



SAN FRANCISCO
PERFORMANCES



Kronos Quartet Photo: Lenny Gonzalez | Timo Andres Photo: Michael Wilson

KRONOS QUARTET

David Harrington | Violin

Gabriela Díaz | Violin

Ayane Kozasa | Viola

Paul Wiancko | Cello

TIMO ANDRES | Piano

Spooky

Friday, October 31, 2025 | 8:00pm
Herbst Theatre

Kronos Quartet is represented by MKI Artists
www.mkiartists.com

Timo Andres is represented by Colbert Artists Management
www.colbertartists.com

Steinway Model D, Pro Piano, San Francisco.

GEORGE CRUMB

Black Angels

Departure

Threnody I: Night of the Electric Insects

Sounds of Bones and Flutes

Lost Bells

Devil-music

Danse Macabre

Return

God Music

JOHN OSWALD

Spectre*

**RAMALLAH
UNDERGROUND**

(Arr. Jacob Garchik)

Tashweesh *

**KRZYSZTOF
PENDERECKI**

Quartetto per archi #1

NICOLE LIZÉE

ZonelyHearts: PhoneTap + CCTV *

**BERNARD
HERRMANN**

(Arr. Kronos)

Psycho: The Murder (Shower Scene)

INTERMISSION

TIMO ANDRES SOLO PIANO SET

GABRIEL KAHANE A Gorey Nocturne (world premiere)

TIMO ANDRES Monk Nocturnes

(after Thelonius Monk)

LEOŠ JANÁČEK Selections from *On An Overgrown Path*

The *Monk Nocturnes* and Selections from *On An Overgrown Path* will be interspersed with one another as follows:

Our Evenings (Janáček)

Crepuscle with Nellie (Andres/Monk)

Good Night (Janáček)

Misterioso (Andres/Monk)

The Barn Owl Has Not Flown Away! (Janáček)

Round Midnight (Andres/Monk)

PHILIP GLASS

Dracula Suite *

1. *Dracula*
2. *Journey to the Inn*
3. *The Inn*
4. *The Crypt*
5. *Carriage Without a Driver*
6. *The Castle*
7. *The Drawing Room*
8. *"Excellent, Mr. Renfield"*
9. *The Three Consorts of Dracula*
10. *The Storm*
11. *Horrible Tragedy*
12. *London Fog*
13. *In the Theatre*
14. *Lucy's Bitten*
15. *Seward Sanatorium*
16. *Renfield*
17. *In His Cell*
18. *When the Dream Comes*
19. *Dracula Enters*
20. *Or a Wolf*
21. *Women in White*
22. *Renfield in the Drawing Room*
23. *Dr. van Helsing and Dracula*
24. *Mina on the Terrace*
25. *Mina's Bedroom/The Abbey*
26. *The End of Dracula*

* *Written for Kronos*

ARTIST PROFILES

San Francisco Performances presents Kronos Quartet for the eleventh time. The quartet first appeared with us in May of 2006.

Timo Andres appears for the seventh time. He made his SFP debut in 2015.

For 50 years, San Francisco's **Kronos Quartet** has challenged and reimaged what a string quartet can be. Founded at a time when the form was largely centered on long-established, Western European traditions, Kronos has been at the forefront of revolutionizing the string quartet into a living art form that responds to the people and issues of our time.

In the process, Kronos has become one of the most celebrated and influential groups of our era, performing thousands of concerts worldwide, releasing more than 70 recordings of extraordinary breadth and creativity, and collaborating with many of the world's most accomplished composers and performers. Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,100 works and arrangements for string quartet—including the recently completed *50 for the Future* library of free, educational repertoire. Kronos has received more than 40 awards, including three Grammy® Awards and the Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes—among the most prestigious awards given to musicians. In 2024, the Library of Congress announced its acquisition of the Archive of Kronos Quartet/Kronos Performing Arts Association, a collection that includes 50 years' worth of manuscripts, instruments, costumes, video and audio recordings, photographs, and more. Together, these materials constitute an invaluable record of Kronos/KPAA's genesis, growth, and legacy, and will now be permanently housed in the Library's Music Division alongside the storied histories of influential artists and composers from around the world.

