



SAN FRANCISCO  
PERFORMANCES

presents...

## ATTACCA QUARTET

Amy Schroeder | Violin  
Domenic Salerni | Violin

Nathan Schram | Viola  
Andrew Yee | Cello

## CAROLINE SHAW | Composer · Violin · Vocals

Sunday, April 12, 2026 | 7:00pm

Taube Atrium Theater

**CAROLINE SHAW**     **Blueprint**  
**Cant voi l'aube**  
**Three Essays**  
**And So**  
**The Evergreen**  
**Other Song**

**This performance is made possible in part by the generous support of Henry and Carole Klyce.**

The **Attacca Quartet** is represented by MKI Artists  
70 S Winooski Ave., #318, Burlington, VT 05401     [mkiartists.com](http://mkiartists.com)

**Caroline Shaw** is represented by First Chair Promotion     [firstchairpromo.com](http://firstchairpromo.com)



ming blends tradition and innovation, engaging audiences across genres.

**Caroline Shaw** is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Shaw is the recipient of the Pulitzer Prize in Music, an honorary doctorate from Yale, four Grammys®, and a Thomas J. Watson Fellowship. She has written and produced for iconic artists and ensembles across the musical spectrum, including Rosalía, Renée Fleming, Yo-Yo Ma, Tiler Peck, Nas, Kanye West, the LA Phil, the NY Phil, and others. Recent TV/film/stage scoring projects include *Leonardo Da Vinci* (Ken Burns/PBS), *Julie Keeps Quiet* (Leonardo Van Dijn), *Fleishman is in Trouble* (FX/Hulu), *The Sky Is Everywhere* (Josephine Decker/A24), vocal work with Rosalía (MOTOMAMI), *The Crucible* (Lyndsey Turner/National Theatre),

## ARTISTS PROFILES

San Francisco Performances presents the Attacca Quartet for the third time. It first appeared in January 2023.

San Francisco Performances presents Caroline Shaw for the second time. She first appeared in November 2024.

The Grammy® Award-winning **Attacca Quartet** is recognized as one of today's most versatile and forward-thinking ensembles, and this marks its third appearance with San Francisco Performances. From classical masterworks to contemporary collaborations, they redefine what a string quartet can be. Winners of the 2020 and 2023 Grammy® Awards for Best Chamber Music/Small Ensemble Performance, their album *Orange and Evergreen* with Caroline Shaw earned widespread acclaim. In 2021, they released *Real Life*, a genre-defying project featuring TokiMONSTA and Daedalus, and *Of All Joys*, which explored music by Glass, Pärt, and Renaissance composers. Attacca has performed at major venues such as Carnegie Hall, Lincoln Center, Wigmore Hall, and the Concertgebouw, and at leading festivals like Ojai, Big Ears, and Verbier. They've collaborated with orchestras around the world, including the Colombian National Orchestra, the National Orchestra of Catalunya, and the Nagoya Philharmonic. Beyond the concert hall, Attacca has collaborated with Billie Eilish and FINNEAS on their album and appeared with them on *Saturday Night Live*.



They're featured on soundtracks for the Ken Burns documentary *Leonardo da Vinci* and the film *We Grown Now*. In 2025–26, the ensemble will perform at the Phillips Collection, and the Isabella Stewart Gardner Museum, among others. Founded at Juilliard, they made their Carnegie Hall debut in 2003 and have won top prizes at international competitions including Osaka, Coleman, and Melbourne. Dedicated educators, Attacca has worked with institutions like the Lincoln Center Institute, Juilliard, Boston University Tanglewood Institute, and Bravo! Vail. Their program-

*Partita* (Justin Peck/NYC Ballet), *Moby Dick* (Wu Tsang), and *LIFE* (Gandini Juggling/Merce Cunningham Trust). Current touring projects include shows with Sō Percussion, Ringdown, Attacca Quartet, Roomful of Teeth, Graveyards & Gardens, Gabriel Kahane, and Kamus Quartet. Her favorite color is yellow, and her favorite smell is rosemary.

## PROGRAM NOTES

The artists will speak about the works from the stage.



