



presents...

DAWN UPSHAW | Soprano
GILBERT KALISH | Piano
SŌ PERCUSSION

Eric Cha-Beach
Josh Quillen

Adam Sliwinski
Jason Treuting

Thursday October 26, 2017 | 7:30pm
Herbst Theatre

BRYCE DESSNER

Music for Wood and Strings
Commissioned by Carnegie Hall
(Sō Percussion)

CAROLINE SHAW

Narrow Sea **BAY AREA PREMIERE**
Commissioned by Music Accord

INTERMISSION

GEORGE CRUMB

The Winds of Destiny (American Songbook IV)

This presentation is made possible, in part, by an award from the National Endowment for the Arts



Dawn Upshaw is represented by Colbert Artists Management, Inc., 307 Seventh Ave., Suite 2006, New York, NY 10001
colbertartists.com

Sō Percussion is represented by Alliance Artist Management, 5030 Broadway, Suite 812, New York, NY 10034
allianceartistmanagement.com

Hamburg Steinway Model D, Pro Piano, San Francisco.

For Tickets and More: sfperformances.org | 415.392.2545

ARTIST PROFILES

San Francisco Performances presents Dawn Upshaw for the eighth time; she made her SF Performances recital debut in 1990. Gilbert Kalish appears for the third time; he first performed here with Ms. Upshaw in 1997. Tonight is the SF Performances debut of *Sō Percussion*.



Joining a rare natural warmth with a fierce commitment to the transforming communicative power of music, **Dawn Upshaw** has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from the sacred works of Bach to the freshest sounds of today. Her ability to reach to the heart of music and text has earned her both the devotion of an exceptionally diverse audience, and the awards and distinctions accorded to only the most distinguished of artists. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year “genius” prize, and in 2008 she was named a Fellow of the American Academy of Arts & Sciences.

Her acclaimed performances on the opera stage comprise the great Mozart roles (Susanna, Ilia, Pamina, Despina, and Zerlina) as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg, Paris and Glyndebourne to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances, Dawn Upshaw has also championed numerous new works created for her including *The Great Gatsby* by John Harbi-

son; the Grawemeyer Award-winning opera, *L'Amour de Loin* and oratorio *La Passion de Simone* by Kaija Saariaho; John Adams's Nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*.

It says much about Dawn Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians, including Gilbert Kalish, the Kronos Quartet, James Levine, and Esa-Pekka Salonen. In her work as a recitalist, and particularly in her work with composers, Dawn Upshaw has become a generative force in concert music, having premiered more than 25 works in the past decade. From Carnegie Hall to large and small venues throughout the world she regularly presents specially designed programs composed of lieder, contemporary works in many languages, and folk and popular music. She furthers this work in master classes and workshops with young singers at major music festivals, conservatories, and liberal arts colleges. She is Artistic Director of the Vocal Arts Program at the Bard College Conservatory of Music, and the Head of the Vocal Arts Program at the Tanglewood Music Center.

A five-time Grammy Award winner, Dawn Upshaw is featured on more than 50 recordings, including the million-selling *Symphony No. 3* by Henryk Gorecki for Nonesuch Records. Her discography also includes full-length opera recordings of Mozart's *Le nozze di Figaro*; Messiaen's *St. Francois d'Assise*; Stravinsky's *The Rake's Progress*; John Adams's *El Niño*; two volumes of Canteloube's “Songs of the Auvergne,” a dozen recital recordings, and an acclaimed three-disc series of Osvaldo Golijov's music for Deutsche Grammophon. Her most recent Grammy was the 2014 Best Classical Vocal Solo Grammy for Maria Schneider's *Winter Morning Walks* on the ArtistShare Label.

Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, the Juilliard School, Allegheny College, and Illinois Wesleyan University. She began her career as a 1984 winner of the Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program.

Ms. Upshaw has recorded extensively for the Nonesuch label. She may also be heard on Angel/EMI, BMG, Deutsche Grammophon, London, Sony Classical, Telarc, and on Erato and Teldec in the Warner Classics Family of labels.



Through his activities as performer and educator, **Gilbert Kalish** is a major figure in American music making. A native New Yorker, Mr. Kalish studied with Leonard Shure, Julius Hereford and Isabelle Vengerova. He is a frequent guest artist with many of the world's most distinguished chamber ensembles. He was a founding member of the Contemporary Chamber Ensemble, a pioneering new music group that flourished during the 1960's and '70's. He is noted for his partnerships with other artists, including cellists Timothy Eddy and Joel Krosnick, soprano Dawn Upshaw, and, perhaps most memorably, his thirty-year collaboration with mezzo-soprano Jan DeGaetani.

Gilbert Kalish leads a musical life of unusual variety and breadth. As educator he is Leading Professor and Head of Performance Activities at the State University of New York at Stony Brook. From 1968-1997 he was a faculty member of the Tanglewood Music Center and served as the “Chairman of the Faculty” at Tanglewood from 1985-1997. He often serves as guest faculty at distinguished music institutions such as the Banff Centre and the Steans Institute at Ravinia, and is renowned for his master class presentations.

Mr. Kalish's discography of some 100 recordings encompasses classical repertory, 20th Century masterworks and new compositions. Of special note are his solo recordings of Charles Ives' *Concord Sonata* and *Sonatas of Joseph Haydn*, an immense discography of vocal music with Jan DeGaetani and landmarks of the 20th Century by composers such as Carter, Crumb, Shapey and Schoenberg. In 1995 he was presented with the Paul Fromm Award by the University of Chicago Music Department for distinguished service to the music of our time.



With innovative multi-genre original productions, sensational interpretations of modern classics, and an “exhilarating blend of precision and anarchy, rigor and bedlam,” (*The New Yorker*), **Sō Percussion** has redefined the scope and vital role of the modern percussion ensemble.