Kronos' adventurous approach dates back to the ensemble's origins. In 1973, David Harrington formed the group after hearing George Crumb's *Black Angels*, an innovative, Vietnam War-inspired work featuring bowed water glasses, spoken-word passages, and electronic effects. In addition to this formative work, Kronos began building its own eclectic repertoire for string quartet, performing and recording compositions by 20th-century masters (Sofia Gubaidulina, Astor Piazzolla, Alfred Schnittke), contemporary composers from around the world (Sahba Aminikia, Nicole Lizée, Vladimir Martynov, Aleksandra Vrebalov), jazz legends (Charles Mingus, Thelonious Monk, Maria Schneider), rock artists (Jimi Hendrix, Sigur Rós, Pete Townshend), and artists who defy genre (Laurie Anderson, Trevor Paglen, Tanya Tagaq).

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, resulting in a vast body of Kronos-commissioned works for string quartet. One of the quartet's most long-standing and frequent collaborators is Terry Riley, whose work with Kronos includes *Sunrise of the Planetary Dream Collector* (1980), *Salome Dances for Peace*

(1985–86), and *Sun Rings* (2002). Aleksandra Vrebalov has written more than 20 pieces for Kronos, including *Pannonia Boundless* (1998); *...hold me, neighbor, in this storm...* (2007); and *Beyond Zero* (2014), a multimedia meditation on World War I in collaboration with filmmaker Bill Morrison. The quartet has also collaborated extensively with Philip Glass, recording an album of his string quartets in 1995 and premiering *String Quartets No. 6* (2013) and *No. 7* (2014); with Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi*; and with Steve Reich, whose string quartets *Different Trains* (1989), *Triple Quartet* (2001), and *WTC 9/11* (2011) were written for and recorded by Kronos.

Timo Andres (b. 1985, Palo Alto, CA) is a composer and pianist who grew up in rural Connecticut and lives in Brooklyn, NY.

Timo Andres' season includes dates at Carnegie Hall and Howland Chamber Music with Aaron Diehl; performing Philip Glass *Etudes* at the Krannert Center, and University Musical Society (UMS) co-presented by the Gilmore; and performing his own concerto, *The Blind Banister*, with the Maryland Symphony led by Elizabeth Schulze. Timo writes new pieces for the Heida Hermanns Competition, and for Grace Farms, to be premiered by cellist Arlen Hlusko. Aaron Diehl performs Timo's 2024 piano concerto, *The Great Span*, at the Minnesota and Cleveland Orchestras.

In recent seasons, Timo made his (sold-out) solo recital debut at Carnegie Hall; received a Tony nomination for his work orchestrations and arrangements of Sufjan Stevens's *Illinoise* for the acclaimed theatrical production by Justin Peck and Jackie Sibblies Drury; served as advisor and editor of a 2023 edition of the Philip Glass *Etudes* published by Artisan; performed with the Pomegranate Arts productions of the Glass *Etudes* internationally, including recent dates at Lincoln Center, the Chicago Humanities Festival, the Elbphilharmonie, the Philharmonie Berlin, and for NPR's *Tiny Desk Concerts*.

Notable compositions include *Everything Happens So Much* for the Boston Symphony; a 2023 piano quintet for himself and the Calder Quartet; *Strong Language* for the Takács Quartet; *Steady Hand*, a two-piano concerto commissioned by the Britten Sinfonia premiered at the Barbican by Andres and David Kaplan; and *The Blind Banister*, a concerto for Jonathan Biss, which was a 2016 Pulitzer Prize Finalist. Biss recorded the work (alongside Beethoven 2) for Orchid Classics in 2025.

As a pianist, Timo Andres has appeared with the LA Phil, North Carolina Symphony, the Albany Symphony, and the New World Symphony, among others. He has performed solo recitals for Lincoln Center, and Wigmore Hall.

A Nonesuch Records artist, Andres has released multiple albums on the label since his debut, *Shy and Mighty*, including the 2024 Grammy®-nominated *The Blind Banister* with Metropolis Ensemble. A Yale School of Music graduate, he is a Yamaha/Bösendorfer Artist and is on the composition faculty at the Mannes School of Music at the New School.

Black Angels (*Thirteen Images from the Dark Land*) (*Images I*)

GEORGE CRUMB
(1929-2022)

Like Charles Ives, George Crumb received his first musical instruction from his bandmaster-father. He graduated from Mason College in West Virginia, then did his graduate training at the University of Illinois and the University of Michigan, where he studied with Ross Lee Finney. He also studied with Boris Blacher in Berlin and at Tanglewood. Crumb taught briefly at the University of Colorado and then in 1965 became a professor of music at the University of Pennsylvania, where he remained for over thirty years. Among his many students are such distinguished composers as Osvaldo Golijov, Jennifer Higdon, and Christopher Rouse. Crumb won the Pulitzer Prize in 1968 for his *Echoes of Time and the River* and a Grammy® award in 2001 for *Star-Child*, a massive work that calls for soprano, boys' choirs, bell-ringers, a huge orchestra, and four conductors. He retired from the University of Pennsylvania in 1997.

