presents...

Shenson Chamber Series

DOVER QUARTET
Joel Link | Violin
Bryan Lee | Violin
Milena Pajaro-van de Stadt | Viola
Camden Shaw | Cello

DAVÓNE TINES | Bass-Baritone

Tuesday, November 9, 2021 | 7:30pm
Herbst Theatre

ZEMLINSKY
String Quartet No. 1 in A Major, Opus 4
Allegro con fuoco
Allegretto
Breit und kräftig
Vivace e con fuoco

BARBER
Dover Beach, Opus 3
Davóne Tines

SHAW
By and By
Davóne Tines

INTERMISSION

BRAHMS
String Quartet in A Minor, Opus 51, No. 2
Allegro non troppo
Andante moderato
Quasi Minuetto, moderato; Allegretto vivace
Finale: Allegro non assai

The Shenson Chamber Series is made possible by Fred M. Levin,
The Shenson Foundation

Dover Quartet is represented by Andrew Lane, The Curtis Institute of Music
1726 Locust Street, Philadelphia, PA 19103 curtis.edu/doverquartet

Davóne Tines is represented by ICM Partners
65 E. 55th St., New York, NY 10022 icmpartners.org

For Tickets and More: sfperformances.org | 415.392.2545
**ARTIST PROFILES**

*San Francisco Performances presents the Dover Quartet for the third time. They first appeared in October 2016.

Tonight is Davóne Tines’ SF Performances debut.*

Hailed as “the next Guarneri Quartet” (*Chicago Tribune*) and “the young American string quartet of the moment,” (*New Yorker*), the Dover Quartet catapulted to international stardom in 2013, following a stunning sweep of all prizes at the Banff Competition and has since become one of the most in-demand ensembles in the world. In addition to its faculty role as the inaugural Penelope P. Watkins Ensemble in Residence at the Curtis Institute of Music, the Dover Quartet holds residencies with the Kennedy Center, Bienen School of Music at Northwestern University, Atmosphere, and the Amelia Island Chamber Music Festival. Among the group’s honors are the Avery Fisher Career Grant, Chamber Music America’s Cleveland Quartet Award, and Lincoln Center’s Hunt Family Award. The Dover Quartet has won grand and first prizes at the Fischoff Chamber Music Competition and fourth prize at the Wigmore Hall International String Quartet Competition.

In the 2020–21 season, the Dover Quartet debuted with Berkeley’s Cal Performances and embarked on its first-ever tour of Latin America, both of which were conducted using virtual technology. Tour performances included collaborations with the Escher Quartet and harpist Bridget Kibbey. The quartet’s first volume of the complete Beethoven string quartet cycle, which focuses on the composer’s Opus 18 quartets, was released by Cedille Records in September 2020.

Cedille Records released the Dover Quartet’s *Voices of Defiance: 1943, 1944, 1945* in October 2017; and an all-Mozart debut recording in the 2016–17 season, featuring the late Michael Tree, violinist of the Guarneri Quartet. *Voices of Defiance*, which explores works written during World War II by Viktor Ullman, Dmitri Shostakovich, and Simon Laks, was lauded upon its release as “undoubtedly one of the most compelling discs released this year” (*Wall Street Journal*).

The Dover Quartet draws from the lineage of the distinguished Guarneri, Cleveland, and Vermeer quartets. Its members studied at the Curtis Institute of Music and Rice University’s Shepherd School of Music, where they were mentored extensively by Shmuel Ashkenasi, James Dunham, Norman Fischer, Kenneth Goldsmith, Joseph Silverstein, Arnold Steinhardt, Michael Tree, and Peter Wiley. It was at Curtis that the Dover Quartet formed, and its name pays tribute to Dover Beach by fellow Curtis alumnus Samuel Barber.

The Dover Quartet plays on the following instruments and proudly endorses Thomastik-Infeld strings.


Heralded as “[one] of the most powerful voices of our time” by the *Los Angeles Times*, the “immensely gifted American bass-baritone Davóne Tines has won acclaim and advanced the field of classical music” (*The New York Times*) as a path-breaking artist whose work not only encompasses a diverse repertoire but also explores the social issues of today. As a Black, gay, classically trained performer at the intersection of many histories, cultures, and aesthetics, his work blends opera, art song, contemporary classical, spirituals, gospel, and songs of protest, as a means to tell a deeply personal story of perseverance that connects to all of humanity.