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### Program Notes and Texts

*Please hold your applause until the end of each set.  
Please turn pages quietly.*

### Blueprint

The Aizuri Quartet's name comes from "aizuri-e," a style of Japanese woodblock printing that primarily uses a blue ink. In the 1820s, artists in Japan began to import a particular blue pigment known as "Prussian blue," which was first synthesized by German paint producers in the early 18th century and later modified by others as an alternative to indigo. The story of *aizuri-e* is one of innovation, migration, transformation, craft, and beauty. *Blueprint*, composed for the incredible Aizuri Quartet, takes its title from this beautiful blue woodblock printing tradition as well as from that familiar standard architectural representation of a proposed structure: the blueprint. This piece began its life as a harmonic reduction—a kind of floor plan—of Beethoven's *String Quartet Op. 18 No. 6*. As a violinist and violist, I have played this piece many times, in performance and in joyous late-night reading sessions with musician friends. (One such memorable session included Aizuri's marvelous cellist, Karen Ouzounian.) Chamber music is ultimately about conversation without words. We talk to each other with our dynamics and articulations, and we try to give voice to the composers whose music has inspired us to gather in the same room and play music. *Blueprint* is also a conversation—with Beethoven, with Haydn (his teacher and the "father" of the string quartet), and with the joys and malinconia of his *Op. 18 No. 6*.

—Caroline Shaw

*Blueprint* was commissioned by the Wolf Trap Foundation for the Performing Arts for the Aizuri Quartet

### Cant voi l'aube

#### ANONYMOUS, 12TH CENTURY FRANCE

*Cant voi l'aube* sets lyrics from a 12th century French manuscript, of uncertain origin but attributed to the trouvère Gace Brulé. It is a typical *aubade*, or morning song, in which lovers resent the coming of dawn, since it means they must discreetly separate for fear of being found out. (I thought about calling this song "Pillow Talk" or "Walk of Shame.") The original music for the text is lost, and rather than trying to recreate a troubadour style song, I decided to carve out a new song with a more modern contour. My thanks to Dr. Eliza Zingesser for pointing me to "Cant voi l'aube" and other texts from medieval French and Occitan literature.

—Caroline Shaw

## Cant voi l'aube

Cant voi l'aube dou jor venir,  
Nulle rien ne doi tant hair,  
K'elle fait de moi departir  
Mon amin, cui j'ain per amors.

Or ne hai riens tant com le jour, Amins,  
ke me depairt de vos.

Je ne vos puis de jor veoir,  
Car trop redout l'apercevoir,  
Et se vos di trestout por voir  
K'en agait sont li enuious.

Or ne hai riens tant com le jour, Amins,  
ke me depairt de vos.

Quant je me gix dedens mon lit  
Et je resgairde encoste mi,  
Je n'i truis poent de mon amin,  
Se m'en plaing a fins amerous.

Biaus dous amis, vos en ireis,  
A Deu soit vos cors comandeis.  
Por Deu vos pri, ne m'oblies!  
Je n'ain nulle rien com vos.

Or ne hai riens tant com le jour, Amins,  
ke me depairt de vos.

## And So

### And So

*after Robert Burns, Gertrude Stein, Billy Joel and Shakespeare*

would a song by another name  
sound as sweet and true  
would all the reds be just the same  
or violets as blue  
if you were gone would words still flow  
and would they rhyme with you  
if you were gone would i still know  
how to love and how to grow  
and how the vowel threads through.

and so they say the saying goes  
a rose is a rose is a rose is a rose is a rose is a tired  
rhyme  
but in the verse there's always time.  
would scansion cease to mark the beats  
if i went away  
would a syllable interrupt the feet  
of tetrametric iambs  
when i am gone  
listen  
and i will sing a tune of love and life and of the ocean's  
prose and the poetry of a  
red,

## When I See the Dawn

When I see the coming of dawn,  
there's nothing I must hate so much,  
for it makes me leave  
my friend, whom I truly love.

I hate nothing as much as day, my love,  
which parts me from you.

I can't see you in the daytime,  
for fear we'll be noticed,  
and this I tell you truly:  
the envious are watching us.

I hate nothing as much as day, my love,  
which parts me from you.

When I lie in my bed,  
and look to my side,  
I find no trace of my beloved,  
and so I complain to true lovers.

