



SAN FRANCISCO
PERFORMANCES

PIVOT
2020

String Theory

A Festival Exploring Musical Frontiers

January 23–26, 2020 | Herbst Theatre



presents

PIVOT: New Adventures in the Performing Arts

January 23–26, 2020 | Herbst Theatre

Launched in 2016, PIVOT is a San Francisco Performances series created for adventurous audiences interested in truly unique arts experiences. Driven by a philosophy of innovation, creativity and artistic excellence that pushes the boundaries of the traditional concert experience, PIVOT offers exciting performances and creative exchanges between artists and audiences.

Since its inception in 2016, PIVOT been mixing things up around themes that resonate with today's audiences (see article on page 4). This year, under the theme ***String Theory***, our four-day festival will cross boundaries, explore frontiers and energetically traverse and unify four threads of music: ancient, traditional classical, new music and jazz.

We begin on Thursday with the unique pairing of harpsichordist **Mahan Esfahani** and violinist **Stefan Jackiw**. Together, they shatter musty stereotypes of the baroque keyboard in a program surveying 300+ years of music that puts the harpsichord in an entirely new light.

The following night, SF Performances' favorites **Jennifer Koh**, violin and **Vijay Iyer**, composer/pianist team up with debut composer/percussionist **Tyshawn Sorey**. This vibrant trio examines limitless relationships between composer and performer including two new works and improvisations.

On Saturday, category-defying German composer/vocalist **Theo Bleckmann** joins dynamic jazz pianist **Dan Tepfer** and San Francisco's own adventurous **Telegraph Quartet** in an evening of Berlin cabaret songs of *Love and War*, *Peace and Exile*.

We conclude this year's festival early Sunday evening with the pairing of violinist **Patricia Kopatchinskaja** and cellist **Jay Campbell**, both known for embracing a broad and diverse repertoire. Here they offer a program spanning a millennium and underscoring the timeless power of music to communicate, innovate and move us.

PIVOT: New Adventures in Performing Arts was developed under a grant from:



The Wallace Foundation*

Since 1979, **SAN FRANCISCO PERFORMANCES** has been a pioneer in the Bay Area by introducing hundreds of classical music, jazz, and contemporary dance artists to audiences. With a strong artistic vision and adventurous programming, San Francisco Performances presents the world's finest in music and dance, connecting audiences with artists in intimate settings. For more info please visit our website at: **sfperformances.org**

PHOTO CREDITS:

PAGE 4: Kronos Quartet: Jay Blakesburg; Brooklyn Rider: Erin Baiano

PAGE 5: Philip Glass: Johansen Krause **PAGE 8:** Patricia Kopatchinskaja: Marco Borggreve

PAGE 9: Jay Campbell: Beowulf Sheehan

San Francisco Performances: The First 40 Years A History of Innovation

San Francisco Performances' programming has long reflected a commitment to artists who are driving classical music forms in new and innovative directions. From the start, this philosophy complemented our mission of introducing exciting emerging artists in every season, and it has often—but not exclusively—been these early career artists who have nourished our audiences' taste for adventure.



San Francisco's own Kronos Quartet, known worldwide for their commitment to new music, has been a frequent presence for more than 30 years, going back to live dance performances with ODC (1986) and Japanese performance duo Eiko & Koma (1997), to their most recent collaboration for the 2017 world premiere of *Echoes* with The Living Earth Show, the spoken word group Youth Speaks and composer Danny Clay.



In recent seasons the trailblazing string quartet Brooklyn Rider has made a profound impact on our audiences—in collaboration with dancer Wendy Whelan and choreographer Brian Brooks (*Some of a Thousand Words*, 2017); and last season with a program entitled *Healing Modes* that explored new works written as a response to Beethoven's *String Quartet Op. 15 No. 132* by Caroline Shaw, Gabriela Lena Frank, Reena Esmail and Matana Roberts.



Over the years we have taken special pride in bringing the iconic American composer/performer Philip Glass to San Francisco at regular intervals to highlight the full range of his experiments in sound, from screenings of the *Qatsi* film trilogy accompanied live by the Philip Glass Ensemble, to the minimalist cycle *Music in Twelve Parts*, to the epic, three-hour set of his 20 piano études.

For more than two decades SF Performances has been a member of Music Accord, a national consortium of presenters that commissions and presents new works in the chamber music, instrumental recital and song genres. Recent Music Accord presentations in San Francisco include Caroline Shaw's *Narrow Sea* performed by Dawn Upshaw, Gil Kalish and Sō Percussion (2017) and Shulamit Ran's *Glitter, Doom, Shards, Memory* for the Pacifica Quartet (2014).