Mr. Tines is Artist-in-Residence at Michigan Opera Theatre—an appointment that culminates in his performance in the title role of Anthony Davis’ *X: The Life and Times of Malcolm X* in the spring of 2022—and Philharmonia Baroque Orchestra & Chorale’s first-ever Creative Partner. His ongoing projects include *Recital No. 1: MASS*, a program exploring the Mass woven through Western European, African American, and 21st-century traditions, with performances this season at the Ravinia Festival, in Washington, DC presented by WPA, and at the Barbican in London. He also performs *Concerto No. 1: SERMON*—a program he conceived for voice and orchestra that weaves arias by John Adams, Anthony Davis, Igee Dieudonné and Mr. Tines himself, with texts by James Baldwin and Langston Hughes—with the Philadelphia Orchestra and BBC Symphony.
Mr. Tines is a member of AMOC and co-creator of The Black Clown, a music theater experience commissioned and premiered by The American Repertory Theater and presented at Lincoln Center. He has premiered works by today’s leading composers, including John Adams, Terence Blanchard, and Matthew Aucoin, and his concert appearances include performances of works ranging from Beethoven’s Ninth with the San Francisco Symphony to Kaija Saariaho’s True Fire with the Orchestre National de France.

Davóne Tines is a winner of the 2020 Sphinx Medal of Excellence, recognizing extraordinary classical musicians of color. He also received the 2018 Emerging Artists Award from Lincoln Center for the Performing Arts and is a graduate of the Juilliard School and Harvard University where he serves as a guest lecturer.

**PROGRAM NOTES**

**String Quartet No. 1 in A Major, Opus 4**

**ALEXANDER ZEMLINSKY**

(Born 1871–1942)

Born and trained in the Vienna of Bruckner and Brahms, Alexander Zemlinsky died in a suburb of New York City during World War II. Zemlinsky had a Viennese training, studying piano and composition at the Vienna Conservatory from 1887 until 1892. He made his career largely as a conductor, conducting from 1911 until 1927 in Prague and from 1927 until 1930 at the Kroll Opera in Berlin. When the Nazis came to power in 1933, Zemlinsky returned to Vienna and at the Anschluss in 1938 fled to America.

As a composer, Zemlinsky gradually moved away from the late-romantic style he had learned at the Conservatory, but he never embraced the atonal idiom of his friend Schoenberg. His music is often original in conception (his Second String Quartet is in one movement that lasts for 40 minutes) and reflects an intelligent sensibility trying to find a personal voice in the midst of vast musical changes.

Zemlinsky composed his String Quartet No. 1 in 1895, when he was 24, and this music was admired by Johannes Brahms, who made the generous gesture of convincing Simrock, his own publisher, to publish this work by an unknown young man. It is not surprising that Brahms should have admired Zemlinsky’s First String Quartet, for—in terms of form and sound—it shows the influence of the older composer.

The quartet is in the four-movement form of the classical string quartet. Its dramatic first movement, marked Allegro con fuoco, depends on some key relationships that Brahms might have found unusual, while the second movement is in ABA form; the unusual thing about this movement is that the outer sections are slow, while the center section whips along on a Presto marking. The somber third movement is the only one of the four with a German marking: Breit und kräftig (“broad and powerful”); its dramatic, almost explosive, center section commands interest. Zemlinsky rounds the quartet off with a lively finale, which shares with the first movement the marking con fuoco: “with fire.”

**String Quartet No. 1 in A Major, Opus 4**

**SAUL MELLO MENDOZA**

(Born 1962)

Saul Mellobhac Mendosa studied composition with Samuel Adler at Juilliard and holds a Ph.D. in composition from the University of California, Berkeley. He has received several commissions and grants, including a 2014 McKnight Fellowship. Mendosa has taught at California State University, Northridge, and currently teaches at Denison University.

**The Black Clown**

In one of the most candid admissions in the history of music, Brahms lamented to the conductor Hermann Levi about the strain of having to compose within the shadow of Beethoven: “You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.” This comment is usually taken to refer to the overpowering example of Beethoven’s symphonies, but Brahms was just as haunted by the prospect of composing string quartets, and in that form he had to confront not one, but a number of giants from the past. Brahms was all too aware of the string quartets of Haydn, Mozart, Beethoven, and Schubert, and he knew that any quartet he wrote would be judged by and By

**CAROLINE SHAW**

(Born 1982)

Albert Brumley (1905–1977) grew up in near poverty on the family farm in Oklahoma, but he went on to become one of the most prominent gospel songwriters in history. One day when Brumley was 25 and picking cotton in the hot fields, he conceived a gospel song based on an old prisoner’s song in which an inmate dreams of escaping to a better life. That song became “I’ll Fly Away,” and it has become one of the most popular gospel songs ever written—it has been recorded countless times and was used as part of the soundtrack for the film O Brother Where Art Thou?

