (BSTO). From 2019–2022, Ms. Cilliers has spearheaded the new Collaborative Piano program at The Royal Conservatory Antwerp, while additionally serving as Studienleiter for the voice department. At the Manhattan School of Music she is on the Piano Artistic Staff and the Vocal Arts Artistic Staff: Manager of Artistic Staff for Vocal Coaching & Collaborative Piano; Opera Theatre: Vocal Coaching.

Ms. Cilliers earned her Bachelor of Music and Master of Music degrees from the University of Michigan with pianist Anton Nel. As a student of Menahem Pressler, she earned an Artist Diploma from Indiana University. She remains the first and only recipient of an Artist Diploma in vocal accompanying from the Manhattan School of Music, where she worked with Warren Jones.

presents...

JAVIER PERIANES | Piano

Wednesday, February 7, 2024 | 7:30pm

Herbst Theatre

C. SCHUMANN **Variations on a Theme by Robert Schumann, Opus 20**

R. SCHUMANN **Sonata for Piano in F Minor, Opus 14**
III. Quasi variazioni. Andantino de Clara Wieck

BRAHMS **Variations on a Theme of Robert Schumann, Opus 9**

INTERMISSION

GRANADOS **Goyescas**
Los requiebros
Coloquio en la reja
El fandango de candil
Queja o la maja y el ruiseñor
El amor y la muerte
Epílogo: Serenata del espectro
El pelele

**San Francisco Performances acknowledges the generosity of Concert Partners
Kathryn Kersey and Gussie Stewart.**

Javier Perianes is represented by Harrison Parrott
South Wing, Somerset House, The Strand, London, WC2R 1A, UK harrisonparrott.com

Steinway Model D, Pro Piano, San Francisco



ARTIST PROFILE

San Francisco Performances presents Javier Perianes for the second time. He first appeared in May 2017.

The international career of **Javier Perianes** has led him to perform in the most prestigious concert halls, with the world's foremost orchestras, working with celebrated conductors including Daniel Barenboim, Charles Dutoit, Zubin Mehta, Gustavo Dudamel, Klaus Mäkelä, Gianandrea Noseda, Gustavo Gimeno, Santtu-Matias Rouvali, Simone Young, Vladimir Jurowski, and François-Xavier Roth.

The 2023–24 season features an array of high-profile concerts including the US and Canadian premieres of Jimmy López Bellido's *Ephemeræ* with The Philadelphia Orchestra and Orchestre symphonique de Montréal, and the world premiere of a new concerto by Francisco Coll with London Philharmonic Orchestra and the Canadian premiere with Toronto Symphony Orchestra. Other highlights include Royal Concertgebouworkest, Orquesta Nacional de España, Brussels Philharmonic, NDR Radio Philharmonie, Norrköping Symphony Orchestra, Iceland Symphony, Bern Symphonieorchester, and play/directing Orchestre de Chambre de Paris, Orquesta Ciudad de Granada, Franz Liszt Chamber Orchestra and Orquesta Sinfonica del Principado de Asturias. Perianes' Beethoven cycle with Sydney Symphony Orchestra continues in summer 2024 with Beethoven *Piano Concerto No.1*.

Perianes frequently appears in recital across the globe, with performances in Bilbao, Frankfurt, Regensburg, Canary Island Festival, San Francisco, Montreal,

and Vancouver this season. A natural and keen chamber musician, he collaborates regularly with violist Tabea Zimmermann and Quiroga Quartet, and appearing at festivals such as the BBC Proms, Lucerne, Argerich Festival, Salzburg Whitsun, La Roque d'Anthéron, Grafenegg, Prague Spring, Ravello, Stresa, San Sebastian, Santander, Granada, Vail, Blossom, Ravinia, and Canary Island. This season sees Perianes and Zimmermann tour to Boulez Saal, SPOT Groningen and Heidelberg Festival.

Career highlights have included concerts with Wiener Philharmoniker, Leipzig Gewandhausorchester, Chicago, Boston, San Francisco, Washington's National, Yomiuri Nippon and Danish National symphony orchestras, Oslo, London, New York, Los Angeles and Czech philharmonic orchestras, Orchestre de Paris, Cleveland, Orchestre Symphonique de Montréal and Philharmonia orchestras, Swedish and Norwegian Radio orchestras, Mahler Chamber Orchestra and Budapest Festival Orchestra.

Recording exclusively for harmonia mundi, Perianes has developed a diverse discography ranging from Beethoven, Mendelssohn, Schubert, Grieg, Chopin, Debussy, Ravel, and Bartók to Blasco de Nebra, Mompou, Falla, Granados, and Turina. The 2020–21 season saw the release of *Jeux de Miroirs* and *Cantilena*. *Jeux de Miroirs* centres around Ravel's *Concerto in G* recorded with Orchestre de Paris and Josep Pons and includes the piano and orchestral versions of *Le tombeau de Couperin* and *Alborada del gracioso*. Together with Tabea Zimmermann, he released *Cantilena* in April 2020, an album which is a celebration of music from Spanish and Latin America. His other recent al-

bums pay tribute to Claude Debussy on the centenary of his death with a recording of the first book of his *Préludes* and *Estampes*, and *Les Trois Sonates—The Late Works* (with Jean-Guihen Queyras), which won a *Gramophone Award* in 2019. In July 2021 Perianes released his latest album featuring Chopin's *Sonatas No. 2 and No. 3* interspersed with the three *Mazurkas* from Op.63.

Perianes was awarded the National Music Prize in 2012 by the Ministry of Culture of Spain and named Artist of the Year at the International Classical Music Awards (ICMA) in 2019.

PROGRAM NOTES

Variations on a Theme of Robert Schumann, Opus 20

CLARA SCHUMANN
(1819–1896)

In September 1853, Johannes Brahms—then 20 years old—appeared at the front door of Robert and Clara Schumann in Düsseldorf. The couple was charmed by the young man, his music, and his endless talent, and Robert published an appreciation of Brahms, hailing him as “a young eagle...a player of genius who can make of the piano an orchestra of lamenting and loudly jubilant voices.” Overwhelmed by the Schumanns' respect and affection, Brahms became a virtual member of the household. But this was a troubled time for the Schumann family. Never wholly stable, Robert became delusional in February 1854 and threw himself into the Rhine in a suicide attempt. Rescued by fisherman, he was placed in a mental asylum where he died two years later.

In the aftermath of the Robert's incarceration, young Brahms moved in with Clara and her seven children, assisting with the household and visiting Robert in the asylum. It was a stressful time for all involved: Brahms and Clara—both fiercely loyal to Robert—found themselves strongly attracted to each other. On May 27, 1854, three months after Robert was taken to the asylum, Clara played for Brahms her *Variations on a Theme of Robert Schumann*. Moved by this music, Brahms then wrote his own set of variations on that same theme and published it under the same title as his Opus 9. And so we have two sets of variations on the same theme, written in the same household under the same somber conditions at virtually the same time

(Brahms' variations will be heard later on this program).

The theme of these variations is the fourth movement of a collection of short pieces that Robert had published in 1852 under the title *Bunte Blätter, Opus 99*. Robert marked this chordal melody *Ziemlich langsam* ("rather slow"), and his original piece—only 24 measures long—preserves its quiet and expressive character throughout. Clara begins by restating her husband's brief piece in its entirety, and then she offers seven brief variations on it. These are melodic variations (her husband's original theme is clear throughout her set), and the variations remain very much within the subdued character of that theme. At the end, the music slips into silence on soft arpeggios.

This was one of Clara's final compositions. Overwhelmed by her responsibilities to her children and to her declining husband, she would shortly give up composition and devote the rest of her career to performing and to teaching.

Sonata for Piano in F Minor, Opus 14

ROBERT SCHUMANN

(1810–1856)

In 1836 Robert Schumann, then a struggling young composer and music journalist, wrote a difficult piece for piano in a huge (five-movement) sonata-like form, and he offered it to the publisher Tobias Haslinger of Vienna. Haslinger, who had been Schubert's publisher, recognized Schumann's talent, but he had doubts about this music's commercial viability, and he wanted some changes. Schumann was not comfortable with Haslinger's suggestions, but he wanted the piece published, and so it came out in 1836 in three-movement form; 17 years later he published a version that re-introduced one of the discarded scherzos.

The sonata's third movement, one of the movements that survives in all versions of the sonata, is a set of variations. Schumann titles it *Quasi variazioni* and then further specifies that the theme is an *Andantino de Clara Wieck* (Clara, 17 at the time Schumann wrote this music, would marry him four years later). Her theme is a subdued chordal melody, and Schumann now takes it through four variations. These become more impassioned as they proceed, then fall away to a curious close: nine repeated chords in F minor.

Variations on a Theme of Robert Schumann, Opus 9

JOHANNES BRAHMS

(1833–1897)

This is Brahms' set of variations on the same theme Clara had used for her variations on her husband's theme. After hearing her set of variations, Brahms worked quickly: over the next few weeks he composed 14 variations on that theme, giving each variation to Clara for review as she recovered from the birth of her child. Later that summer, Brahms came back to this music and added two more variations (Nos. 10 and 11), and the set was published under the title *Variations on a Theme of Robert Schumann*. Brahms' cryptic dedication of this music gives a sense of his state of mind at this difficult moment: "Little Variations on a Theme by Him. Dedicated to Her."

Brahms begins with Schumann's theme, here spread over 24 slow measures. Its melancholy demeanor establishes the atmosphere for the entire set of variations—this music sets out not to show off a performer's virtuosity but rather to give voice to the sadness that ran through Brahms, Clara, and her children at this dismal moment. These are very accomplished variations. They are not so much melodic variations as subtle explorations of Schumann's theme: some are written in canon, some range far from the home key of F-sharp minor, and some contain private meanings and messages (the ninth variation quotes the second piece in Schumann's Opus 99). The set ends not in brilliance but with two subdued and expressive variations, and finally this very personal music fades into silence.

Clara was moved by Brahms's music, and so was her husband. From within the asylum (and from a moment of lucidity), he was able to examine Brahms' score and play through it, and he wrote to the young composer: "How I long to see you, dear friend, and hear your lovely Variations played either by you or by Clara...There is an exquisite coherence about the whole work, a wealth of fantastic glamor peculiarly your own...Thank you, too, my dear Johannes, for all your kindness to my Clara. She speaks of it constantly in her letters."

Goyescas

ENRIQUE GRANADOS

(1867–1916)

In the years 1909–1914 Enrique Granados composed a suite of six piano pieces inspired by the paintings of Francisco Goya, which he called *Goyescas* ("Goya-like"). While writing this music, Granados spoke of the charm of Goya's paintings for him: "I fell in love with the psychology of Goya and his palette...that rosy-whiteness of the cheeks contrasted with lace and jet-black velvet, those jasmine-white hands, the color of mother-of-pearl have dazzled me." *Goyescas* was an immediate success, and its difficulties make it one of the supreme tests for pianists, who usually choose to play only a selection of its movements on recitals. This concert offers the rare opportunity to hear the complete work.