Over the past decade, novel curated projects have become a staple of our work. Jennifer Koh's *Limitless* program, featured in the current PIVOT series, is representative. As reported in a 2018 profile in *The New York Times*, "In Mozart's time, for example, there wasn't a distinction between new and repertory works 'because everything was new,' Ms. Koh said. 'Now we have pop, jazz, classical, and even new music within classical. I don't believe in that; I just believe in good musicians and bad musicians.' This project is also an attempt to add more diverse voices to the violin repertory beyond what Ms. Koh called 'dead, white European males.'"

PIVOT is a celebration of artists who are moving their art into the present and future, making it accessible to younger audiences while converting many traditionalists to new possibilities. They represent the path forward.



PATRICIA KOPATCHINSKAJA | Violin
JAY CAMPBELL | Cello

Sunday, January 26, 2020 | 5pm
Herbst Theatre

ANON.,
11th century

From *The Winchester Troper*

WIDMANN

Selections from *24 Duos for Violin and Cello*

XXI. Valse bavaroise

XXIV. Toccata all'inglese

GIBBONS

Fantasia

RAVEL

Sonata for Violin and Cello

Allegro

Très vif

Lent

Vif, avec entrain

INTERMISSION

ILLÉS

“Én-kör III” (I-circle) for Violin and Cello

XENAKIS

Dhipli Zyia

MACHAUT

Ballade 4 (Biauté qui)

LIGETI

Hommage à Hilding Rosenberg

KODÁLY

Duo for Violin and Cello, Opus 7

Allegro serio, non troppo

Adagio

Maestoso e largamente, ma non troppo lento; Presto

Patricia Kopatchinskaja is represented by HarrisonParrott, Ltd.
harrisonparrott.com

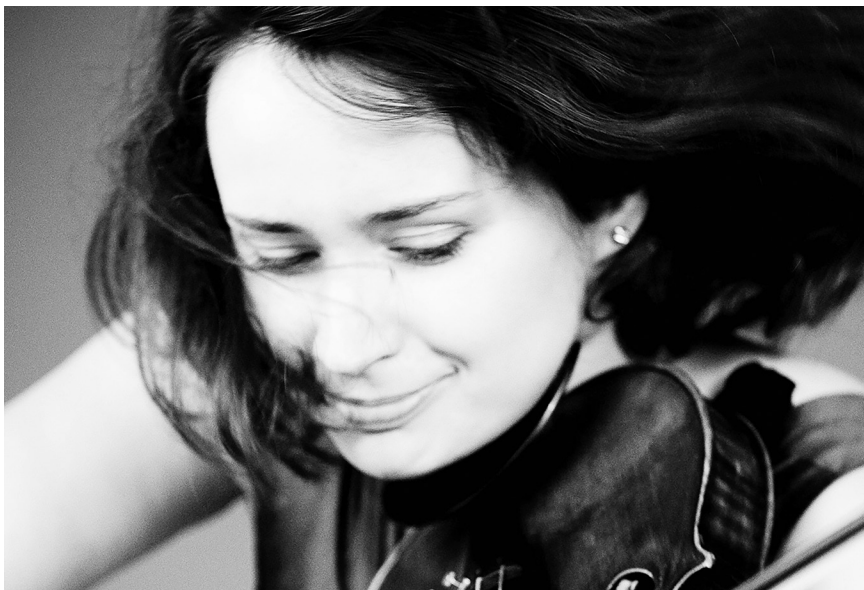
Jay Campbell is represented by Schmidt Artists International, Inc.
schmidart.com

**Please join us after the performance for a brief Q&A with the artists
and Cy Musiker**

ARTIST PROFILES

SF Performances first presented Patricia Kopatchinskaja in December 2018.

Jay Campbell made his SF Performances debut in October 2017 as a member of the JACK Quartet.



A combination of depth, brilliance and humor, **Patricia Kopatchinskaja** brings an inimitable sense of theatrics to her music. Whether performing a violin concerto by Tchaikovsky, Ligeti or Schoenberg or presenting an original staged project deconstructing Beethoven, Ustvolskaya or Cage, her distinctive approach always conveys the core of the work.