Beautiful, sweet love, you will leave.  
May God watch over your body.  
By God I beg you, don't forget me!  
I love nothing so much as you.

I hate nothing as much as day, my love,  
which parts me from you.

red,  
rose,  
that's newly sprung in june.

and so you say the saying goes  
a rose is a rose is a rose is a rose  
is a rose  
is a rose  
is how I'm  
keeping track of time.  
when a' the seas rise high, my dear  
and the rocks melt with the sun  
will the memory of us  
still rhyme with anyone  
will we still tune our violins  
will we still sing of roses  
will we exist at all, my love,  
or will we fade to stanzas of  
the dust that i suppose is  
all we were and all we'll be.

and so the saying "so it goes"  
depends a lot on if a rose is a rose is a rose is rose is a rose  
is a rose is a rose is a thing sublime  
and so we stay, on borrowed time.

## The Evergreen

One day in January 2020, I took a walk in an evergreen forest on Swiikw (Galiano Island), British Columbia, Canada. I found myself slowing down. My steps were shorter, less frequent. I stopped trying to get to my destination with any real intention or speed. Eventually I stopped moving altogether. I looked, and listened, and felt and smelled and breathed. Like a thousand thousand creatures before me there, some of them also human, I paused and wondered and thought, "There's wisdom in these trees." It's been said before, in ways more eloquent and complex than my little story here. Still this piece, *The Evergreen*, is my offering to one particular tree in that forest. I started writing music years ago as gifts for people (whether they knew it or not), or as companions to a piece of art or food or idea. It was a way of having someone hold my hand through the writing process, a kind of invisible friend to guide me through. is tree is towering, craggy, warped and knotted wrapped in soft green, standing silently in a small clearing where the shadows are more generous to the narrow streams of sunlight that try to speak up in late morning. To be honest, I'm not entirely sure that it's still alive, or that it's not actually an ancient deciduous tree that has tacitly agreed to be covered in moss. But still, it feels like an evergreen friend, and so I wrote some music for it and have called it *The Evergreen*. For the soft moss that covers it, for its strong stem that reaches up, for the gentle chaos of dripping water that surrounds it, and for the roots below, ever seeking and nourishing and building.

—Caroline Shaw

**Series Subscriptions On Sale April 7  
Single Tickets On Sale August 25**



Geneva Lewis



Jean-Guihen Queyras



Isidore Quartet



Angel Blue

## Chamber

**Brooklyn Rider**

October 8

**Junction Trio**

February 6

**Isidore Quartet**

February 18

**Jerusalem Quartet**

April 8

## Great Artists & Ensembles

**Geneva Lewis** | Violin

**Joshua Mhoon** | Piano

October 2

**Jean-Guihen Queyras** | Cello

**Alexandre Tharaud** | Piano

October 29

**Jonathan Swensen** | Cello

**Juho Pohjonen** | Piano

April 6

**Tessa Lark** | Violin

April 22

## Saturday Mornings

**Esmé Quartet**

**Robert Greenberg** | Host · Lecturer

4 Saturdays

October 24, November 7,

December 12, and February 6

## The Shenson Piano Series

**Jan Lisiecki**

November 12

**Elisabeth Brauss**

January 22

**Víkingur Ólafsson**

February 26

**Fazil Say**

May 7

## Art of Song

**Nicholas Phan** | Tenor

**Myra Huang** | Piano

October 22

**Angel Blue** | Soprano

**Bryan Wagorn** | Piano

December 11

**Dashon Burton** | Bass-Baritone

**Calder Quartet**

April 3

## Beethoven Anniversary Series: Part I

**Esmé Quartet**

March 26, April 23, and May 6

## Guitar

**Berta Rojas** | Guitar

**Paquito D'Rivera** | Clarinet

October 24

**Raphaël Feuillâtre**

November 7

St. Mark's Lutheran Church

**Volterra Project Trio**

November 14

**Ziggy and Miles**

January 23

**Dreamers' Circus**

April 7

## PIVOT Festival

Philip Glass @90

**Timo Andres** | Piano

January 27

**Anthony Roth**

**Costanzo** | Countertenor

**Timo Andres** | Piano

January 28

**Kronos Quartet**

January 29