



# **Telegraph Quartet & St. Lawrence String Quartet in Recital**

**featuring world premiere by Osvaldo Golijov**

Thursday, February 10, 2022, 7:30 PM  
Caroline H. Hume Concert Hall

# Program

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String Quartet No. 2

Eleanor Alberga  
(b. 1949)

## Telegraph Quartet

Eric Chin and Joseph Maile, *violins*

Pei-Ling Lin, *viola*

Jeremiah Shaw, *cello*

String Quartet in F Major

Maurice Ravel  
(1875–1937)

I. Allegro moderato – très doux

II. Assez vif – très rythmé

III. Très lent

IV. Vif et agité

## Telegraph Quartet

### -Intermission-

String Quartet in D Minor, Op. 76, No. 2    Franz Joseph Haydn  
“Quinten”    (1732–1809)

I. Allegro

II. Andante o più tosto allegretto

III. Menuetto. Allegro ma non troppo

IV. Vivace assai

## St. Lawrence String Quartet

Geoff Nuttall and Owen Dalby, *violins*

Lesley Robertson, *viola*

Christopher Costanza, *cello*

# Program

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*Ever Yours* for String Octet  
[World Premiere]

Oswaldo Golijov  
(b. 1960)

This piece is a co-commission by the San Francisco Conservatory of Music, the String Quartet Biennale Amsterdam, and the Clarice Smith Center at the University of Maryland at Columbia.

**St. Lawrence String Quartet**  
and  
**Telegraph Quartet**

*Cameras, recording equipment, food and drink are not permitted in Conservatory performance halls.  
Please turn off all cell phones and other electronic equipment before the performance begins.*

# Artist Profiles

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The **Telegraph Quartet** (Eric Chin and Joseph Maile, *violins*; Pei-Ling Lin, *viola*; Jeremiah Shaw, *cello*) formed in 2013 with an equal passion for standard and contemporary chamber music repertoire. Described by the *San Francisco Chronicle* as “...an incredibly valuable addition to the cultural landscape” and “powerfully adept ... with a combination of brilliance and subtlety,” the Telegraph Quartet was awarded the prestigious 2016 Walter W. Naumburg Chamber Music Award and the Grand Prize at the 2014 Fischhoff Chamber Music Competition.

The Quartet has performed in New York City’s Carnegie Hall and Lincoln Center, San Francisco’s Herbst Theatre, the San Francisco Conservatory of Music’s Chamber Masters Series, and at festivals including the Chautauqua Institute, Kneisel Hall Chamber Music Festival, and the Emilia Romagna Festival. They have collaborated with pianists Leon Fleisher and Simone Dinnerstein; cellists Norman Fischer and Bonnie Hampton; violinist Ian Swensen; composer-vocalist Theo Bleckmann; and the Henschel Quartett. A fervent champion of 20th- and 21st-century repertoire, the Telegraph Quartet has premiered works by John Harbison, Robert Sirota, and Richard Festinger. In 2018 the Quartet released its debut album, *Into the Light*, featuring works by Anton Webern, Benjamin Britten, and Leon Kirchner on the Centaur label.

Based in the San Francisco Bay Area, the Quartet is currently on the chamber music faculty at the San Francisco Conservatory of Music as the Quartet-in-Residence and has given master classes at the SFCM Collegiate and Pre-College Divisions, through the Morrison Artist Series at San Francisco State University, and abroad at the Taipei National University of the Arts, National Taiwan Normal University, and in San Miguel de Allende, Mexico. Telegraph has also served as artists-in-residence at the Interlochen Adult Chamber Music Camp, SoCal Chamber Music Workshop, and Crowden Music Center Chamber Music Workshop. In November 2020, the Telegraph Quartet launched ChamberFEAST!, a chamber music workshop in Taiwan.

For more information, visit [www.telegraphquartet.com](http://www.telegraphquartet.com).

