

presents...

*Shenson Chamber Series*

# CALDER QUARTET

Benjamin Jacobson | Violin  
Tereza Stanislav | Violin

Jonathan Moerschel | Viola  
Eric Byers | Cello

# TIMO ANDRES | Piano

Tuesday, October 10, 2023 | 7:30pm

Herbst Theatre

**TIMO ANDRES**      **Machine, Learning**  
*Light Weight*  
*Hammerspace*  
*Earthly Bodies*

**SCHUBERT**      **String Quartet No. 13 in A Minor, Opus 29, No. 1, D. 804 "Rosamunde"**  
*Allegro ma non troppo*  
*Andante*  
*Menuetto. Allegretto*  
*Allegro moderato*

INTERMISSION

**ANN SOUTHAM**      **Remembering Schubert**

**TIMO ANDRES**      **The Great Span**

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

**This program is made possible in part by the generous support of Schoenberg Family Law.**

**This program is made possible in part by the generous support of Jeanne Newman.**

The Calder Quartet and Timo Andres are represented by Colbert Artists  
180 Elm Street, Suite I #221, Pittsfield, MA 01201-6552      colbertartists.com

Steinway Model D, Pro Piano, San Francisco

For Tickets and More: [sfperformances.org](https://sfperformances.org) | 415.392.2545

## ARTIST PROFILES

SF Performances presents the Calder Quartet for the third time. The ensemble first appeared in a Gift Concert in March 2005 and returned in April 2017.

Timo Andres appears for the eighth time. He performed on SF Performances Salon Series in April 2013 and made his mainstage debut in March 2015.



Hailed as “Superb” and “imaginative, skillful creators” by the *New York Times*, the **Calder Quartet** captivates audiences exploring a broad spectrum of repertoire, always striving to fulfill the composer’s vision. The group’s distinctive artistry is exemplified by a musical curiosity brought to everything they perform and has led them to be called “one of America’s most satisfying – and most enterprising—quartets.” (*Los Angeles Times*)

Winners of the 2014 Avery Fisher Career Grant, the Calder play a wide range of repertoire and are known for the discovery, commissioning, recording and mentoring of some of today’s best emerging composers. Their dedication to commissioning new works has given rise to premieres of dozens of string quartets.

Past highlights include Carnegie Hall, Kennedy Center, Disney Hall, Lincoln Center, Metropolitan Museum of Art, Wigmore Hall, Barbican, and Salzburg Festival. They have performed as soloists with the Cleveland Orchestra and LA Philharmonic and have collaborated with musicians such as Thomas Adès, Joshua Bell, and Edgar Meyer.

2023–24 includes the world premiere of *The Great Span*, a piano quintet written by and performed with Timo Andres at the Segerstrom Center for the Arts, with additional dates at San Francisco Performances and Chamber Music Albuquerque. A new

production, *In The Mind’s Ear: Motion Beyond Silence* with dancer Antoine Hunter, receives its world premiere at the String Quartet Biennale Amsterdam, followed by Stanford, San Francisco Performances, and the Meany Center for the Arts. The Calder’s season begins with a tour of Alaska and includes a return to Chamber Music Napa Valley. Summer engagements included the Mendocino Music Festival,

Festival de Lanaudière, and performances of Adès at La Jolla Music Society.

The Calder Quartet records with Pentatone Records, and in 2011 they launched a non-profit dedicated to commissioning, recording, and education. The Calder Quartet formed at the University of Southern California’s Thornton School of Music and continued studies at the Colburn Conservatory of Music with Ronald Leonard and at the Juilliard School, receiving the Artist Diploma in Chamber Music Studies as the Juilliard Graduate Resident String Quartet.



Composer and pianist **Timo Andres** (b. 1985, Palo Alto, CA) grew up in rural Connecticut and lives in Brooklyn, NY.

2023–24 highlights include a solo recit-

al debut for Carnegie Hall, new commissions for the Moab Music Festival and the Segerstrom Center for the Arts, a tour with the Calder Quartet including performances at San Francisco Performances and Chamber Music Albuquerque, and the world premiere of a piano concerto for Aaron Diehl at the Los Angeles Philharmonic, led by John Adams.