Caroline Shaw was attracted to Brumley’s song, and she arranged it for singer and string quartet (she also incorporated some of the text of Eliza Hewitt’s “Will There Be Any Stars in My Crown?”). Rather than accompanying the text with the warm singing legato that string instruments offer, she devised a much more minimalistic accompaniment. The four players offer long passages played only pizzicato, and when they finally do use their bows, they play swirling arpeggios beneath the singer rather than assuming those lyric lines themselves. The result may seem stark, but the effect is striking as Brumley’s affecting song is set in counterpoint to so sparse an accompaniment.

**POLLY WEAVER**

(Born 1975)

Polly Weaver is a composer based in the San Francisco Bay Area. She currently teaches at the University of Nevada, Reno and the Catamount Institute for Arts and Letters. Her works have been performed and recorded by Such an Ending, The Orpheus String Quartet, and the Minnesota Orchestra, among others. She has been twice named a MacArthur Fellow.

**String Quartet in A Minor, Opus 51, No. 2**

**JOHANNES BRAHMS**

(Born 1833–1897)

In one of the most candid admissions in the history of music, Brahms lamented to the conductor Hermann Levi about the strain of having to compose within the shadow of Beethoven: “You have no idea how the likes of us feel when we hear the tramp of a giant like him behind us.” This comment is usually taken to refer to the overpowering example of Beethoven’s symphonies, but Brahms was just as haunted by the prospect of composing string quartets, and in that form he had to confront not one, but a number of giants from the past. Brahms was all too aware of the string quartets of Haydn, Mozart, Beethoven, and Schubert, and he knew that any quartet he wrote would be judged
against the achievement of those four masters. Brahms said that he had written and destroyed at least 20 quartets before he wrote two he liked well enough to publish in 1873 as his Opus 51.

After his long delay in writing a symphony, Brahms wrote a stormy First Symphony in C Minor, then quickly followed it with an expansive Second. The situation is similar with the two quartets of Opus 51: the dark Quartet in C Minor was followed by the more relaxed Quartet in A Minor. It was as if Brahms’s opening work in a form needed to be a clenched confrontation in which he could attack the form and make it his own, and only then could he relax and write a sunnier work in the same form.

That said, however, it must be noted that Quartet in A Minor is marked by the same concentration of materials and motivic development that animated its predecessor, and much of this quartet grows directly out of the first violin’s opening theme. Brahms intended this quartet for his friend Joseph Joachim, and he incorporated Joachim’s personal motto “Frei aber einsam” (“Free but lonely”) in the notes F-A-E that shape the opening theme. Brahms supplies a second subject that simply glows: it is a long duet for the violins, and he marks it dolce (“sweet’”), lusingando (“charming, coaxing’’), and mezza voce (“half voice”). The Andante moderato takes the shape of its main theme from an innocent figure from its very beginning. Most striking here is the duet of first violin and cello at the center: over buzzing tremolos from the middle voices they sing a “Hungarian duet” in close canon.

Brahms calls the third movement a “quasi-minuet” and he creates a lilting, ghostly minuet, then contrasts it with two sections—marked Allegretto vivace—for the music suddenly flashes ahead on a steady patter of sixteenth notes. Many have heard the influence of Hungarian music in the finale: the first violin’s vigorous, strongly inflected dance at the very beginning seems to have its origins in gypsy fiddling. This movement is in sonata-rondo form: that “gypsy” theme, full of energy and snap, recurs throughout but subtly evolves on each return. Brahms speeds this wild dance to its close on a Più vivace coda.

—Notes by Eric Bromberger
DOVER BEACH
SAMUEL BARBER
(1910–1981)

The sea is calm tonight.
The tide is full, the moon lies fair
Upon the straits; on the French coast the light
Gleams and is gone; the cliffs of England stand;
Glimmering and vast, out in the tranquil bay.
Come to the window, sweet is the night-air!
Only, from the long line of spray
Where the sea meets the moon-blanced land,
Listen! you hear the grating roar
Of pebbles which the waves draw back, and fling,
At their return, up the high strand,
Begin, and cease, and then again begin,
With tremulous cadence slow, and bring
The eternal note of sadness in.