Highlights of the 2019–20 season include: European tours with the Budapest Festival Orchestra and Iván Fischer, London Symphony Orchestra and Sir Simon Rattle and a Far-East Tour with Teodor Currentzis. Special highlights include a new collaboration with soprano, Anna Prohaska and Camerata Bern *‘Maria Mater Meretrix’*, which includes works by Kurtág, Martin and Holst and amongst others will tour to Cologne, Frankfurt and Amsterdam, as well as the world premiere of a new commission by Francisco Coll with Philharmonie Luxembourg. Last season included the world premiere and European Tour of a Vivaldi project with Il Giardino Armonico featuring new works by living composers, which will be released on disc (Alpha) in summer 2020. Kopatchinskaja also made important debuts with Orchestre symphonique de Montréal (Nagano) and Los Angeles Philharmonic (Gražinytė-Tyla).

In addition to her regular performance schedule, Kopatchinskaja continues to curate interesting and original projects including her most recent, *‘Pierrot Lunaire’*, which was performed with the Berliner Philharmoniker this summer and followed the success of *‘Dies Irae’* and *‘Bye Bye Beethoven’*.

As a passionate campaigner against climate change, last season Kopatchinskaja partnered with musicians from the Staatskapelle Berlin to perform *Dies Irae* in support of the NaturTon Foundation. Kopatchinskaja is also a humanitarian ambassador for Terre des Hommes, the leading Swiss child relief agency.

Kopatchinskaja held the position of Artistic Partner of the Saint Paul Chamber Orchestra from 2014–2018. In 2018 she won a Grammy Award in the Best Chamber and Small Ensemble Performance category for *Death and the Maiden* with the Saint Paul Chamber Orchestra (Alpha) and was nominated in 2014 in the Best Classical Instrumental Solo category (Naïve).

Recent releases include Michael Hersch *Violin Concerto* recorded with International Contemporary Ensemble and *Deux*, a duo recital disc with Polina Leschenko.

Kopatchinskaja's first record with Camerata Bern, *Time and Eternity* (Alpha) was released in September 2019 to fantastic reviews.



Praised by *The New York Times* for his “electrifying performances” that “conveyed every nuance,” American cellist **Jay Campbell** has already forged a reputation as a spellbinding artist. Having collaborated with musicians ranging from Elliott Carter, Pierre Boulez, David Lang, and John Zorn, to members of Radiohead and Einstürzende Neubauten, Mr. Campbell holds the distinction of being the only artist ever to receive two Avery Fisher Career Grants—in 2016 as a soloist and again in 2019 as a member of the JACK Quartet.

In the 2019–20 season Mr. Campbell will serve as co-curator of the Los Angeles Philharmonic's Green Umbrella series opener with composer John Adams. He will also embark on a duo recital tour in major U.S. cities with violinist Patricia Kopatchinskaja and will make his recital debut at New York

City's 92nd Street Y. Previous highlights include his Berlin debut at the Berlin Philharmonie with the Deutsches Symphonie-Orchester Berlin, and his New York Philharmonic debut performing Tan Dun's "Silk Road Encounters" from *Crouching Tiger Concerto* at Avery Fisher Hall.

Jay Campbell has premiered nearly 100 works by composers including Chris Rogerson, David Lang, Michael van der Aa, and Luca Francesconi, to name just a few. Mr. Campbell's close association with John Zorn led to the release of the album *Hen to Pan* featuring a collection of new compositions written for him by Zorn. The Seattle Symphony released two recordings featuring Mr. Campbell, the first, in 2018, featured George Perle's cello concerto (Bridge), and the second, in 2019, included a recording of Marc-André Dalbavie's cello concerto (Seattle Symphony Media). Upcoming releases include a disc with works of Beethoven, Debussy, Stravinsky and Pintscher (Victor Elmaleh Collection), and a collection of works commissioned for Campbell by David Fulmer (Tzadik).

As a chamber musician, Mr. Campbell is a member of the JACK Quartet, and the Junction Trio with violinist Stefan Jackiw and pianist Conrad Tao.

Mr. Campbell plays on a cello crafted in the 1750s by Italian luthier Paolo Antonio Testore of Milan.

PROGRAM NOTES

From *The Winchester Troper*

ANONYMOUS

(11th Century)

The Winchester Troper is a collection of liturgical texts that were sung, probably at the Winchester Cathedral, between the year 1000 and the first decades of the 12th century. What is remarkable about the surviving texts is that in a very rudimentary way they attempt to indicate the pitch and duration of each syllable, thus supplying a method of performing them. This was long before modern musical notation, and deciphering these simple indications proved a difficult task, one that required imagination and some creativity all its own. The title "troper" indicates texts that were added to existing texts to suit them for specific occasions, such as festivals devoted to specific people or causes. Many of these settings are written in two-part counterpoint, and they are heard in this concert in an arrangement for violin and cello. However conjectural the editor's work may be, it offers us the extraordinary opportunity to travel far back in time and hear music that was composed nearly a thousand years ago.