Notable works include *Everything Happens So Much* for the Boston Symphony; *Strong Language* for the Takács Quartet, commissioned by Carnegie Hall and the Shriver Hall Concert Series; *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.

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

Collaborators include Becca Stevens, Jeffrey Kahane, Gabriel Kahane, Brad Mehldau, Nadia Sirota, and Philip Glass, who selected Andres as the recipient of the City of Toronto Glenn Gould Protégé Prize. He was nominated for a Grammy® award for his performances on 2021’s *The Arching Path*, an album of music by Christopher Cerrone.

Andres also frequently works with Sufjan Stevens; his recording with Conor Hanick of Stevens’s latest album, *Reflections*, was released to acclaim in May 2023, and he orchestrated and arranged Stevens’s seminal album, *Illinois* for a sold-out production at The Fisher Center at Bard; the production has upcoming dates in Chicago, New York and elsewhere.

A Nonesuch Records artist, Timo Andres has multiple solo albums on the label (with more set for upcoming release) and is featured as composer and pianist on the May 2020 release *I Still Play*, an album celebrating Robert Hurwitz. 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.

## PROGRAM NOTES

### Machine, Learning

#### TIMO ANDRES

*Machine, Learning* is a short string quartet that interrogates the possibilities of a sequence of intervals over the course of

three movements. The first, *Light Weight*, subjects the sequence to several rhythmic processes. As the instruments chase each other in canon, they cycle rapidly through every permutation of the intervals.

The second movement, *Hammerspace*, tries at a more grammatically coherent sort of music by making a lilting tune from the same intervals, but it keeps getting jumbled, interrupted, or stuck.

Finally, in *Earthly Bodies*, the interval pattern is sufficiently slowed down as to reveal the melody hidden within the mechanism.

—Program note by Timo Andres

## String Quartet No. 13 in A Minor, Opus 29, No. 1, D. 804 “Rosamunde”

**FRANZ SCHUBERT**  
(1797–1828)

The year 1823 was devastating for Schubert. He had become ill the previous fall (every indication is that he had contracted syphilis), and by May he had to be hospitalized. Much weakened, and with his head shaved as part of the hospi-

tal treatment, he required the rest of the year simply to regain strength to function, and early in 1824 he turned to chamber music. His friend Franz von Schober described him in February: “Schubert now keeps a fortnight’s fast and confinement. He looks much better and is very bright, very comically hungry and writes quartets and German dances and variations without number.” But—despite Schober’s hopes—Schubert had not made a triumphant return to life and strength. Instead, he entered the new year with the bittersweet knowledge that although he may have survived that first round of illness, he would never be fully well again.

Schober was right, though, that his friend had returned to composing with chamber music. Schubert first wrote the *Octet*, and then in February and March 1824 he composed two extraordinary quartets: the *Quartet in A Minor* heard on this program and the *Quartet in D Minor*, nicknamed “*Death and the Maiden*.” The *Quartet in A Minor* was first performed on March 14 by a quartet led by the violinist Ignaz Schuppanzigh, one of Beethoven’s close friends.

It is nearly impossible to define the quality that makes this quartet—and much

of Schubert’s late music—so moving. His lyricism has now been transformed by a new emotional maturity, and a quality of wistfulness, almost sadness, seems to touch even the music’s happiest moments. Schubert’s biographer Brian Newbould draws attention to the fact that this quartet takes some of its themes from Schubert’s own songs, and the texts of those songs furnish a clue to the quartet’s emotional content. This music is also full of harmonic surprises (keys change suddenly, almost like shifts of light) and is marked by a complex and assured development of themes. The *Quartet in A Minor* may lack the dramatic, hard-edged impact of “*Death and the Maiden*,” but many consider it Schubert’s finest quartet.