Sophocles long ago
Heard it on the Aegean, and it brought
Into his mind the turbid ebb and flow
Of human misery; we
Find also in the sound a thought,
Hearing it by this distant northern sea.

The Sea of Faith
Was once, too, at the full, and round earth’s shore
Lay like the folds of a bright girdle furled.
But now I only hear
Its melancholy, long, withdrawing roar,
Retreating, to the breath
Of the night-wind, down the vast edges drear
And naked shingles of the world.

Ah, love, let us be true
To one another! for the world, which seems
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love, nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain
Swept with confused alarms of struggle and flight,
Where ignorant armies clash by night.

—Text by Matthew Arnold (1822–1888)
By and By

CAROLINE SHAW
(b. 1982)

Angel Band

My latest sun is sinking fast
my race is nearly run
all my trials now are past
my triumph has begun

Oh come Angel Band
Come and around me stand
Bear me away on your snow-white wings
To my immortal home

Oh bear my loving heart to him
Who bled and died for me
Whose blood now cleanses from all sins
And gives me victory

I’ve almost reached my heav’nly home
My spirit loudly sings
The holy ones behold they come
I hear the noise of wings

—Text by E.E. Hewitt (1851–1920)

I’ll Fly Away

Some bright morning when this life is over
I’ll fly away
to that home on God’s celestial shore
I’ll fly away

I’ll fly away, oh Glory
I’ll fly away
When I die, Hallelujah, by and by
I’ll fly away

When the shadows of this life are over
I’ll fly away
Like a bird from these prison walls
I’ll fly away

Oh how glad and happy when we meet
I’ll fly away
No more cold iron shackles on my feet
I’ll fly away

Just a few more weary days and then
I’ll fly away
To a land where joys will never end
I’ll fly away

—Text by Albert E. Brumley (1905–1977)

Oh Death

Oh Death, Oh Death
Won’t you spare me over til another year?
Well what is this that I can’t see
With ice cold hands takin’ hold of me

Well I am death, none can excel
I’ll open the door to heaven or hell
Whoa, death someone would pray
Could you wait to call me til another day

The children play, the preacher preached,
Time and mercy is out of your reach.
I’ll fix your feet til you can’t walk
I’ll lock your jaw till you can’t talk

I’ll close your eyes so you can’t see
This very hour, come and go with me
In death I come to take the soul
Leave the body and leave it cold

To drop the flesh off from the frame
The earth and worms both have a claim
Oh Death, Oh Death
Won’t you spare me over til another year?

My mother came to my bed
Place a cold towel upon my head
My head is warm my feet are cold
Death is a-movin’ upon my soul

Oh Death how you’re treatin’ me
You close my eyes so I can’t see
Well you’re hurtin’ my body you make me cold
You run my life right out of my soul

Oh Death please consider my age
Please don’t take me at this stage.
My wealth is all at your command
If you’ll remove your icy hands

Oh the young, the rich or poor
All alike to me you know
No wealth no land no silver or gold
Nothin satisfies me but your soul

Oh Death Oh Death
Won’t you spare me over til another year?

—Traditional
Will There Be Any Stars in My Crown

I am thinking today of that beautiful land
Shall reach when the sun goeth down
When through wonderful grace by my Savior I stand
Will there be any stars in my crown.

Will there be any stars, any stars in my crown
When at evening the sun goeth down
When I wake with the blest in those mansions of rest
Will there be any stars in my crown.

In the strength of the Lord let me labor and pray
Let me watch as a winner of souls
That bright stars may be mine in that glorious day
Will there be any stars in my crown.

What a joy it will be when His face I behold
Living gems at His feet to lay down
It would sweeten my bliss in that city of gold
Should there be any stars in my crown

—Text by E.E. Hewitt (1851–1920)
# 2021–22 Season Calendar

All performances at Herbst Theatre unless otherwise indicated.