# Artist Profiles

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“Modern,” “dramatic,” “superb,” “wickedly attentive,” “with a hint of rock ‘n roll energy” are just a few ways critics describe the musical phenomenon that is the **St. Lawrence String Quartet (SLSQ)**. The Quartet is renowned for the intensity of its performances, its breadth of repertoire, and its commitment to concert experiences that are at once intellectually exciting and emotionally alive. Established in Toronto in 1989, SLSQ quickly earned acclaim at top international chamber music competitions and was soon playing hundreds of concerts per year worldwide. It established an ongoing residency at Spoleto Festival USA, made prize-winning recordings for EMI of music by Schumann, Tchaikovsky, and Golijov, earning two Grammy nominations and a host of other prizes before being appointed ensemble-in-residence at Stanford University in 1998.

SLSQ is thrilled to announce a new creation and a unique collaborative venture for the 2021-22 season: an octet for strings by the renowned composer Osvaldo Golijov. The new work offers presenters an opportunity to foster an unusual collaboration and connection between the St. Lawrence and four locally based “solo” string players (two violins, viola, cello), who may in fact be soloists, orchestral section leaders, or exceptionally talented conservatory or university students. In Golijov’s own words, the work will “explore the dimensions opened by combining an organism with its own breathing and metabolism, like a string quartet, (especially one that is “mature” as SLSQ) together with four individual players that come to orbit, interact, and disrupt this organism.”

In recent years, the St. Lawrence has collaborated with Michael Tilson Thomas and the SF Symphony, Gustavo Dudamel and the LA Philharmonic, and Marin Alsop and the Baltimore Symphony in John Adams’ *Absolute Jest* for string quartet and orchestra. Fiercely committed to collaboration with living composers, SLSQ’s fruitful partnerships with Adams, Golijov, Jonathan Berger, and many others have yielded some of the finest additions to contemporary quartet literature.

Geoff Nuttall (violin) and Lesley Robertson (viola) met as students while studying music in their native Canada, and in 1989 founded the St. Lawrence String Quartet. Christopher Costanza (cello) joined the ensemble in 2003 after performing for many years with the Chicago String Quartet. Owen Dalby (violin) is a founding member of Decoda, the Affiliate Ensemble of Carnegie Hall. He joined the SLSQ in 2015.

For more information, visit [www.SLSQ.com](http://www.SLSQ.com)

# Artist Profiles

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**Oswaldo Golijov** was born in 1960 in La Plata, Argentina, to a family of eastern European Jewish origin. He grew up surrounded by classical chamber music, Jewish liturgical music, the sounds of eastern European klezmer, and the new tango of Astor Piazzolla. He studied piano at the local conservatory, and composition privately with Gerardo Gandini (b. 1936), a pupil of Argentina's most famous composer, Alberto Ginastera. After living in Israel for three years, where he studied at the Rubin Academy in Jerusalem, Golijov emigrated to the United States in 1986 and earned his Ph.D. at the University of Pennsylvania.

In 1990, as a fellow at the Tanglewood Music Center, Golijov received a Fromm Foundation Commission, for which he wrote his work *Yiddishbuk*. It was premiered in 1992 by the St. Lawrence String Quartet during Tanglewood's Festival of Contemporary Music. Golijov regards that collaboration as a turning point in his musical life, and the St. Lawrence Quartet has remained among the most important exponents of his works. Also at Tanglewood he became acquainted with the Kronos Quartet. Their working relationship has become a central one to the composer, who has collaborated with the quartet on some 30 pieces. Like the St. Lawrence, the Kronos Quartet has also recorded many of Golijov's compositions. Its CD of his work on a Jewish legend, *The Dreams and Prayers of Isaac the Blind* (1994) with clarinetist David Krakauer, became a classical best-seller. Golijov's association with the Kronos Quartet also led him to work with the Romanian Gypsy band Taraf de Hadouks, which participated in the recording of his sound track for the film *The Man Who Cried* (2000); as well as with the Mexican rock band Caf Tacuba; tabla virtuoso Zakir Hussain; and the celebrated Argentine rock musician and producer Gustavo Santaolalla.