Selections from *24 Duos for Violin and Cello*

JÖRG WIDMANN

(b. 1973)

Composer and clarinetist Jörg Widmann received his early training in his native Munich, then spent a year at the Juilliard School studying clarinet with Charles Neidich. Widmann composed his *24 Duos for Violin and Cello* in 2008, and they were premiered by Carolin Widmann (the composer's sister) and Jean-Guihen Queyras on August 30 of that year. Widmann's *Duos* are extremely short (many do not last more than one page), and they demand extremely skilled performers. In the *24 Duos* the composer regards the two instruments as protagonists (perhaps antagonists) in miniature musical dramas. In his introduction to the score, Widmann says of the violin and cello: "They attract each other, reject each other, love and hate each other."

Fantasia

ORLANDO GIBBONS

(1583–1625)

A contemporary of Shakespeare, Orlando Gibbons was one of England's first great composers. After graduating from King's College, Cambridge, Gibbons quickly became one of the finest keyboard players (both as virginalist and organist) in England. He became a chamber musician to King James I in 1619 and in 1623 was named organist at Westminster Abbey, a position he held for only two years before his death at age 41. Gibbons composed about 30 works that he titled *Fantasias*, scoring them for keyboard or for various consorts of stringed instruments. The title *fantasia* seems to imply a freedom from form, and many fantasias did have an improvisatory character. Gibbons' fantasias, however, are much more strictly constructed and depend for much of their expressive effect on skillful counterpoint, as the various melodic lines interweave and evolve.

Sonata for Violin and Cello

MAURICE RAVEL

(1875–1937)

The composition of the *Sonata for Violin and Cello* was difficult for Ravel, who struggled with this piece for some time before completing it in 1922. Even then, Ravel was unsure about what he had written, saying "It doesn't seem much, this machine for two instruments: it's the result of nearly a year and a half's slogging." Writing for two linear instruments without piano accompaniment brings special problems. Ravel himself noted his solution: "Economy of means is here carried to its extreme limits; there are no harmonies to please the ear, but a pronounced reaction in favor of melody."

The *Sonata* is in four movements. The *Allergro* requires the two instruments to play in different keys, and the resulting clash, often on the interval of major

and minor thirds, provides much of this movement's harmonic pungency. The brilliant *Très vif*—the sonata's scherzo—is notable for its instrumental effects, particularly the pizzicato ostinato played at times by both instruments. It has been said—incorrectly—that this movement lacks melodic content, but it is true that this movement is made distinctive more by its sounds—the snapping pizzicatos, buzzing trills, and eerie harmonics—than by its melodies.

The Lent is the *Sonata's* most melodic movement: the cello's expressive opening theme is soon taken up by the violin, and their extended duet sings gracefully. An agitated middle section leads to a return of the opening material, now muted. The finale—*Vif, avec entrain* ("Lively, with spirit")—is a sort of rondo based on the cello's spiccato opening theme. Ravel attended the rehearsals before the sonata's premiere and insisted that the cellist bounce his bow "like a mechanical rabbit" in this opening passage. Several brief episodes interrupt the rondo theme before this brilliant, energetic movement comes to its emphatic close.

Ravel may have been uncertain about this music, but the audience at the premiere in Paris on April 6, 1922, was not: they demanded that the performers repeat the finale.

"Én-kör III" (I-circle) for Violin and Cello

MÁRTON ILLÉS

(b. 1975)

"Én-kör" (*I-circle/Me-circle*) is a series of short pieces for two or three instruments (*Én-kör I for 2 trumpets and horn* 2014; *Én-kör II for saxophone and harp* 2017).

In the past years I've composed a couple of solo chamber music and orchestral works that involve string instruments. In those pieces I've been developing and testing a wide range of new string techniques by working weeks and months with the instruments on my own. I was trying to adapt known contemporary string sounds and techniques to my musical language in order to avoid the impression of stereotyped glissandos, harmonics, saltando and ponticello effects and shaping the material as clearly as possible so that it is able to express and convey my personal musical ideas unambiguously.

Most of my musical contents are related to the human psyche and body. I've been observing reflexes, gestures, pains and other rather subtle psychophysical stirrings in the human body, as well as textures, rank growth and varied processes in the organic nature and trying to understand and reproduce their energetic structures in my music.

The new duo for Violin and Violoncello had been taking shape almost simultaneously with the just finished violin concerto *Vont-tér* (bowed space) I wrote for Patricia Kopatchinskaja. Similar to the violin concerto, the piece consists of short, intense, nervous gestures of very expressive, almost vocal qualities. They chase each other in a restless contrapuntal manner, converse, overlap, develop,

loosen up for short moments, and sometimes lead to longer culminating sections. The music accumulates a great amount of energy and the interpretation requires power, precision and virtuosity by the musicians. I drew an enormous inspiration from Patricia's and Jay's extraordinary playing to this new piece!