## October 2021

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<tr>
<th>Date</th>
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<tr>
<td>Thu 7</td>
<td>7:30pm</td>
<td>Catalyst Quartet with Stewart Goodyear, piano</td>
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<tr>
<td>Wed 20</td>
<td>7:30pm</td>
<td>Theo Bleckmann, singer/composer</td>
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<tr>
<td>Thu 21</td>
<td>7:30pm</td>
<td>Brooklyn Rider with Nicholas Phan, tenor</td>
</tr>
<tr>
<td>Fri 22</td>
<td>7:30pm</td>
<td>The Living Earth Show and Post:ballet <em>Lyra (Taube Atrium Theater)</em></td>
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<tr>
<td>Sat 23</td>
<td>7:30pm</td>
<td>Jennifer Koh, violin and Missy Mazzoli, composer/piano</td>
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<tr>
<td>Sun 24</td>
<td>5:00pm</td>
<td>The Living Earth Show and Post:ballet <em>Lyra (Taube Atrium Theater)</em></td>
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<tr>
<td>Wed 27</td>
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<td>Jan Lisiecki, piano</td>
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<td>Tue 9</td>
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<td>Dover Quartet and Davóne Tines, bass-baritone</td>
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<tr>
<td>Thu 11</td>
<td>7:30pm</td>
<td>Catalyst Quartet with Anthony McGill, clarinet</td>
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<td>Tue 16</td>
<td>7:30pm</td>
<td>Federico Colli, piano <em>Gift Concert</em></td>
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<td>Wed 17</td>
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<td>Castalian Quartet</td>
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<td>Tue 30</td>
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<td>Joyce Yang, piano</td>
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<tr>
<td>Sat 11</td>
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<td>Jonathan Biss, piano</td>
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## January 2022

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<td>Golda Schultz, soprano</td>
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<td>Sat 22</td>
<td>10:00am</td>
<td>Alexander String Quartet with Robert Greenberg</td>
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<td>Sat 29</td>
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<td>Alexander String Quartet with Robert Greenberg</td>
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<tr>
<td>Sat 29</td>
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<td>Steven Isserlis, cello Connie Shih, piano</td>
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## February 2022

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<td>Sat 5</td>
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<td>Dashon Burton, bass-baritone <em>St. Mark’s Lutheran Church</em></td>
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<tr>
<td>Fri 11</td>
<td>7:30pm</td>
<td>Catalyst Quartet with Dashon Burton, bass-baritone</td>
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<td>Sat 12</td>
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<td>Dublin Guitar Quartet*</td>
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<td>Fri 18</td>
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<td>Johnny Gandelsman, violin <em>St. Mark’s Lutheran Church</em></td>
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<td>Sat 19</td>
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<td>Alexander String Quartet with Robert Greenberg</td>
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<tr>
<td>Sat 26</td>
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<td>Matt Haimovitz, cello <em>St. Mark’s Lutheran Church</em></td>
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## March 2022

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<td>Alexander String Quartet with Robert Greenberg</td>
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<td>Mon 7</td>
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<td>Isata Kanneh-Mason, piano</td>
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<td>Alexander String Quartet with Robert Greenberg</td>
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<td>Brooklyn Rider with Avi Avital, mandolin</td>
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<td>Mark Padmore, tenor Ethan Iverson, piano</td>
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<td>Pavel Haas Quartet</td>
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<td>Thu 24</td>
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<td>George Hinchliffe’s Ukulele Orchestra of Great Britain*</td>
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<tr>
<td>Sat 26</td>
<td>7:30pm</td>
<td>Laura Snowden, guitar* (St. Mark’s Lutheran Church)</td>
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## April 2022

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<td>Ilker Arcayürek, tenor Simon Lepper, piano</td>
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<td>Sat 2</td>
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<td>David Russell, guitar*</td>
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<td>Tue 5</td>
<td>7:30pm</td>
<td>Ébène Quartet</td>
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<td>Thu 7</td>
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<td>Catalyst Quartet with Michelle Cann, piano</td>
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<td>Fri 8</td>
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<td>The Romeros*</td>
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<td>Sat 9</td>
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<td>Matthias Goerne, baritone Seong-Jin Cho, piano</td>
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<tr>
<td>Fri 15</td>
<td>7:30pm</td>
<td>Sean Jones, trumpet</td>
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<tr>
<td>Sat 30</td>
<td>10:00am</td>
<td>Alexander String Quartet with Robert Greenberg</td>
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## May 2022

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<td>Jerusalem Quartet</td>
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<td>Fri 6</td>
<td>7:30pm</td>
<td>Emerson String Quartet</td>
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<tr>
<td>Sat 7</td>
<td>7:30pm</td>
<td>Richard Goode, piano</td>
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*Programs, Artists, Dates and Times Subject to Change*

*Presented in association with OMNI Foundation for the Performing Arts*