In 1995 Helmuth Rilling invited Golijov to compose a work for the Oregon Bach Festival. The success of *Oceana*, a "Latin American cantata" on texts by Chilean poet Pablo Neruda, brought another commission from Rilling for Golijov's setting of the Christian Passion, for which he drew upon his own experience as a Jew living in an officially Roman Catholic country. The work was intended for performance at a festival commemorating both the millennium and the 250th anniversary of Bach's death. *La Pasin segn San Marcos* (The Passion According to St. Mark) had its triumphant world premiere in Stuttgart in 2000 at the European Music Festival. After its equally successful North American premiere in 2001 at Boston's Symphony Hall, with the Boston Symphony Orchestra conducted by Robert Spano, The New Yorker's music critic, Alex Ross, declared, "Any work that causes hysteria in both Boston and Stuttgart is worth a close look. *Pasin* drops like a bomb on the belief that classical music is an exclusively European art." Oswaldo Golijov is represented by Opus 3 Artists.

For more information, visit [www.osvaldogolijov.com](http://www.osvaldogolijov.com)

# Program Note for *Ever Yours*

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When the Amsterdam String Quartet Biennale invited me to write an octet for its now canceled festival this year, I went back to re-read the letters from Vincent Van Gogh to his brother Theo. I was struck and inspired once again by the intensity of his being in the world, his attention to all the different kinds of blues (in just one paragraph about a walk he took along the seashore, he talks about “the deep blue sky flecked with blues deeper than the fundamental blue of intense cobalt”, and goes on to talk of the “blue whiteness of the Milky Way”... and finds in the sparkling stars “opals, emeralds, lapis lazuli, rubies, sapphires...” I was struck even deeper by Vincent’s ending every letter to his beloved brother with an “ever yours”.

After 30 years of life and music adventures together, I feel that there is a quality of “everyourness” to the friendship between the St Lawrence String Quartet and me. Especially with Geoff Nuttall, to whom I am dedicating this piece, I feel a sense of brotherhood. I think he also lives in that state of everyourness, with the yourness being his love for Haydn and his attention to, and delight in every one of the extraordinary turns that Haydn’s quartets gift us; and his love for, and attention to California’s native vegetation, and to each of his ten thousand records, and, especially, to the extraordinary friends and musicians who play together with him in the St Lawrence String Quartet.

Vitality, Love and Attention. Somebody said that true love *is* attention. “Love-is-Attention” is what connects Haydn and Van Gogh. That concentrated attention that unveils new and new dimensions in what we all see and hear, but, many times, fail to notice until *they* notice and *they* invite us to notice too.

Vitality, Love, Attention. In short, those are the qualities that I hope pervade this new work.

The octet is in four movements. Each of them focuses on some striking figure of the corresponding movements in Haydn’s Quartet Op. 76 Number 2 and takes those figures to places different than the ones Haydn took them.

# Program Note for *Ever Yours*

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The first movement, “Sowing Fifths” is, like Haydn’s, based on a pair of fifths. I think that what Haydn did was to let music speak about music itself according to its own laws. It’s all about the possibilities latent in that pair of fifths. In my own way, I tried to do the same. But there is something in my first movement that turned out to be more Janáček than Haydn. That is a place I also love!

The second movement is all built on the first four measures of Haydn’s second movement. It takes that innocent tune for a trip to the stars. Hence its name: “*Starbound*”.

The third movement, “*You reap what you sow*”, is the first Minuet I ever wrote in my life and, I hope, not the last. How much fun I had writing that peacocky dance!

The last movement, “Papa”, is a different kind of dance, accentuating the Hungarian Roma influence in the fourth movement of Haydn’s quartet. “Papa”, because that is how Haydn was affectionately called, and also because Geoff is such a great papa to his boys.

Back to that Vincent walk on the seashore that I mentioned earlier. He writes to Theo: “It was not happy, but neither was it sad. It was beautiful”. I hope that whatever beauty and emotion that arise from this octet, is also the consequence of pure patterns and colors. Most of all, I hope that I’ll also have an everyourness with the musicians of the fantastic Telegraph Quartet. I cherished every moment in our rehearsals and am grateful and happy to both quartets for the work and joy we had while working together on it.