Los requiebros (that title translates as "compliments" or "flattery") is the first movement of *Goyescas* and was inspired by Goya's painting *Capricho, Tal para cual*. Granados based it on themes drawn from an eighteenth-century *tonadilla* and cast his music in the form of a *jota*, a dance in triple-time from Aragon in northern Spain. This is endlessly elegant music—graceful, atmospheric, and fluid in its rhythmic pulse. Granados' method is straightforward: his themes undergo a process of continuous variation, and while this music always sounds ingratiating, it is quite difficult for the performer.

The title *Coloquio en la reja* translates as "Dialogue at the Window," but a better translation might be "Conversation through a Grille": Granados intended that this music should suggest the conversation between a young woman locked behind a grilled window in her house and her ardent lover outside. Granados marks the beginning *con sentimiento amoro*, and that sets the tone for this extended piece. Granados' music is by turns quiet (with such markings as *Très calme* and *dolcissimo*) and fervent (*appassionato* and *espressivamente*), and one can well imagine the lovers' conversation. In the closing moments Granados offers a jaunty section marked *Allegretto arioso* (which translates as *graceful, elegant, spirited*), yet the music falls away to end very quietly, and perhaps we sense the young man's feelings in the final marking: *con dolore e appassionato*.

The title *El fandango de cantil* translates as "The Candlelit Fandango." A fandango

continued on page 21



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PEPE ROMERO | Guitar

Saturday, February 10, 2024 | 7:30pm

Herbst Theatre

LUYS MILÁN Fantasía

GASPAR SANZ Danzas Españolas

HEITOR VILLA-LOBOS Preludios No. 1-5

INTERMISSION

ÁNGEL BARRIOS Arroyos de la Alhambra
Evocación
Tonadilla

JOAQUÍN MALATS Serenata Española

ENRIQUE GRANADOS Dance No. 5 "Andaluza" from *Danzas Españolas*
(trans. Celedonio Romero)

FEDERICO MORENO Nocturno
TORROBA

FRANCISCO Capricho árabe
TÁRREGA

ISAAC ALBÉNIZ Torre bermeja
(trans. Celedonio Romero)

CELEDONIO ROMERO Fantasia Cubana

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ARTISTS PROFILE

San Francisco Performances presents Pepe Romero in solo recital for the tenth time. He first appeared in May 1992. He has also appeared twice with The Romeros and in February 1994 joined us for “Guitar Summit” with Joe Pass, Leo Kottke, and Paco Pena.

One of the most celebrated and versatile musicians of his generation on any instrument, the Spanish-born guitarist **Pepe Romero** has enjoyed a varied and illustrious career.

Together with his father, the legendary Celedonio Romero, and his brothers Celin and Angel, Pepe established the Romeros Quartet—the “Royal Family of the Guitar”—as the leading guitar ensemble in the world. Known for classical performances of dazzling virtuosity, compelling inter-

pretations, and flawless technique, Pepe is also a passionate advocate of the traditional flamenco of his native Andalusia. He has appeared as featured soloist with the world’s greatest orchestras and ensembles, in collaboration with the most celebrated conductors and composers.

Since his first recording, *Flamenco Fenómeno*, released when he was only 15, Pepe has made more than 60 recordings, including over 40 concertos with the Academy of St. Martin-in-the-Fields, conducted by Sir Neville Marriner and Iona Brown. Among his recent releases are *Torroba: Guitar Concertos Vol. I and Vol. II*, both CDs are part a series of recordings (shared with guitarist Vicente Coves and conducted by Manuel Coves) for NAXOS of the complete guitar concertos by Federico Moreno Torroba. Released in October 2016 by Dacapo Records is a historic live performance of

Concierto de Aranjuez with Rafael Frühbeck de Burgos conducting the Danish National Symphony Orchestra. A new Spanish solo collection entitled *Spanish Nights* (which includes a premiere recording of *Suite Madrileña No.1* by Celedonio Romero) was released by Deutsche Grammophon. In November 2012, Pepe Romero received a Latin Grammy Nomination for “Best Classical Album” for his recording of *Concierto Festivo* by Ernesto Cordero.

In 2004, Pepe Romero was named Distinguished Artist in Residence at the University of Southern California’s Thornton School of Music; he also teaches master classes at USC, in the Salzburg Summer Academy, the Schleswig-Holstein Festival, and the Córdoba Guitar Festival. Among other honors, Pepe has been knighted into the Order of “Isabel la Católica”; awarded honorary doctorates in music from the San Francisco Conservatory of Music and the University of Victoria; and the “Premio Andalucía de Música,” the highest recognition given by his native land for contribution to the arts and in 2018 he received the Medalla de Honor from the Real Academia de Bellas Artes de Granada for his lifelong achievement in performance and pedagogy. Pepe is featured in the award-winning film documentary *Shadows and Light: Joaquín Rodrigo at 90*; the Romeros have been the subject of biographical documentaries on PBS television and the German television channel NDR. In 2007, the Romeros received the President’s Merit Award from the Recording Academy, producers of the Grammy Awards, for their significant contributions to the music world and professional career achievements.



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presents...

GIFT CONCERT

JONATHAN SWENSEN | Cello

STEPHEN WAARTS | Violin

JUHO POHJONEN | Piano

Thursday, February 15, 2024 | 7:30pm

Herbst Theatre

This concert is in memory of Frank S. Bayley

SHOSTAKOVICH **Piano Trio No. 1 in C Minor, Opus 8**

JANÁČEK **Pohádka (A Fairy Tale)**

Con moto

Con moto

Allegro

JANÁČEK **Sonata for Violin and Piano**

Con moto

Ballada

Allegretto

Adagio

INTERMISSION

FRANCK **Piano Trio in F-sharp Minor, Opus 1, No. 1**

Andante con moto

Allegro molto

Allegro maestoso

This program made possible in part by the generous support of The Barbro Osher Pro Suecia Foundation.

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ARTIST PROFILE

Jonathan Swensen and Stephen Waarts make their San Francisco Performances debuts. SF Performances presents Juho Pohjonen for the third time. He first appeared in March 2008.



Rising star of the cello **Jonathan Swensen** is the recipient of the 2022 Avery Fisher Career Grant and was recently featured as both *Musical America's* "New Artist of the Month" and "One to Watch" in *Gramophone* magazine. Jonathan first fell in love with the cello upon hearing the Elgar Concerto at the age of six, and ultimately made his concerto debut performing that very piece with Portugal's Orquestra Sinfónica do Porto Casa da Música.

September 2022 saw the release of Jonathan's debut recording *Fantasia* on Champs Hill Records, an album of works for solo cello which received rave reviews on its release, including from *Gramophone*, *BBC Music*, and *The Strad* which printed "An exciting young talent emerges. I would gladly buy a ticket to see Swensen on the strength of this appealing calling card."

Jonathan has performed with orchestras including the Philharmonia Orchestra, Orquesta Ciudad de Granada, Copenhagen Philharmonic, Aarhus Symphony Orchestra, Odense Symphony Orchestra, Iceland Symphony Orchestra, Mobile Symphony, and the Greenville Symphony. He made his critically acclaimed recital debuts at the Kennedy Center's Terrace Theater and New York's Merkin Concert Hall, with additional performances in Boston's Jordan Hall, the Morgan Library and Museum, and the Krannert Center's Foellinger Great Hall.

In addition to his many solo appearances, Jonathan is a frequent performer of chamber music in the U.S. and Europe, appearing at the Tivoli Festival, Copenhagen Summer Festival, ChamberFest Cleveland, Krzyżowa-Music, San Francisco Conserva-

tory of Music, Vancouver Recital Society, San Francisco Performances, and the Use-domer Musikfestival, among others.

Jonathan will join the Bowers Program of the Chamber Music Society of Lincoln Center in 2024. He has captured First Prizes at the 2019 Windsor International String Competition, 2018 Khachaturian International Cello Competition, and the 2018 Young Concert Artists International Auditions. A graduate of the Royal Danish Academy of Music, Jonathan continued his studies with Torleif Thedéen at the Norwegian Academy of Music in Oslo, and Laurence Lesser at the New England Conservatory, where he received his Artist Diploma in May 2023.



Stephen Waarts' innate and poetic musical voice has established him as a firm favorite with audiences across the globe.

Stephen has performed with orchestras such as Konzerthausorchester Berlin, Chamber Orchestra of Europe, hr-Sinfonieorchester, Antwerp Symphony Orchestra, Royal Philharmonic Orchestra, Orchestre National de Belgique, Lucerne Symphony Orchestra, Israel Philharmonic Orchestra and Halle Orchestra.

In the 2023–24 season, Waarts will make his debut with Fort Worth Symphony Orchestra performing Beethoven's Violin Concerto under the baton of Robert Spano, Berner Symphonieorchester performing Mozart's *Violin Concerto No. 5* with Dalia Stasevska, and Donnacha Dennehy's Violin Concerto with Killian Farrell and the Meininger Hofkapelle. Further dates include concerts with Orchestra della Svizzera Italiana and Aziz Shokhakov as part of Settimane Musicali Ascona, and Armenian State Symphony Orchestra performing Khachaturian's Violin Concerto.

A passionate recitalist and chamber musician, Waarts debuts at San Francisco Performances and returns to the Vancouver Recital Society with Jonathan Swensen and

Juho Pohjonen, Wigmore Hall with Timothy Ridout and Marie-Elisabeth Hecker, and he appears at the Elbphilharmonie in Hamburg with Sir András Schiff and friends.

Waarts' diverse recording releases include Mozart's *Violin Concerto No.1* with Camerata Schweiz under Howard Griffiths for Alpha Classics, and Hindemith's *Kammermusik No.4*, as part of Ondine Classic's Kammermusik cycle with Christoph Eschenbach, the Kronberg Academy Soloists and Schleswig-Holstein Festival Orchestra in 2020. He released his acclaimed debut recital album for Rubicon Classics in November 2018 with pianist Gabriele Carcano, featuring works by Schumann and Bartók.

Stephen was awarded the International Classical Music Awards Orchestra Award by Lucerne Symphony Orchestra in 2019. In March 2017 he was awarded the prestigious Avery Fisher Career Grant. He also won Festspiele Mecklenburg-Vorpommern's soloist award the same year and has performed at the festival every year since. In 2015, he was awarded a scholarship from Mozart Gesellschaft Dortmund following his appearance at Krzyżowa-Music. In the same year, his prize-winning success at the 2015 Queen Elisabeth Competition—including securing the majority vote of the television audience—boosted international attention.