Crumb was always a non-conventional composer, intent on following his own imagination rather than working in received forms. He wrote no symphonies, no concertos, and no operas. Instead, Crumb followed quite a different path, and as a composer he might be described as an explorer. Throughout his career, he wrote for ensembles of his own devising, chosen for their distinctive timbres: these include prepared instruments, spatially arranged performers, and electronically amplified instruments. His rhythmic language can be complex, with different rhythmic worlds occurring simultaneously: Crumb's scores, which are notated precisely, look like no other composer's.

Crumb wrote two string quartets across the span of his long career. He regarded the first, composed in 1954, as a student work, and it is completely forgotten, but his second is an extraordinary work, one of the most significant quartets of the twentieth century. Crumb composed *Black Angels* during the winter of 1970 while the Vietnam War raged on, noting in the score that it had been composed in *tempore belli*: "in the time of war." *Black Angels* may be a string quartet, but that traditional ensemble was only an instrumental starting point for Crumb. He asked that all four stringed instruments be electronically amplified, and he required the four performers to play a range of percussion instruments (including crystal glasses, maracas, metal thimbles, glass rods, tam-tam, and others) and to speak at various points during the work's eighteen-minute span. The work is constructed around several numerical sequences: the numbers 7 and 13 shape movements and phrases, and the players are asked to count aloud to seven in different languages. *Black Angels* also quotes from other musical works, including Schubert's *Death and the Maiden* Quartet, Saint-Saëns' *Danse macabre*, and the ancient *Dies Irae* chant.

On the present concert, the Kronos Quartet will play the entire first section, *Departure*, and the first movement, titled *God Music*, of the final section. Crumb himself prepared a program note for *Black Angels* that offers the best possible introduction to this complex and powerful music:

Black Angels (*Thirteen Images from the Dark Land*) was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity—God versus Devil—implies more than a purely metaphysical reality. The image of the "black angel" was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of *Black Angels* is a huge arch-like design which is suspended from the three "Threnody" pieces. The work portrays a voyage of the soul. The three stages of this voyage are *Departure* (fall from grace), *Absence* (spiritual annihilation) and *Return* (redemption).

The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These "magical" relationships are variously expressed; e.g., in terms of phrase-length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work—descending E, A, and D-sharp—also symbolizes the fateful numbers 7-13. At certain points in the score there occurs a kind of ritualistic counting in the various languages, including German, French, Russian, Hungarian, Japanese and Swahili.

There are several allusions to tonal music in *Black Angels*: a quotation from Schubert's "Death and the Maiden" quartet (in the Pavana Lachrymae and also faintly echoed on the last page of the work); an original Sarabanda, which is stylistically synthetic; the sustained B-major tonality of the God-Music; and several references to the Latin sequences *Dies Irae* ("Day of Wrath"). The work abounds in conventional musical symbolisms such as the Diabolus in Musica (the interval of the tritone) and the Trillo Di Diavolo (the "Devil's trill," after Tartini).

The amplification of the stringed instruments in *Black Angels* is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects; e.g., pedal tones (the intensely obscene sounds of the Devil-Music); bowing on the "wrong" side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams and water-tuned crystal goblets, the latter played with the bow and the "glass-harmonica" effect in God-Music.

Black Angels was commissioned by the University of Michigan and first performed by the Stanley Quartet. The score is inscribed: "finished on Friday the Thirteenth, March, 1970 (in tempore belli)." (George Crumb)

—Program Note by Eric Bromberger

String Quartet No. 1

KRZYSZTOF PENDERECKI
(1933-2020)

In the decades after World War II, when Russia occupied most of the countries of Eastern Europe, the Soviets imposed the doctrine of Socialist Realism on artists in those countries: art was to be simple, accessible to the masses, and patriotic. Many composers found

that they could compose only as long as they were willing to set patriotic texts, score films, or compose music for children. They could not hear the music being composed in the West, nor could they use any of its techniques, particularly serialism. Faced with these restrictions, some composers were able to get out: Andrzej Panufnik fled Poland in 1954, György Ligeti got out of Hungary in 1956, and Arvo Pärt left Estonia in 1980.