—Program Note by Márton Illés

Dhipli Zyia

IANNIS XENAKIS

(1922–2001)

Trained as an engineer and architect, Iannis Xenakis wanted to study music, and Olivier Messiaen recognized his extraordinary talent and took him as a student. Xenakis studied with Messiaen for three years and went on to create music shaped by mathematical procedures, electronics, chance, and even architecture. In his days as a student in Paris, however, Xenakis wrote much more conservative music, and in 1951 he composed a brief work for violin and cello titled *Dhipli Zyia*. That title, difficult to translate, has been rendered variously as “Journey for Two” or “Double Symmetry.” The brief work (about four minutes) is based on Greek folk songs, and everyone hears the influence of Bartók, who had made the idioms of Eastern European folk music central to his own compositions. *Dhipli Zyia* falls into several sections, often without meter. The aggressive opening (Xenakis instructs that the bowing here should be *arraché*: “torn” or “pulled out”) gives way to a section played without vibrato, which in turn gives way to a propulsive episode in which the meter shifts constantly between 5/8, 6/8, and 7/8. This music requires virtuoso performers who must bring an extraordinary amount of energy to their playing, but—after all this energy—*Dhipli Zyia* comes to a most enigmatic conclusion.

Ballade 4 (Biauté qui)

GUILLAUME DE MACHAUT

(c. 1300–1377)

The 14th-century composer Guillaume de Machaut was also a poet, and he spent his life in the employment of various French noblemen, for whom he wrote poems and songs about courtly love. Machaut was one of the first great practitioners of what has come to be known as *Ars Nova* (or the “New Art”), a term used to describe 14th-century polyphonic music—it is distinguished from the *Ars Antiqua* of the 13th century by new techniques of notation, more varied rhythms, and more complex melodies and harmonies. Machaut composed over 200 ballades that set his own poems. *Biauté qui toutes autres pere* sounds an eternal theme: the poet—rejected in love—feels a pain so intense, so exquisite, that it becomes valuable in itself. All three stanzas end with the statement that the poet “shall die for love.” The present setting, in two-part counterpoint, preserves the clarity and adventurous harmonies of Machaut’s original setting.

Hommage à Hilding Rosenberg

GYÖRGY LIGETI

(1923–2006)

György Ligeti escaped from Hungary in 1956 and quickly established his reputation in the West with *Atmospheres*. He also taught at several universities, including Stanford and the University of Stockholm. In Stockholm, where he taught in 1961 and 1971, Ligeti became friends with the Swedish composer Hilding Rosenberg (1892–1985). On the occasion of Rosenberg’s 90th birthday in 1982, Ligeti composed a short piece in his honor, scored for violin and cello. In the score, Ligeti describes the music as a “Tribute for Hilding Rosenberg’s Feast Day (in the style of Bartók).” *Hommage* is very short (only 25 measures long), and it is intentionally not very difficult for its performers—in fact, much of the violin part is written for open strings. The music proceeds solemnly along its way, with textures growing deeper and richer in its closing measures. This graceful little addition to the literature for violin and cello should be understood as an affectionate greeting from one composer to a much-loved colleague.

Duo for Violin and Cello, Opus 7

ZOLTÁN KODÁLY

(1882–1967)

Composed in 1914, soon after Kodály had returned from a trip gathering Magyar folksongs, the Duo is full of the sound of folk idioms, peasant dances, and even a children’s song Kodály heard on his trips. The Duo opens with the cello’s soaring, heroic theme, which is punctuated by violin chords that provide a harmonic context. Within seconds the instruments exchange roles: now the violin sings while the cello accompanies with arpeggiated chords. Even as his instruments soar through their complete ranges, Kodály can suggest a harmonic foundation with pizzicato ostinatos, arpeggiated chords, murmuring tremolandi, spicy clashes.

Kodály marks the first movement *Allegro serioso*. The principal impression this music makes is of soaring melodies, bright instrumental colors, and energetic rhythms, and after all this energy the movement concludes on delicate harmonic doublestops. Cello alone opens the *Adagio* with a long, subdued melody, but after that restrained beginning, the central *Andante* turns almost violent. The finale opens with a slow introduction, this time for violin alone and so free in rhythm that it seems at first like a fantasia, before the movement takes wing at the *Presto*.

—Program notes by Eric Bromberger