Stephen studied at the Kronberg Academy under Mihaela Martin, and at the Curtis Institute, Philadelphia, with Aaron Rosand. He also worked with Itzhak Perlman at the Perlman Music Program, and Li Lin and Alexander Barantschik in San Francisco. In 2013 he won the Young Concert Artists International Auditions in New York, aged just 17. He was also prize-winner at the 2013 Montreal International Competition and won first prize at the 2014 Menuhin Competition.



Pianist **Juho Pohjonen**, lauded for his "impeccable technique" (*The Washington Post*) and "elegant musicianship" (*The New*

York Times), is in demand internationally as an orchestral soloist, recitalist, and chamber performer. An ardent exponent of Scandinavian music, Pohjonen's growing discography offers a showcase of music by Finnish compatriots such as Esa-Pekka Salonen, Kaija Saariaho and Jean Sibelius.

Recent engagements include the German Radio Philharmonic, Taiwan, BBC, and Los Angeles Philharmonic orchestras; Cleveland and Minnesota Orchestras; the Symphonies of San Francisco, Atlanta, New Jersey, and Colorado; National Arts Centre Orchestra, Scottish Chamber Orchestra, Danish National Symphony, Finnish Radio Symphony, Philharmonia Orchestra of London, and the Mostly Mozart Festival. Pohjonen has also collaborated with today's foremost conductors, including Marin Alsop, Lionel Bringuier, Marek Janowski, Fabien Gabel, Kirill Karabits, Osmo Vänskä, Pietari Inkinen, Stefan Asbury, Esa-Pekka Salonen, Robert Spano, Markus Stenz, and Pinchas Zukerman. Pohjonen has performed in recital at New York's Carnegie Hall and Lincoln Center, at the Kennedy Center in Washington, DC, the Steinway Society in San Jose, Society of the Four Arts in Palm Beach, and in San Francisco, La Jolla, Philadelphia, Detroit, Savannah, and Vancouver. He made his London debut at Wigmore Hall, and has played recitals throughout Europe in Antwerp, Hamburg, Helsinki, St. Petersburg, and Warsaw.

An alum of The Bowers Program, he enjoys an ongoing association with the Chamber Music Society of Lincoln Center. In 2019, Pohjonen launched MyPianist, an AI-based app that provides interactive piano accompaniment (*mypianist.app*).

PROGRAM NOTES

Piano Trio No. 1 in C Minor, Opus 8

DMITRI SHOSTAKOVICH
(1906–1975)

For years, audiences knew of only one Shostakovich piano trio, the *Trio in E Minor* of 1944. But Shostakovich had written a *Piano Trio in C Minor* in 1923, when he was a 17-year-old student at the St. Petersburg Conservatory. Though he did not have it published, he did perform the music in public and listed it as his Opus 8. In the sequence of Shostakovich's work, this trio comes just before the *First Symphony*

of 1925, which catapulted the composer to worldwide fame. Like several other of Shostakovich's early works, it dropped out of sight and remained unknown, in this case for 60 years.

In 1981, six years after Shostakovich's death, his pupil Boris Tishchenko prepared a performing edition of the trio. This was necessary because some small sections of the manuscript had disappeared. Tishchenko had to compose a 22-measure passage for the piano to make up for this, and he edited the work for performance. Soon performed in the West as well as in Russia, the trio was recognized as fully characteristic of Shostakovich's early style. It has been recorded and represents a valuable addition to the catalog of the composer's chamber works.

Only about 14 minutes long, the *Trio in C Minor* is in one continuous movement that falls into four subsections. Even these, however, are characterized by so many sudden and mercurial shifts of key, tempo, and mood that the trio has been compared to a rhapsody. But Shostakovich unifies this music around the cello's three-note figure heard at the very beginning; this will recur in many guises throughout. It is altogether characteristic of Shostakovich—even at age 17—that he has left the home key of C minor behind before he has fully presented the opening statement. A lyric second idea is also announced by the cello, and the structure of this trio is very loosely based on sonata form as the music moves through a series of sharply-contrasted sections (one of them titled *Prestissimo fantastico*) to the energetic close.

Pohádka (A Fairy Tale)

LEOS JANÁČEK
(1854–1928)

Janáček composed *Pohádka*, or *A Fairy Tale*, in February 1910, at the same time he was writing his little-known opera *Mr. Brouček's Excursion to the Moon*. The composer had long admired Russian folk literature, and in particular he had been taken with the work of Vasili Andreyevich Zhukovsky (1783–1852), a Russian poet and translator who also served as tutor to the future Czar Nicholas II. One of Janáček's favorites among Zhukovsky's works was *The Story of Czar Berendi*, which became the inspiration for *Pohádka*. This exceedingly complex poem tells the story of a young czar whose father makes a pact pledging his son to a prince of the underworld

(called "The Immortal Skeleton" in the tale). The young man's escape, his love for the beautiful Marya, their separation and tribulations, and their ultimate marriage and happiness form the subject of the tale. The story is full of surprises, including magic spells, daring escapes, and characters transformed into birds. Audiences should not, however, expect the depiction of these events in Janáček's *Pohádka*—this is not programmatic music, nor does it try to tell Zhukovsky's story. Instead, Janáček has written a three-movement work for cello and piano that tries to capture the spirit of Zhukovsky's magic tale.

The first movement, *Con moto*, opens quietly with murmuring piano figurations. The cello's first entrance—a five-note figure, played pizzicato—recurs repeatedly, but gives way to a lyric subject for the cello, marked *Andante*. This theme is developed, and the movement closes quietly. The second movement is in sonata form. Once again, the cello begins pizzicato but soon bows the main figure—marked *Adagio*—over rippling piano accompaniment. Janáček stresses that he wants this figure played *la melodia dolcissimo pronunc*. Both the pizzicato introduction and the *Adagio* figure are developed, and the cello plays them pizzicato at the very quiet conclusion. The final movement, marked *Allegro* and also in sonata form, opens with a firm melody for cello that forms the basis of the movement. A second, more lyric theme arrives quickly, but at the end the main theme returns, and—like its two predecessors—the movement ends very quietly.

Sonata for Violin and Piano

Leoš Janáček composed his *Violin Sonata* in 1914, just as Europe was engulfed by World War I. That war brought catastrophe to millions, but Janáček welcomed it, believing that the Russian army would sweep in and liberate his Czech homeland from German subjugation: "I wrote the *Violin Sonata* in 1914 at the beginning of the war when we were expecting the Russians in Moravia," he later wrote. Janáček would be disappointed by the Russians, and at first the *Violin Sonata* brought disappointment as well—Janáček could find no violinist interested in performing it. He set the music aside, returned to it after the war, and revised it completely; the first performance of the final version took place in Brno in 1922, when the composer was 68.

Listeners unfamiliar with Janáček's music will need to adjust to the distinctive

sound of this sonata. Janáček generates a shimmering, rippling sonority in the accompaniment, and over this the violin has jagged melodic figures, some sustained but some very brief, and in fact these harsh interjections are one of the most characteristic aspects of this music. Janáček also shows here his fondness for unusual key signatures: the four movements are in D-flat minor, E major, E-flat minor, and G-sharp minor.

The opening movement, marked simply *Con moto*, begins with a soaring, impassioned recitative for violin, which immediately plays the movement's main subject over a jangling piano accompaniment reminiscent of the cimbalon of Eastern Europe. Despite Janáček's professed dislike of German forms, this movement shows some relation to sonata form: there is a more flowing second subject and an exposition repeat, followed by a brief development full of sudden tempo changes and themes treated as fragments.

Janáček originally composed the *Ballada* as a separate piece and published in 1915, but as he revised the sonata he decided to use the *Ballada* as its slow movement. This is long-lined music, gorgeous in its sustained lyricism as the violin sails high above the rippling piano. At the climax, Janáček marks both parts *ad lib*, giving the performers a wide freedom of tempo before the music falls away to its shimmering close.

The *Allegretto* sounds folk-inspired, particularly in its short, repeated phrases (Janáček interjects individual measures in the unusual meters of 1/8 and 1/4). The piano has the dancing main subject, accompanied by vigorous swirls from the violin; the trio section leads to an abbreviated return of the opening material and a cadence on harshly clipped chords.

The sonata concludes, surprisingly, with a slow movement, and this *Adagio* is in many ways the most impressive movement of the sonata. It shows some elements of the *dumka* form: the rapid alternation of bright and dark music. The piano opens with a quiet chordal melody marked *dolce*, but the violin breaks in roughly with interjections that Janáček marks *feroce*: "wild, fierce." A flowing second theme in E major offers a glimpse of quiet beauty, but the movement drives to an unexpected climax on the violin's *Maestoso* declarations over tremolandi piano. Janáček regarded this passage as the high point of the entire sonata—he identified the piano *tremolandi* with the excitement generated by the approach of the Russian army during the first months

of the war. And then the sonata comes to an eerie conclusion: this declamatory climax falls away to an enigmatic close and matters end ambiguously on the violin's halting interjections.

Janáček's *Violin Sonata* is extraordinary music, original in conception and sonority and finally very moving, despite its refusal ever to do quite what we expect it to. For those unfamiliar with Janáček's late music, this sonata offers a glimpse of the rich achievement of his remarkable final fourteen years.

Piano Trio in F-sharp Minor, Opus 1, No. 1

CESAR FRANCK
(1822–1890)

The three piano trios that make up Franck's Opus 1 are virtually unknown to audiences today, who—when they think of Franck's chamber music—think of the *Piano Quintet* of 1879 or the *Violin Sonata* of 1886. These trios were written nearly 50 years earlier while Franck, then between the ages of 15 and 18, was a student at the Paris Conservatory. They were published as a set in 1842, and Franck's ambitious father assembled a distinguished list of subscribers to his son's first official publication, a roster that included Liszt, Chopin, Meyerbeer, Adam, Donizetti, Halévy, Thomas, and many others. Liszt, who would be a lifelong friend of Franck, particularly admired these trios and performed them in his home with visiting musicians.

Inevitably, we look at a composer's first official effort for signs of future greatness: does the *Piano Trio in F-sharp Minor* point, however tentatively, to the *Symphony in D Minor* or the *Violin Sonata*, still half a century in the future? Answers to that question have been mixed. Some feel that there is no connection whatever between this youthful music and those late masterpieces, while others have claimed to see in it portents of Franck's late style. Franck's student Vincent d'Indy praised this trio for its cyclic use of themes, a technique Franck later employed with great imagination. D'Indy tried to make a connection here to an earlier master, saying that the teenaged Franck had picked up "the threads of Beethoven's discourse, so rudely cut off by Fate and lying unused and unnoticed on the ground."