But in one country—Poland—a group of what might be described as avant-garde composers (Gorecki, Kilar, Lutoslawski, Penderecki, and others) was able to test the limits of Socialist Realism and try to write the music they wanted to. It was not easy: after the premiere of Lutoslawski's *First Symphony* in Warsaw in 1949, Russian critics walked out, one of Poland's cultural commissars remarked that the composer should be thrown under a streetcar, and further performances were banned. But these composers continued to explore new ideas, and one of these was an approach called "sonorism." Sonorism put the focus entirely on sound and the creation of new sounds. Sonorist music was not interested in theme or harmony or development or in most of the forms of Western music but was instead built on sounds (particularly novel sounds), dynamics, and rhythm.

Krzysztof Penderecki was only 27 years old when he composed his *String Quartet No. 1* in 1960, and this quartet is an almost perfect example of sonorism. Only about seven minutes long, it has no themes, no development of musical ideas, and no harmonic resolution. Instead, it is a dizzying rush of dazzling sounds. Penderecki prefaces the score with a page of instructions as to how passages should be played, and these include passages played pizzicato, spiccato, tremolo, trilled, col legno (played with the wood of the bow rather than the hair), and passages played when the players strike the strings of their instruments with their hand. At the beginning Penderecki asks for trills played without using the bow (that is, using only the fingers of the left hand). He also specifies where passages should be bowed: on the string, on the bridge, or on the tail-piece. Rather than specifying a time signature, Penderecki asks that each measure should last one second. He writes the quartet on the customary four staves (two soprano, one alto, one bass) but then will sometimes not specify exact pitches—at these moments performers are free to play whichever pitches they choose. The important components here are the incredible range of sound, the exactly notated (and quite varied) rhythms, and scrupulous attention to dynamics. There is no development per se in this brief work, though its second half brings a reconsideration of some of the material from the first half. After all this energy, the quartet fades into silence.

Penderecki would leave sonorism behind and go on to write entirely different kinds of music over the remaining sixty years of his life. But in this very short quartet written in 1960, we sense some of the energy and originality of composers struggling to create under a repressive regime. It may come as no surprise to learn that when the LaSalle Quartet gave the premiere of Penderecki's *String Quartet No. 1* in 1962, that performance took place not in Poland, but in Cincinnati.

—Program Note by Eric Bromberger

Timo Andres Solo Piano Set

The three composers represented on my Halloween program share a fascination with the dark. I've interwoven three nocturnal movements from Leoš Janáček's *On An Overgrown Path* (*Our Evenings, Good Night!*, and *The Barn Owl Has Not Flown Away!*) with new fantasy-transcriptions of pieces by Thelonious Monk (*Crepuscule With Nellie*, *Misterioso*, and *Round Midnight*). I love how these pieces by two very different composers seem to speak to each other across continents and cultures, their inventive and idiosyncratic languages finding parallel tonal registers and rhetorical flourishes. To cap off the program, we'll hear the premiere of a new work: a recent birthday gift from my friend Gabriel Kahane, written expressly for the occasion. A *Gorey Nocturne* (inspired by the late author and illustrator) is an eerie and eventful *gymnopédie* which follows the entirely fictional character "Timothy Anders" on an unexpectedly paranormal—yet ultimately successful—grocery shopping expedition.

—Timo Andres

Dracula Suite

PHILIP GLASS
(B. 1937)

In the late 1990s, Universal Pictures approached Philip Glass to compose a new score for one of its early horror films—*Dracula*, *The Mummy*, or *Frankenstein*—as part of Universal's Classic Monsters home video collection. Glass chose to compose a score for Tod Browning's 1931 *Dracula*, because it never had an original score (only brief excerpts from Tchaikovsky's *Swan Lake*, Wagner's *Die Meistersinger von Nürnberg*, and Schubert's "Unfinished Symphony" in B minor). "The film is considered a classic," Glass has said. "I felt the score needed to evoke the feeling of the world of the 19th century – for that reason I decided a string quartet would be the most evocative and effective. I wanted to stay away from the obvious effects associated with horror films. With Kronos, we were able to add depth to the emotional layers of the film." Glass and Kronos have performed the music live to the film many times around the world. The album is available on vinyl from Orange Mountain Music.

—Kronos Quartet