From its first instant, the *Allegro ma non troppo* shows the hand of a master. The accompaniment—a sinuous, winding second violin line over pulsing viola and cello—is static, and Newbould points out that this is precisely the form of the accompaniment of Schubert’s great song “*Gretchen am Spinnrade*” (1814), which begins with the words *Meine Ruh’ ist hin*: “My peace is gone, My Heart is sore, I shall find it never and nevermore.” Over this, the first

**continued on page 4**

# SFLG PROUDLY SUPPORTS *SF Performances*

Certified family law specialist  
with more than 35 years of experience.

## RECENT HONORS

- Voted #1 Family Law Firm in California, by The Recorder for 2021–2023
- Top Family Lawyers in California, by the Daily Journal for 2022–2023
- Top 100 Woman-Owned Businesses, San Francisco Business Times



575 Market Street, 40th Floor  
San Francisco, CA 94105  
415.834.1120 [sflg.com](http://sflg.com)

**Debra R. Schoenberg**  
FOUNDING & MANAGING PARTNER



violin's long-lined main melody seems to float endlessly, beginning to develop and change harmonically even before it has been fully stated. The remarkable thing about this "lyric" theme is that it can be developed so effectively as an "instrumental" theme: its long flow of melody is finally interrupted by a fierce trill motto in the lower strings that will figure importantly in the development. A second theme, shared by the two violins, is similar in character to the opening idea, and this movement—which arcs over a very long span—finally concludes with the trill motto.

Listeners will recognize the theme of the *Andante* as a Schubert favorite, though this one is not from a song: he had already used this poised melody in his incidental music to *Rosamunde* and would later use it in one of the piano *Impromptus*. This song-like main idea remains simple throughout (it develops by repetition), but the accompaniment grows more and more complex, and soon there are swirling voices and off-the-beat accents beneath the gentle melody.

The *Menuetto* opens with a three-note figure from the cello's deep register, and that dark, expectant sound gives this movement its distinct character. Newbould notes that Schubert took the theme of the trio section from his 1819 song "Die Götter Griechenlands," where it sets Schiller's nostalgic lament *Schöne Welt, wo bist du?*: "Beautiful world, where are you?" The

minuet returns, and this movement dances solemnly to its close.

The A-major tonality of the finale may come as a surprise, given the gravity of the first three movements, but it does make an effective conclusion. This *Allegro moderato* is a rondo in which all three themes have a dancing character, though at moments one feels the wistfulness of the earlier movements creeping into the music's otherwise carefree progress. Full of energy, this movement is also marked by Schubert's careful attention to detail: in the parts, he notes with unusual care the phrasing, accents, and dynamic shadings and contrasts that give this music its rich variety.

—Program note by Eric Bromberger

## Remembering Schubert

**ANN SOUTHAM**  
(1937–2010)

I'm not sure what Schubert Southam was referring to in her piece *Remembering Schubert*, if it was anything specific. But one of the things about her piece which intrigues me is that an accompanimental figure stuck in her head, rather than one of those famous tunes; it's from this Alberti-ish pattern that the piece gently evolves. It's similar to the one from Schubert's song "Die Taubenpost," which Liszt transcribed as part of the *Schwanengesang* collection.

—Program note by Timo Andres

## The Great Span

**TIMO ANDRES**

*The Great Span* is a piano quintet built in the shape of a suspension bridge: a long inverted arch stretched between two structural towers. It was important to me to write a different kind of piece than my first piano quintet from ten years earlier, which is divided into short movements of sharply contrasting character. Instead *The Great Span* relentlessly develops a single harmonic idea over a continuous 20-minute stretch. The only moments when the music deviates from this ground are when it encounters the two "towers," moments of stormy drama demarcating the twin chaconnes that make up the majority of the piece.

The term "the great span" can also refer to distant historical periods linked by personal connections—someone alive today, for example, might remember living through the Great Depression, and have spoken with someone who remembered the Civil War. It's a way to contextualize events within the briefness of human history. For me, time in music can also work this way. It can cause the listener's perspective to shift, so that relatively recent occurrences seem to have happened long ago, and vice versa.

—Program note by Timo Andres