Such a claim appears grandiose. Though well-made and engaging, the *Trio in F-sharp Minor* is no beacon of originality, and it should be admired not as a sign of

things to come but for its youthful energy and passion. Its three movements are in a somewhat unusual sequence: a moderately-paced opening movement is followed by a scherzo and a fast finale—this trio lacks a true slow movement.

Franck presents three themes in the first moments of the *Andante con moto*: the piano's ominous and steady progression is quickly joined by the cello's countermelody, over which the violin enters *espressivo*; a third subject is announced by the piano over rippling accompaniment. The development is extremely animated, and listeners can only marvel at the volume of sound generated by the piano: at one point Franck marks the piano part triple *forte* and stresses that it should be played "with violence." Yet the recapitulation brings a lovely return of the third theme, now marked *dolcissimo*, and the movement marches to its close on the regular rhythms of the opening theme.

The *Allegro molto* is a scherzo in B minor with two trios. The propulsive rhythm of the opening seems to pound throughout in the piano as the strings race above it. The powerful first trio unleashes a furious volume of sound, but the second, marked *queto*, is a lovely chordal tune that has been compared to the music of Brahms. Alert listeners will detect the kinship between this melody and the third subject of the first movement, a connection that apparently triggered d'Indy's admiration for the cyclic technique of the trio. The scherzo proceeds without pause into the finale, which is marked *Allegro maestoso*. Powerful as the opening movement was, it does not begin to compare to the volcanic eruption of sound generated by this movement. Much of the piano-writing in this sonata-form movement is in brilliant octaves, which thunder across the range of the keyboard. The singing second subject brings welcome relief, but it is the spirit of the movement's opening that drives this music to its dramatic conclusion.

—Program notes by Eric Bromberger

presents...

LEILA JOSEFOWICZ | Violin
JOHN NOVACEK | Piano

Saturday, February 24, 2024 | 7:30pm

Herbst Theatre

DEBUSSY

Sonata for Violin and Piano in G Minor

Allegro vivo
Intermède: Fantasque et léger
Finale: Très animé

SZYMANOWSKI

Myths, Opus 30

The Fountain of Arethusa
Narcissus
Dryads and Pan

INTERMISSION

TÜÜR

Conversio (1994)

STRAVINSKY

Divertimento from *The Fairy's Kiss*

Sinfonia
Danses suisses
Scherzo
Pas de Deux: Adagio, Variation, and Coda

This program made possible in part by the generous support of The Bernard Osher Foundation.

This program is made possible in part by the generous support of Joan Kahr.

Leila Josefowicz and John Novacek are represented by Harrison Parrott
South Wing, Somerset House, The Strand, London, WC2R 1A, UK harrisonparrott.com

Steinway Model D, Pro Piano, San Francisco

ARTIST PROFILE

San Francisco Performances presents Leila Josefowicz and John Novacek for the fifth time. They first appeared in March 1996.

Ms. Josefowicz also opened the 1999–2000 season in concert with pianists André Watts, Jake Heggie, and Kristjan Järvi, and baritone Thomas Hampson.



Leila Josefowicz's passionate advocacy of contemporary music for the violin is reflected in her diverse programs and enthusiasm for performing new works. A favorite of living composers, Josefowicz has premiered many concertos, including those by Colin Matthews, Luca Francesconi, John Adams and Esa-Pekka Salonen, all written specially for her.

Artist-in-Residence of Iceland Symphony Orchestra for the 2023–24 season, Josefowicz will perform Helen Grime's *Violin Concerto* with Daniel Bjarnason and Bartók's *Violin Concerto No. 2* with Eva Ollikainen, as well as present a solo recital at Harpa Hall. Elsewhere, Josefowicz's season includes engagements with Die Deutsche Kammerphilharmonie Bremen, Musikkollegium Winterthur, London Philharmonic Orchestra, and Lahti, Milwaukee, Taipei, and Antwerp symphony orchestras. Josefowicz also presents the world premiere of Jüri Reinvere's *Concerto for Violin and Harp* alongside Trina Struble and The Cleveland Orchestra, and tours Germany and Austria with Junge Deutsche Philharmonie with concerts Berlin, Vienna, and Dresden.

Josefowicz enjoyed a close working relationship with the late Oliver Knussen, performing various concerti, including his violin concerto, together over 30 times. Other premieres have included Matthias Pintscher's *Assonanza* with Cincinnati Symphony Orchestra, John Adams' *Sche-*

herazade.2 with New York Philharmonic, Luca Francesconi's *Duende—The Dark Notes* with Swedish Radio Symphony Orchestra, and Steven Mackey's *Beautiful Passing* with BBC Philharmonic.

Together with John Novacek, with whom she has enjoyed a close collaboration since 1985, Josefowicz has performed recitals at world-renowned venues such as New York's Zankel Hall and Park Avenue Armory, Washington DC's Kennedy Center and Library of Congress, and London's Wigmore Hall, as well as in Reykjavik, Trento, Bilbao, and Chicago. This season their collaboration continues with recitals in California, appearing at Festival Mozaic, UC Santa Barbara, San Francisco Performances, and Los Angeles Philharmonic's Colburn Celebrity Recital series.

Josefowicz has released several recordings, notably for Deutsche Grammophon, Philips/Universal and Warner Classics and was featured on Touch Press's acclaimed iPad app, *The Orchestra*. Her latest recording, released in 2019, features Bernd Alois Zimmermann's *Violin Concerto* with Finnish Radio Symphony Orchestra conducted by Hannu Lintu. She has previously received nominations for Grammy Awards for her recordings of *Scheherazade.2* with St. Louis Symphony conducted by David Robertson, and Esa-Pekka Salonen's *Violin Concerto* with Finnish Radio Symphony Orchestra conducted by the composer.

In recognition of her outstanding achievement and excellence in music, she won the 2018 Avery Fisher Prize and was awarded a prestigious MacArthur Fellowship in 2008, joining prominent scientists, writers and musicians who have made unique contributions to contemporary life.

Grammy®-nominated pianist **John Novacek** regularly tours the Americas, Europe and Asia as both soloist and chamber musician. The current season includes concerto performances with the Mexico City Philharmonic, Austin Symphony Orchestra, Springfield (MA) Symphony Orchestra, National Academy Orchestra of Canada, Traverse (MI) Symphony Orchestra, Vista Philharmonic (Groton, MA), Anderson (IN) Symphony Orchestra, Wisconsin Chamber Orchestra, and the orchestras of Colorado College Summer Music Festival, Festival Mozaic and the Mendocino Music Festival.

Frequent performance venues include Carnegie Hall, Lincoln Center's David Geffen and Alice Tully Halls, Kennedy Center, Chicago's Symphony Center, Disney Hall, Hollywood Bowl, Paris's Théâtre des Champs-Élysées, London's Wigmore Hall



and Barbican, and Tokyo's Suntory, Opera City, and Bunkamura Halls.

Novacek is a frequent guest artist at festivals, having participated in Mostly Mozart, Aspen, Great Lakes, SummerFest La Jolla, Cape Cod, Caramoor, Mimir, Ravinia, Seattle, Wolf Trap; Scotia, Toronto Summer Music, Ottawa Chamberfest, SweetWater and Festival of the Sound (Canada); BBC Proms (England); Braunschweig (Germany); Lucerne, Menuhin Gstaad, and Verbier (Switzerland); Sorrento (Italy); Serenades d'Estiu (Mallorca, Spain); and Stavanger (Norway).

A frequent presence on radio, Novacek is regularly showcased on NPR's *Performance Today*, *St. Paul Sunday* and (as featured composer/performer) *A Prairie Home Companion*; television appearances include *CNN International*, *Entertainment Tonight*, and *The Tonight Show*. A highly sought-after chamber musician and collaborator, Novacek performs with Leila Josefowicz, Lynn Harrell, Yo-Yo Ma, Joshua Bell, Cho-Liang Lin, Emmanuel Pahud, Jeremy Denk, Renaud Capuçon, Truls Mørk, Matt Haimovitz, Elmar Oliveira, and Dmitry Sitkovetsky, as well as with the members of the Emerson, Ying, St. Lawrence, Miro and Tokyo String Quartets. He is also a member of the versatile piano trio Intersection, with violinist Laura Frautschi and cellist Kristina Reiko Cooper.

An active composer, Novacek's works have been taken up by many prominent international musicians; commissioning bodies include the 5 Browns, Ying Quartet, Manasse/Nakamatsu Duo, Eastman School, Scotia Festival, Concertante, Pacific Symphony, Ensemble Liaison, Schubert Club, Millennium, Seattle Commissioning Club, Three Tenors, Kiri Te Kanawa, and pop diva Diana Ross. Novacek is an active recording artist whose many CDs have garnered numerous international awards (*Gramophone*, *BBC Music Magazine*, Grammy® nomination

for “Best Chamber Music Performance”); labels include Philips, Nonesuch, Naxos, Arabesque, Warner Classics, Sony/BMG, Koch International, New World, Universal Classics, Ambassador, Azica, Marquis, Arkay, Neuma, IBS Classical, Pony Canyon, Four Winds, and EMI Classics. Novacek teaches piano and chamber music at Mannes School of Music in New York City.

PROGRAM NOTES

Sonata for Violin and Piano in G Minor

CLAUDE DEBUSSY
(1862–1918)

Debussy's final years were wretched. He developed colon cancer in 1909 and underwent a painful operation, radiation therapy, and drug treatment. It was all to no avail, and the disease took its steady course. The onslaught of World War I in 1914 further depressed him, but it also sparked a wave of nationalistic fervor, and he set about writing a set of six sonatas for different combinations of instruments. It may seem strange that the iconoclastic Debussy would return in his final years to so structured a form as the sonata, but he specified that his model was the French sonata of the eighteenth century and not the classical German sonata. To make his point—and his nationalistic sympathies—even more clear, Debussy signed the scores of these works “Claude Debussy, musicien français.”

Debussy lived to complete only three of the projected six sonatas: a *Cello Sonata* (1915); a *Sonata for Flute, Viola, and Harp* (1916); and the *Violin Sonata*, completed in April 1917. It was to be his final work, and it gave him a great deal of difficulty. From the depths of his gloom, he wrote to a friend: “This sonata will be interesting from a documentary viewpoint and as an example of what may be produced by a sick man in time of war.” Debussy played the piano at the premiere on May 5, 1917, and performed it again in September at what proved to be his final public appearance. His deteriorating health confined him to his room thereafter, and he died the following March.

For all Debussy's dark comments, the *Violin Sonata* is a brilliant work, alternating fantastic and exotic outbursts with more somber and reflective moments. In three concise movements, the sonata lasts only about 13 minutes. Debussy deliberately obscures both meter and key over the first

few measures of the *Allegro vivo*, and only gradually does the music settle into G minor. The haunting beginning of the movement feels subdued, almost ascetic, but the dancing middle section in E major is more animated. Debussy brings back the opening material and rounds off the movement with a *con fuoco coda*.

The second movement brings a sharp change of mood after the brutal close of the first. Debussy marks it *fantasque et léger* (“whimsical and light”), and the violin opens with a series of leaps, swirls, and trills before settling into the near-hypnotic main idea. The second subject, marked “sweet and expressive,” slides languorously on glissandos and arpeggios, and the movement comes to a quiet close. Over rippling chords, the finale offers a quick reminiscence of the very opening of the sonata, and then this theme disappears for good and the finale's real theme leaps to life. It is a shower of triplet sixteenths that rockets upward and comes swirling back down: the composer described it as “a theme turning back on itself like a serpent biting its own tail.” There are some sultry interludes along the way, full of glissandos, broken chords, rubato, and trills, but finally the swirling energy of the main theme drives the music to its animated close.

Debussy may have been unhappy about this music while working on it, but once done he felt more comfortable with it, writing to a friend: “In keeping with the contradictory spirit of human nature, it is full of joyous tumult...Beware in the future of works which appear to inhabit the skies; often they are the product of a dark, morose mind.”

Myths, Opus 30

KAROL SZYMANOWSKI
(1882–1937)

World War I forced Szymanowski to remain in his native city of Tymoszowska in Poland, and there he composed prodigiously: the *Symphony No. 3*, *Violin Concerto No. 1*, and numerous songs, cantatas, and piano pieces all date from the first years of the war. Now in his early thirties, Szymanowski had only recently thrown off the influence of Wagner and Strauss to forge his own style, a style that grew in large measure from his exploration of Sicily and North Africa and from his new awareness of ancient cultures. Musically, this meant a style characterized by great attention to instrumental color, busy textures, and an expressionism that can verge

on intoxicated ecstasy.

Szymanowski composed several works for violin and piano during this period, among them his three *Myths, Opus 30* in 1915. Szymanowski had fallen in love with classical antiquity, and each of the three movements—*The Fountain of Arethusa*, *Narcissus*, and *Dryads and Pan*—is based on a different Greek myth. Arethusa was a nymph loved by both Artemis and the river god Alpheus. Bathing in a river, she was forced to flee underwater to the island Ortygia to escape Alpheus; on that island, Artemis transformed her into a fountain, but Alpheus followed, was himself transformed into a river, and so was united with Arethusa at last. Szymanowski makes no attempt to cast this myth in a “classical” style but instead sets *The Fountain of Arethusa* in a shimmering, post-impressionistic musical language. This is a display-piece for both instruments, from the delicate piano introduction (clearly the sound of the fountain) through the writing for violin, which has a sort of fantastic tonal opulence, soaring high in its range, slipping into passages played entirely in harmonics, and leaping between an extroverted brilliance and a reflective lyricism. *The Fountain of Arethusa* has become one of Szymanowski's most popular works.

Narcissus was loved by Echo, but he was so consumed with himself that he rejected her; she in turn caused him to fall in love with his own reflection in a pool, where he withered away and was transformed into a flower. Szymanowski casts his *Narcissus* in a rondo-like form, with the violin's principal melody returning in different keys and guises.

Dryads were tree-nymphs (the most famous of them was Euridice, wife of Orpheus), and Pan the god of fields, forests, and flocks. Pan pursued the nymph Syrinx, who fled to the river Ladon and prayed to be turned into a reed; her prayer was granted, and Pan cut the reed and from it made his pipes. Szymanowski's setting of this tale is notable for its brilliant writing for violin: *Dryads and Pan* offers the violinist a cadenza (rare in chamber music) and features quarter-tones and harmonics used to imitate the sound of Pan's flute. Szymanowski wrote *Myths* for the Polish violin virtuoso Paul Kochanski and dedicated it to Kochanski's wife Sofia.

Conversio (1994)

ERKKI-SVEN TÜR
(B. 1959)

Among the many results of the collapse of the Soviet Union in 1991 is that Western au-

diences discovered a range of original musical voices that had been kept from general public attention during the period of Soviet control. These voices, quite varied, included Giya Kancheli in Georgia, Henryk Gorecki in Poland, Peteris Vasks in Latvia, and an impressive range of Estonian composers, of whom Erkki-Sven Tüür is one of the most prominent. As a young man, Tüür formed a rock group that combined contemporary rock with renaissance music, but his professional training had a more traditional basis: he graduated from the Tallinn Conservatory in 1984. With the collapse of the Soviet Union and Estonia's declaration of independence, Tüür was able to achieve a measure of independence of his own: he left his state job and became a freelance composer. Today Tüür, who is also a painter, lives and works on one of the remote islands off the Estonian coast in the Gulf of Finland. He is quite a prolific composer. His catalog of works includes nine symphonies; concertos for violin, viola, cello, piano, piccolo, clarinet, and bassoon (as well as such unusual instruments as accordion, marimba, recorder, and percussion); plus numerous works for chamber ensembles, for piano, and for voice.

Tüür's *Conversio* for violin and piano (1994) achieves an unusual sonority for this combination of instruments. Instead of trying to generate the lyric sound of most violin music, Tüür defies expectations with a sonority so staccato that it sounds pointillistic. The violin's opening ostinato figure—surging and asymmetric—is gradually interrupted by the piano's sharp chords. The two textures weave together, eventually rising to strident climax made of disconnected but rhythmic attacks. The music's hard edges gradually melt away in favor of a more sustained, almost tolling sonority, and *Conversio* fades into silence on the violin's virtually inaudible tremolo.

Divertimento from *The Fairy's Kiss*

IGOR STRAVINSKY
(1822–1971)

As a small boy, Stravinsky was taken to see a performance of *Sleeping Beauty* and fell in love with the music of Tchaikovsky on the spot. In one of his autobiographies, Stravinsky recalls an even more intense memory: at a performance of Glinka's *A Life for the Tsar* in 1893, the eleven-year-old Stravinsky came out of his family's box to see a tall figure stride past. His mother leaned down and whispered: "Igor, look, there is Tchaikovsky."

Stravinsky notes: "I looked and saw a man with white hair, large shoulders, a corpulent back, and this image has remained in the retina of my memory all my life."

A love for Tchaikovsky's music remained with Stravinsky all his life as well, and when in 1927 the dancer Ida Rubinstein suggested that he write a ballet for her new company, Stravinsky quickly accepted her proposal that he compose a score based on themes by Tchaikovsky, much as he had written *Pulcinella* on themes by Pergolesi in 1920. Stravinsky based the ballet on the Hans Christian Andersen tale *The Ice Maiden*, in which a fairy finds a boy lost in a snowstorm and imprints a magic kiss upon him. This kiss gives her control of the boy, and 20 years later—on his wedding day—she re-appears, kisses him again, and takes eternal possession of the young man.

Stravinsky drew his themes for this ballet from five of Tchaikovsky's songs and about a dozen of his piano pieces, so that the resulting ballet is an amalgam of both composers' styles, combining Tchaikovsky's melodic gift with Stravinsky's own sensibilities (and not all the music in the ballet is by Tchaikovsky—Stravinsky himself composed a number of short or transitional sections). First performed in Paris on November 27, 1928, *The Fairy's Kiss* (as Stravinsky called the ballet) has never enjoyed the success of his other ballets, but Stravinsky retained his fondness for the music. Several years later, in the early 1930s, when Stravinsky went on concert tours with the violinist Samuel Dushkin, he needed music for the two of them to play together. He composed the *Duo Concertant* for Dushkin and arranged several of his orchestral scores for violin and piano to fill out these programs. One of these scores was *The Fairy's Kiss*, though when Stravinsky made the violin-piano arrangement, he changed its title to the more abstract *Divertimento*.

The ballet was in four scenes, and Stravinsky kept the order of the original pieces intact but made cuts that reduce the *Divertimento* to less than half the length of the 45-minute ballet. The *Divertimento* is in four movements, with the first two performed without pause: the serene opening *Sinfonia* is the ballet's first scene, the stately *Danses suisses* the second. The brief *Scherzo* is taken from the third scene; some of this music bears a strong resemblance to Stravinsky's *Apollo*, completed the same year as *The Fairy's Kiss*. The final movement, characterized by great rhythmic variety, is based on three of the four sections of the original ballet's *Pas de Deux: Adagio,*

Variation, and Coda. As ballet or as instrumental suite, this music remains a heartfelt tribute from one artist to another.

—Program notes by Eric Bromberger

Perianes Notes continued from page 10

is an old dance in triple time, perhaps of South American origin, and in the score Granados specifies that this is also a *Gallardo*, another lively dance in triple time. This is music of tremendous rhythmic spring, and the pulsing triplet heard in the first measure will continue almost throughout as this music builds through sultry interludes to its powerful conclusion.

Queja o la maja y el ruiseñor ("Laments or The Maya and the Nightingale") takes the (general) form of a series of variations on an old folk tune from Valencia, but more specifically it is an evocative nocturne that casts a seductive spell. Marked *Andante malinconico* and for the most part fairly restrained, this is nonetheless extraordinarily difficult music for the pianist, who must master its many changes of tempo and mood, as well as the complexity of the writing (parts of it are written on three staves).

One of the longest movements in *Goyescas*, *El amor y la muerte* ("Love and Death") is based on themes from earlier movements. Granados subtitles it *Balada* and stresses that the performance be both *Animato e drammatico* and *con molto espressivo e dolore*. The composer said of this movement: "All of the themes of *Goyescas* are united in *El amor e la muerte*...intense pain, nostalgic love and the final tragedy—death."

Epílogo: Serenata del espectro ("Epilogue: Serenade of the Ghost") is marked *Allegretto misterioso*. It begins with the sound of the ghost's plucking his guitar, continues with his serenade, and concludes quietly as the ghost departs, plucking the strings.

El pelele was not actually published as part of *Goyescas*—it was composed after the other six pieces but is usually considered the "seventh" piece in the suite. That title means "The Straw Man," and in the opera Granados derived from *Goyescas* this music accompanies the scene in which a group of girls uses a blanket to toss a straw dummy in the air. A *Brillante* opening flourish leads to the propulsive main idea, and this builds to a grand conclusion, full of color and excitement.

—Program notes by Eric Bromberger

presents...

PIERRE-LAURENT AIMARD | Piano

Tuesday, February 27, 2024 | 7:30pm

Herbst Theatre

- | | |
|------------------|-----------------------------------------------------|
| SWEELINCK | Echo Fantasia in D Minor, No. 4, SwWV 261 |
| CARTER | Night Fantasies |
| CHOPIN | Polonaise-Fantaisie in A-flat Major, Opus 61 |

INTERMISSION

- | | |
|-------------------|--------------------------------------------------|
| MOZART | Fantasia for piano in C Minor, K475 |
| C.P.E BACH | Fantasia for Keyboard in C Major, Wq 59/6 |
| BEETHOVEN | Fantasia for piano in G Minor, Opus 77 |
| IVES | The Celestial Railroad for solo piano |

**This program is made possible in part by the generous support of
The Bernard Osher Foundation.**

This program is made possible in part by the generous support of James and Kathleen Leak.

Pierre-Laurent Aimard is represented by Harrison Parrott
South Wing, Somerset House, The Strand, London, WC2R 1A, UK harrisonparrott.com

Steinway Model D, Pro Piano, San Francisco

ARTIST PROFILE

San Francisco Performances presents Pierre-Laurent Aimard for the third time. He first appeared in March 2011.



Widely acclaimed as a key figure in the music of our time, **Pierre-Laurent Aimard** has had close collaborations with many leading composers including György Ligeti, Helmut Lachenmann, Elliott Carter, Harrison Birtwistle, György Kurtág, Karlheinz Stockhausen, Marco Stroppa, George Benjamin, Pierre Boulez, and Olivier Messiaen.

Aimard is the recent recipient of numerous prizes including Denmark's most prominent music award, the Leonie Sonning Music Prize, which he received in 2022 and was also awarded the prestigious International Ernst von Siemens Music Prize, in 2017, in recognition of a life devoted to the service of music.

An innovative curator and uniquely significant interpreter of piano repertoire from every age, Aimard has been invited to direct and perform in a number of residencies including for Musikkollegium Winterthur where over the season he celebrated different composers and opened with the complete cycle of Beethoven Piano Concertos. Elsewhere, he has performed ground-breaking projects at Porto's Casa da Musica, New York's Carnegie Hall and Lincoln Center, Konzerthaus Vienna, Alte Oper Frankfurt, Lucerne Festival, Mozarteum Salzburg, Cité de la Musique in Paris, Tanglewood Festival, the Edinburgh Festival, and was Artistic Director of the Aldeburgh Festival from 2009 to 2016.

His recent release of a new recording of the complete Bartók piano concertos with

Esa-Pekka Salonen and the San Francisco Symphony Orchestra is the latest in a series of critically acclaimed collaborations with Pentatone. Following on the heels of *Visions de l'Amen* (2022), recorded with Tamara Stefanovich, Beethoven's *Hammerklavier Sonata & Eroica Variations* (2021), and Messiaen's magnum opus *Catalogue d'oiseaux* (2018) which garnered multiple awards including the prestigious German music critic's award "Preis der Deutschen Schallplattenkritik."

Through his recent professorship at the Hochschule Köln as well as numerous series of concert lectures and workshops worldwide, Aimard sheds an inspiring light on music of all periods. He was previously an Associate Professor at the College de France, Paris and is a member of Bayerische Akademie der Schönen Künste. In spring 2020, he re-launched a major online resource Explore the Score, after several years work, which centres on the performance and teaching of Ligeti's piano music in collaboration with the Klavier-Festival Ruhr.

As part of the 2023–24 season, Aimard continues to give world premieres of new works including Clara Iannotta's *Piano Concerto* for the Acht Brücken Festival in Cologne and the Portuguese premiere of Klaus Ospald's *Se da contra las piedras la libertad*, a work co-commissioned by Casa da Musica, Porto and Cologne's WDR Symphony Orchestra, where it received its World Premiere in 2021. Other works that Aimard has premiered have included Carter's last piece *Epigrams*; Sir Harrison Birtwistle's works *Responses: Sweet disorder and the carefully careless* and *Keyboard Engine* for two pianos which received its London premiere in autumn 2019.

PROGRAM NOTES

FANTASIAS

Every aspiring young composer struggles to learn the "rules" of music: the many different forms, a proper harmonic language, the intricacies of counterpoint. It can be a laborious process. It took Beethoven ten years to master sonata form, and Mozart never did feel comfortable writing fugues. But some composers long to escape those rules. They wish to write music not in strict forms but music that springs from inner impulse—the impulse to experiment, to be free, to express something they cannot get at in other ways. The general name for this kind of music is *fantasia*, with its implication of the fantastic, and this evening Mr. Aimard

plays a program of fantasias composed over the span of four centuries. On this program, seven composers step outside the rules and let their music take them where it will. And it will take them to wild, personal, beautiful—and fantastic—places.

Echo Fantasia in D Minor, No. 4, SwWV 261

JAN PIETERSZOOM SWEELINCK
(1562–1621)

An almost exact contemporary of Shakespeare, Jan Pieterszoon Sweelinck spent his entire career in Amsterdam. He learned to play the organ from his father, then became the organist at the Oude Kerk in Amsterdam at 15 and retained that position for the remaining 44 years of his life. Sweelinck was famous in his own day as a performer (he was called "the Orpheus of Amsterdam"), as a composer, and as a teacher—he taught almost all the leading composers and organists in Northern Europe of the early seventeenth century. Sweelinck composed several hundred vocal settings, and he also wrote a number of works for keyboard, including variations, toccatas, and fantasias.

Among his fantasias are several that he called "echo fantasias" because they depend on echo effects—a passage would be played and then repeated in such a way that it seemed to "echo" the original statement. In the score Sweelinck indicated the echo passages by writing them in very small notes. On the organ, it is possible to help sharpen the echoes by playing them on the instrument's various manuals; on the piano, it is up to the performer to provide contrast by playing the echoes at different dynamic levels. The present *Echo Fantasia in D Minor*, which first appeared in 1617 (it may have been written earlier), has become one of Sweelinck's best-known works in this form. As the piece proceeds, the echoes become increasingly varied and imaginative.

Night Fantasies

ELLIOTT CARTER
(1908–2012)

In the late 1970s four distinguished American pianists and champions of new music—Paul Jacobs, Gilbert Kalish, Charles Rosen, and Ursula Oppens—jointly commissioned a new work from Elliott Carter. Carter, who had not composed a piece for solo piano since his *Piano Sonata*

of 1946, set to work in November 1978 and completed *Night Fantasies* in April 1980. Over the next two years, all four of the commissioning pianists gave their own premieres, each in a different country: Opens in Bath, England in June 1980; Rosen in Toronto in March 1981; Jacobs in New York City in November 1981; and Kalish in Badenweiler, Germany in November 1982. Since then, the *Night Fantasies* has become one of Carter's most frequently performed and recorded works.

This is a substantial work, spanning over 20 minutes in performance, and we should note that in this case, the title "Fantasies" refers not to a musical composition but instead to random acts of the imagination. In both cases, though, that title implies a certain freedom of expression. In an introductory note in the published score, Carter expounded on the meaning of the title:

"Night Fantasies is a piano piece of continuously changing moods, suggesting the fleeting thoughts and feelings that pass through the mind during a period of wakefulness at night. The quiet, nocturnal evocation with which it begins and to which it returns occasionally, is suddenly broken by a flighty series of short phrases that emerge and disappear. This episode is followed by many others of contrasting characters and lengths that sometimes break in abruptly and at other, develop smoothly out of what has gone before. The work culminates in a loud periodic repetition of an emphatic chord that, as it dies away, brings the work to its conclusion.

"In this score, I wanted to capture the fanciful, changeable quality of our inner life at a time when it is not dominated by strong, directive intentions or desires—to capture the poetic moodiness that, in an earlier romantic context, we employ in the works of Robert Schumann like *Kreisleriana*, *Carnaval*, and *Dauids-bundlertanze*." (Elliott Carter)

As its composer suggests, *Night Fantasies* begins very quietly—the marking is *Tranquillo*. Tempos and meters shift constantly, and Carter's performance markings give some idea of the range of moods he wishes to project: *Fantastico*, *appassionato*, *capriccioso* (this marking appears repeatedly), *chiaro* ("clear"), *collelrico*, *intensamente*, *scorrevole* ("flowing"), and at one point *con elequenza*.

Polonaise-Fantaisie in A-flat Major, Opus 61

FREDERIC CHOPIN
(1810–1849)

Written in 1845–6, the *Polonaise-Fantaisie* is one of Chopin's final works—and one of

his most brilliant. A polonaise is a national Polish dance in triple time, characterized by unusual rhythmic stresses; the fact that it is usually at a moderate rather than a fast tempo gives the polonaise a more stately character than most dance forms. Many composers have written polonaises, but the 14 of Chopin remain the most famous, and some feel that this distinctly Polish form allowed Chopin an ideal channel for his own strong nationalist feelings during his exile in Paris.

The polonaise is usually in three parts: a first subject, a contrasting middle section, and a return of the opening material. The *Polonaise-Fantaisie* keeps this general pattern but with some differences: Chopin writes with unusual harmonic freedom and incorporates both themes into the brilliant conclusion—doubtless he felt that he had reshaped the basic form so far that it was necessary to append the "Fantaisie" to the title.

The *Allegro maestoso* introduction is long and rather free, while the first theme group—in A-flat major—is remarkable for the drama and virtuosity of the writing. This makes the quiet middle section, in the unexpected key of B major and marked *Poco più lento*, all the more effective: a chordal melody of disarming simplicity is developed at length before the gradual return of the opening material. The final pages are dazzling—Chopin combines both themes and at one point even makes one of the accompanying figures function thematically as the *Polonaise-Fantaisie* winds down to its powerful final chord.

Fantasia for piano in C Minor, K475

WOLFGANG AMADEUS MOZART
(1756–1791)

Mozart completed the *Fantasia in C Minor* for solo piano in Vienna on May 20, 1785, and published it jointly with his *Piano Sonata in C Minor*, composed the previous October. Mozart's choice of key and the startling expressive range of these two pieces have reminded many listeners of Beethoven, who was then still a teenager in Bonn: the explosive and sharply-contrasted drama of these pieces seems to foreshadow the sort of music the younger composer would write over the next two decades.

Mozart intended that the fantasy and the sonata could be performed separately, and the *Fantasia in C Minor* is often played by itself, as it is on this concert—it can stand as an independent work rather than simply functioning as a prelude to the sonata. The

Fantasia opens with a powerful *Adagio*. The piano's opening figure—in octaves—sets the pattern for the entire work: even within the space of one measure, Mozart has already made sharp dynamic contrasts and moved through unexpected tonalities. Such expressive freedom shows up even more violently at the *Allegro*, where the music rushes ahead ominously. There is a dark urgency to this music, with its powerful accents, clipped phrases, and sudden changes of mood. A brief, gentle *Andantino* leads to a return of faster tempos, and Mozart rounds off this varied work with a return to the music from the very beginning. Again, there are the same changes of mood, the same contrasts of dynamics, the same ornate swells of sound, before the powerful rush up the scale to the concluding C minor chord.

Fantasia for Keyboard in C Major, Wq 59/6

CARL PHILIPP EMANUEL BACH
(1714–1788)

Carl Philipp Emanuel Bach, the second son of Johann Sebastian, spent 27 years as court harpsichordist to Frederick the Great, an accomplished flute-player, but he was desperate to get away from the conservative musical tastes of that court. Finally, in 1767, Emanuel did get free of his obligations to the royal court and succeeded Telemann as music director for the city of Hamburg; he would remain in that city for the final two decades of his life.

Emanuel may have been carefully trained by his father, but he wrote a very different kind of music. By the middle of the eighteenth century, Sebastian's complex counterpoint had fallen out of fashion, and there was a movement toward appealing melodies, simplicity of textures, and elegance of expression—we know this as the *galant* style. But Emanuel did not wholly embrace the *galant* style. Instead, he is more readily identified with the *Empfindsamer* style: music that emphasized emotion and expression and that featured color, excitement, and sudden changes of key and dynamics. Emanuel's music became quite free in both form and expression, and in the final decade of his life he wrote a number of fantasias for keyboard (and some for violin).

The *Fantasia in C Major* dates from 1784, only four years before Emanuel's death. This music leaps between different tempos, different moods, different keys, different styles, almost by the instant. It opens with a playful *Andantino* in C major, but after five

measures Emanuel abandons barlines, and the music whips ahead. And just as suddenly it slows down for a flowing *Allegretto* in E minor, set in 2/4. The *Fantasia in C Major* will leap back and forth between these two very different ideas, sometimes interrupted by *Prestissimo* runs. These in turn can stop instantly, and the music will head in a different direction entirely. There will be sudden pauses, instantaneous changes of mood, gentle passages interrupted by impetuous virtuosity, and an almost whimsical approach to expression.

Fantasia for piano in G Minor, Opus 77

LUDWIG VAN BEETHOVEN
(1770–1827)

Beethoven established his early reputation in Vienna on his ability to improvise at the piano: before an audience, he would take a musical idea and just play, often for extended periods, improvising on that theme and extending it through a range of expression and forms. Such music is by nature ephemeral: it is made up on the spot and—because it is not written down—inevitably lost. Yet something of Beethoven’s improvisatory style may be sensed in a work he wrote much later and did write down, his *Fantasia in G Minor*. Beethoven completed this work in October of 1809, a year that saw a revival of interest in the piano on his part: during that same year he composed his “*Emperor*” *Concerto* and several sonatas and shorter pieces for keyboard.

“*Fantasy*” is a good title for this piece because in fact it is fantastic: this is music without any specified form that moves from one episode to the next (and from one key to the next) with ease. A basic theme-shape recurs throughout the *Fantasy*, but these are not really variations, because that theme is often abandoned as Beethoven embarks on a series of adventures—one may sense the variety of this journey by noting his tempo markings: *Allegro*, *Poco adagio*, *Allegro ma non troppo*, *Allegro con brio*, *Adagio*, *Allegretto* (to name only some of them). And to say that this music is in G minor is simply wrong, for it is in a dizzying variety of keys. It may begin in G minor, but it stays there for only five measures and soon moves through B-flat major, D minor, A-flat major, D major (and a few more in passing) before finally concluding in the remote key of B major. The episodes are separated by a variety of swirls, runs, and arpeggios, as Beethoven spins a series of separate episodes from his

opening material.

Though this *Fantasy* was written nearly two decades after his arrival in Vienna, listeners may take from it some sense of what the improvisatory style of the young Beethoven was like during those heady early days in his adopted city, when he dazzled the drawing rooms of that city with his abilities at the keyboard.

The Celestial Railroad for solo piano

CHARLES IVES
(1874–1954)

Ives was an extremely well-read composer, and he was attracted in particular to the New England writers: Emerson, Hawthorne, the Alcott family, and Thoreau. In the years around 1910 Ives began to compose a series of works inspired by these writers, most notably his *Concord Sonata*. The second movement of that sonata is titled “Hawthorne,” and Ives would later rework some of the material from that movement into the second movement of his *Fourth Symphony* and into a work for solo piano inspired by Hawthorne’s short story *The Celestial Railroad*.

Hawthorne’s *The Celestial Railroad*, published in 1843, is a sort of updated and Americanized version of John Bunyan’s *Pilgrim’s Progress*. Bunyan’s allegory tells of the character Christian who leaves his hometown, passes such scenes as the Slough of Despond, Valley of the Shadow of Death, and Vanity Fair and eventually

arrives at the Celestial City. Hawthorne’s traveler, however, journeys not by foot but by train and along the way meets a fellow passenger, Mr. Smooth-It-Away. When they reach the point where they must board a boat for the final approach to the Celestial City, Mr. Smooth-It-Away steps aside, saying that he never intended to make that journey. In the story’s shocking conclusion, Mr. Smooth-It-Away erupts in smoke and flames that reveal him as the Devil. A splash of water from the boat’s paddlewheels awakens the narrator, who realizes that it had all been a dream. Hawthorne’s story, a satire of contemporary religion and of materialism, provoked both admiration and dismay among its contemporary readers.

Ives’ *The Celestial Railroad*, about eight minutes long, does not set out to re-tell Hawthorne’s story in music. Instead, it is a work inspired by the events of that tale and should be taken on its own terms, as music. That said, Ives made notes in the published score that seem to suggest certain scenes from Hawthorne’s story, such as “Vanity Fair,” and perhaps we can make out the sound of the chugging train beginning its journey, a passing drum corps, distant bells, and bits of such songs as *Marching through Georgia*, *Nearer my God to Thee*, and *Columbia, the Gem of the Ocean*. This is music of stupefying difficulty for the pianist, particularly in its complex rhythms, multiple layers, quick changes of mood, and the variety of its sonorities.

—Program notes by Eric Bromberger



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ARTIST PROFILES

San Francisco Performances presents Lawrence Brownlee for the third time. He first appeared in March 2018.

Kevin Miller makes his SF Performances debut with tonight's recital.

Lawrence Brownlee is a leading figure in opera, both as a singer on the world's top stages, and as a voice for activism and diversity in the industry. He has been hailed as "an international star in the bel canto operatic repertoire" (*The New York Times*), "one of the world's leading bel canto stars" (*The Guardian*), and "one of the most in-demand opera singers in the world today" (*NPR*).

Brownlee's 2023–24 season includes Opera Rara's Donizetti Song Project, where he joined pianist Carlos Rizzi at Wigmore Hall for a recital and recording of Donizetti's rarely-performed repertoire, in addition to a gala concert at the 2023 George Enescu International Festival and duo recital with Levy Sekgapane at Grand Théâtre Genève. Brownlee also travels to Wiener Staatsoper to perform as Count Almaviva in *Il Barbiere di Siviglia* ahead of his role as Tonio in the Lyric Opera of Chicago's *La Fille Du Regiment* in November. In December, Brownlee joins the Wiener Konzerthaus for their 2023 Christmas in Vienna Gala before reuniting with Michael Spyres for the Game of Tenors concert in Bratislava. Brownlee kicks off 2024 with recital engagements at the Dallas Opera and the La Jolla Music Society, before

bringing his acclaimed *Rising* program to San Francisco Performances in February 2024 and the Concertgebouw in June 2024. Brownlee will also return to Teatro alla Scala as Ernesto in *Don Pasquale* before ending his season as Don Ramiro in Rossini's *La Cenerentola* at the Bayerische Staatsoper.



American pianist and collaborator **Kevin J. Miller** is acclaimed for his dynamically artful performances. Recent

collaborations include recitals with international tenor Lawrence Brownlee at Carnegie Hall and Houston Grand Opera, countertenor John Holiday at the Kennedy Center and The Barbican in London, Joseph Calleja and Nadine Sierra at the Supreme Court of the United States, as well as an appearance with Mr. Calleja on NPR's *Tiny Desk Concert* series. Mr. Miller prepared soprano Jessye Norman for performances of Laura Karpman's production of *Ask Your Mama*, which was performed at Carnegie Hall. He also collaborated with the acclaimed countertenor, David Daniels, in a recital at the Glimmerglass Festival. He can be heard on piano on the recording *Been in da Storm So Long*, which features baritone Kenneth Overton.

This New York native has been on the fast track to success since his days as a student at the Boys Choir of Harlem. Beginning his musical studies at the age of eight, Mr. Miller was a featured soprano soloist—most notably in Vivaldi's *Gloria* and Lake George Opera Association's production of *A Midsummer Night's Dream*. While a student at the Boys Choir of Harlem, he studied piano with the late conductor and pianist Warren Wilson. It was also during these years that Mr. Miller began his work as an accompanist, having accompanied the choir on its tours of Europe, Israel, Austria, and Japan.

Mr. Miller studied at the Mannes College of Music, where he received a Bachelor of Music degree in Piano. He continued his studies at the University of Michigan School of Music where he received both a Master of Music degree and the Artist Diploma in Collaborative Piano under the tutelage of Martin Katz.

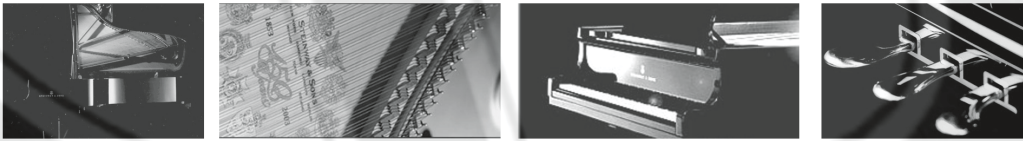
In addition to his formal studies, Mr. Miller has been a participant in some of the country's most prestigious festivals and young artist apprenticeships that include The Tanglewood Institute of Music, Aspen Summer Music Festival, The Cleveland Art Song Festival, San Francisco Opera's Mero-la Opera Program, Washington National Opera's Domingo-Cafritz Young Artist Program and the Glimmerglass Festival. Upon completion of his apprenticeship at Glimmerglass, he was invited to serve as a vocal coach at the Glimmerglass Festival.

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 Mr. Norman Carlin
 Mr. and Mrs. William Chace
 Mr. Bernard Choden
 David Christianson,
 in memory of Frank S. Bayley
 Mr. Patrick Chye
 Arthur Colman and
 Pilar Montero
 Mr. Peter Davol
 Ms. Joanne De Philips
 Mr. and Mrs. Scott Edwards
 Drs. Peter M. Elias and
 Mary L. Williams
 Ms. Georgia Finnigan
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 Andrew Smith
 Miranda Thorman
 Fredric Vinna
 Randy and Ting Vogel
 Dr. and Mrs. George E.
 Westlake
 Dr. Maylene Wong
 Goangshiuang Shawn Ying
 Carolyn Zaroff
 Mr. Frank Zepeda
 Anonymous

We sincerely regret any omission or incorrect listing. Please contact the Development Office at 415.677.0326 if you wish to have a listing corrected or clarified.

Cadenza Legacy Society

Gifts for Building Our Future

The following individuals have included a legacy gift in their will or trust to help strengthen San Francisco Performances for the long term.

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Anonymous (6)

**deceased*

If you would like information on joining Cadenza Legacy Society please contact:

Michele Casau, Director of Development, at 415.677.0332 or michele@sfperformances.org.

Patron & Ticket Information

ABOUT SAN FRANCISCO PERFORMANCES

San Francisco Performances has been a leader in the Bay Area cultural scene since our founding in 1979. We have introduced hundreds of classical music, jazz and contemporary dance artists to audiences. With a strong artistic vision and adventurous programming, SF Performances is the city's premier presenter of intimate concerts, solo recitals and dance presentations.

Office Address

500 Sutter Street | Suite 710
San Francisco CA 94102

Telephones

415.398.6449 415.398.6439 Fax

E-mail

info@sfperformances.org

WHAT YOU NEED TO KNOW AT PERFORMANCES

Latecomers will be seated at suitable intervals in the program.

Cellular phones, pagers, beepers and digital watch alarms must be turned off during performances. We appreciate your consideration for the artists and other patrons.

Photographing or recording performances is strictly forbidden. Please check your camera or recorder with the house manager.

Visit our website at sfperformances.org to order tickets, make a contribution, and for program notes. A complete schedule of events, audio clips and videos of our artists are also available online.

TICKETS

Tickets to San Francisco Performances events are available online at sfperformances.org or at City Box Office, 180 Redwood Street, Suite 100 (off Van Ness Avenue in the Civic Center area). Order by calling 415.392.2545 (Monday–Friday 11am–5 pm). Tickets can also be purchased at the theater 60 minutes before performances (as available).

Group Sales: Groups of ten or more save 10–20% on tickets. Call 415.677.0325 for further information.

Students/Seniors: Rush tickets for Students (50% discount) and senior citizens (20% discount) may be obtained 60 minutes prior to the start of performances, subject to availability. **Limit of one per person.** Proof of age/student status is required.

Lost Tickets: Call 415.677.0325 to replace lost tickets.

Refunds: Available only if event is cancelled.

Donate Your Tickets: If you find that you can no longer use your tickets, you may donate them for resale by calling 415.677.0325, even minutes until curtain time. You can also go online to donate—sfperformances.org. These donations are of great value to SF Performances and to other patrons who may be otherwise unable to obtain tickets to any sold-out concerts. All ticket donations are tax-deductible and will be acknowledged by mail.

Theater Information

Patrons, attention please! Fire Notice: There are sufficient exits in this building to accommodate the entire audience. The exit indicated by the lighted "EXIT" sign nearest your seat is the shortest route to the street. In case of fire please do not run—walk through that exit.

Wheelchair Accessibility: All venues are wheelchair accessible except the balcony at St. Mark's. Please mention your wheelchair needs when purchasing tickets so that we may best accommodate you.

Assistive Listening Systems: Are available at all venues except for St. Mark's Lutheran Church. Please check with the head usher when you arrive at the theater.

SAN FRANCISCO WAR MEMORIAL AND PERFORMING ARTS CENTER: HERBST THEATRE

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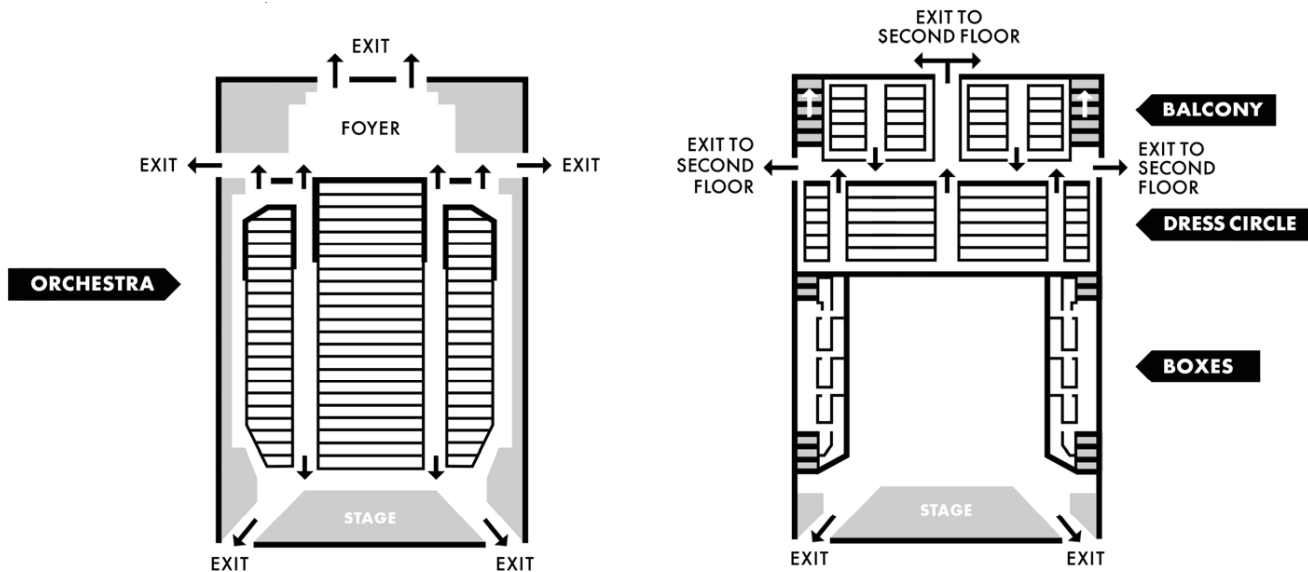
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HERBST THEATRE EXIT MAPS

In an emergency, follow any lighted exit sign to the street. Do not use elevator. Walk, don't run.



Education at SF Performances



Dashon Burton at SF Girls' Chorus

Anchored by an innovative, multi-year program of artist residencies, SF Performances' nationally recognized arts education initiatives give rich new insights to students of all ages. We inaugurated the residency program in 1989, when the **Alexander String Quartet** became our Ensemble-in-Residence as a result of a unique partnership between SF Performances and The Morrison Chamber Music Center at San Francisco State University. In 1997, with anchor support from the Wallace Foundation, this program expanded to include rotating four-year residencies in several genres. Today, in addition to the Quartet and longtime Music Historian-in-Residence **Robert Greenberg**, our resident artists include drummer **Ulysses Owens Jr.**, bass-baritone **Dashon Burton**, and guitarist **Jason Vieaux**. These artists work directly with students and teachers in public schools around the Bay Area. Programs outside the classroom—**Concerts with Conversation** and our signature **Saturday Morning String Quartet Series**—make the arts an essential part of everyone's life.

JANUARY–FEBRUARY EDUCATION PROGRAMS

January 22–27

Jason Vieaux Residency Week

January 27

Saturday Morning Series: Alexander String Quartet with Robert Greenberg

Music as a Mirror of Our World:

The String Quartet from 1905 to 1946

Program 3: CZECHOSLOVAKIA

JANÁČEK: String Quartet No. 1 "Kreutzer Sonata"

HAAS: String Quartet No. 2, Op. 7, "From the Monkey Mountains"

February 28

Lawrence Brownlee workshop with San Francisco Girls Chorus

For more information about our education programs visit: www.sfperformances.org/education

SF Performances Board & Staff

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Judith E. Harding (2010-2013)
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September 2023

Fri 29 7:00pm *Gala Performance:*
Alexander String Quartet

October 2023

Fri 6 7:30pm Isata Kanneh-Mason, piano

Sat 7 7:30pm Stephanie Jones, guitar*
(*St. Mark's Lutheran Church*)

Tue 10 7:30pm Calder Quartet
Timo Andres, piano

Sat 21 7:30pm Ian Bostridge, tenor
Wenwen Du, piano

Thu 26 7:30pm JACK Quartet

Sat 28 10:00am Alexander String Quartet with
Robert Greenberg

November 2023

Thu 2 7:30pm Miranda Cuckson, violin
Blair McMillen, piano

Wed 8 7:30pm Jay Campbell, cello
Conor Hanick, piano

Fri 10 7:30pm Dublin Guitar Quartet*

Sat 11 10:00am Alexander String Quartet with
Robert Greenberg

December 2023

Sat 2 7:30pm Beijing Guitar Duo*
(*St. Mark's Lutheran Church*)

January 2024

Thu 18 7:30pm Jonathan Biss, piano

Wed 24 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano
Attacca Quartet

Thu 25 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano
Roomful of Teeth

Thu 25 7:30pm *PIVOT Festival:*
Gabriel Kahane, piano
Attacca Quartet
Roomful of Teeth

Sat 27 10:00am Alexander String Quartet with
Robert Greenberg

Sat 27 7:30pm Raehann Bryce-Davis,
mezzo-soprano

February 2024

Wed 7 7:30pm Javier Perianes, piano

Sat 10 7:30pm Pepe Romero, guitar*

Thu 15 7:30pm *Gift Concert:*
Jonathan Swensen, cello
Stephen Waarts, violin
Juho Pohjonen, piano

Sat 24 7:30pm Leila Josefowicz, violin
John Novacek, piano

Tue 27 7:30pm Pierre-Laurent Aimard, piano

Thu 29 7:30pm Lawrence Brownlee, tenor
Kevin Miller, piano

March 2024

Sat 2 10:00am Alexander String Quartet with
Robert Greenberg

Tue 5 7:30pm Castalian String Quartet
Stephen Hough, piano

Thu 14 7:30pm Jonathan Biss, piano

Sat 16 7:30pm Calder Quartet
Antoine Hunter/Urban Jazz
Dance Company

Thu 21 7:30pm Ilker Arcayürek, tenor
Simon Lepper, piano

Sat 23 10:00am Alexander String Quartet with
Robert Greenberg

April 2024

Tue 16 7:30pm George Hinchliffe's
Ukulele Orchestra of Great Britain

Tue 23 7:30pm *Gift Concert:*
Camille Thomas, cello

Thu 25 7:30pm Dover Quartet
Leif Ove Andsnes, piano

Sat 27 10:00am Alexander String Quartet with
Robert Greenberg

May 2024

Thu 2 7:30pm Jonathan Biss, piano

Fri 3 7:30pm Pekka Kuusisto, violin
Gabriel Kahane, piano

Programs, Artists, Dates and Times Subject to Change

* Presented in association with OMNI Foundation for the Performing Arts