Sō’s repertoire ranges from “classics” of the 20th century, by John Cage, Steve Reich, and Iannis Xenakis, et al, to commissioning and advocating works by contemporary composers such as Caroline Shaw, David Lang, Steve Mackey, and Paul Lansky, to distinctively modern collaborations with artists who work outside the classical concert hall, including vocalist Shara Nova, electronic duo Matmos, the groundbreaking Dan Deacon, legendary drummer Bobby Previte, jam band kings Medeski, Martin, and Wood, Wilco’s Glenn Kotche, choreographer Shen Wei, and composer and leader of The National, Bryce Dessner, among many others.

Sō Percussion also composes and performs their own works, ranging from standard concert pieces to immersive multi-genre programs—including *Imaginary City*, *Where (we) Live*, and *A Gun Show*, which was presented in a multi-performance presentation as part of BAM’s 2016 Next Wave Festival. In these concert-length programs, Sō Percussion employs a distinctively 21st century synthesis of original music, artistic collaboration, theatrical production values and visual art, into a powerful exploration of their own unique and personal creative experiences.

In the current season, Sō performs the New York premiere of David Lang’s *man made* with Louis Langrée and the Mostly Mozart Festival Orchestra; tours a new work by Caroline Shaw with Dawn Upshaw and Gil Kalish to the Kennedy Center, San Francisco Performances, UCLA, Penn State, and elsewhere; returns to Carnegie Hall with the JACK Quartet in a program of new works by Donnacha Dennehy and Dan Trueman; tours the United Kingdom with its original production exploring the community and culture of English coal mining country, *From Out a Darker Sea*; and more.

Recent highlights include an acclaimed Trilogy portrait at the Lincoln Center Festival; appearances at Bonnaroo, the Eaux Claires Festival, MassMoCA, and TED 2016; international tours to Poland and Ireland; performances of *man made* with Gustavo Dudamel and the LA Phil; Bryce Dessner’s *Music for Wood and Strings* at the Barbican

in London; and an original score for a live performance and broadcast of WNYC’s *Radiolab* with Jad Abumrad and Robert Krulwich at BAM.

Rooted in the belief that music is an essential facet of human life, a social bond, and an effective tool in creating agency and citizenship, Sō Percussion enthusiastically pursues a growing range of social and community outreach. Examples include their Brooklyn Bound presentations of younger composers; commitments to purchasing offsets to compensate for carbon-heavy activities such as touring travel; and leading their SōSI students in an annual food-packing drive, yielding up to 25,000 meals, for the Crisis Center of Mercer County through the organization EndHungerNE.

Sō Percussion is the Edward T. Cone Ensemble-in-Residence at Princeton University, where they teach and present an annual series of concerts. They are also Co-Directors of the percussion department at the Bard College-Conservatory of Music, and run the annual Sō Percussion Summer Institute (SōSI, which celebrates its tenth anniversary in 2018), providing college-age composers and percussionists an immersive exposure to collaboration and project development.

Sō Percussion uses Vic Firth sticks, Zildjian cymbals, Remo drumheads, Black Swamp Accessories, Estey Organs and Pearl/Adams instruments. Sō Percussion would like to thank these companies for their generous support and donations.



**SAN FRANCISCO
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**Wed-Thu, Nov 29-30 | 7:30pm
Herbst Theatre**

**415.392.2545
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Please hold your applause until the end of each set. Please turn pages quietly.

Music for Wood and Strings

Commissioned by Carnegie Hall (2013)

BRYCE DESSNER

Born April 23, 1976, Cincinnati, OH

For several years I have been experimenting with simple chorales in my music that utilize triadic chord inversions that are aligned in complex rhythm patterns to create a kaleidoscopic effect of harmony. These feature heavily in my work for orchestra and two guitars, *St. Carolyn by the Sea* (2011), and the writing for my song cycle, *The Long Count* (2009).

While I have used this technique on guitars and strings, I have not had the opportunity to apply it to percussion instruments. For this new *Sō Percussion* piece I have been working with instrument builder Aron Sanchez (Blue Man Group, Buke and Gase) to design four dulcimer-like instruments to be played by the quartet. These are simply designed double course string instruments which are played like a dulcimer, but which are specifically built and tuned to implement a more evolved hybrid of the chorale hocket. Each instrument is amplified using piezo pickups and will have eight double-course strings tuned to two harmonies. With the use of dulcimer mallets, the quartet players can easily sound either harmony, or play individual strings, melodies, and drone tremolos. There are alto, two tenors and a bass instrument that can play fretted chromatic bass lines, as well as a few pieces of auxiliary percussion—bass drum, wood block.

—Bryce Dessner

Narrow Sea

Commissioned by Music Accord (2017)

CAROLINE SHAW

Born 1982, Greenville, NC

Narrow Sea places the seeds of old American folk hymns within the unlikely combination of Sō Percussion, Dawn Upshaw, and Gil Kalish. Together they create unique sound worlds with ceramic bowls, flowerpots, humming, and a piano played like a dulcimer. All of the lyrics are from songs found in *The Sacred Harp*, a collection of shape note hymns first published in the 19th century. These lyrics, set in entirely new melodies, sing about “going home.” Each hymn refers to water in some way, as an image of what lies between this world and the next, and each carries a sense of joy in looking beyond that river. The words reveal our essential human yearning for a home, a safe resting place.

—Caroline Shaw

I. Wayfaring Stranger

I am a poor, wayfaring stranger,
While journ'ing through this world of woe,
Yet, there's no sickness, toil nor danger,
In that bright world to which I go.
I'm going there to see my Father,
I'm going there no more to roam.

I'm only going over Jordan,
I'm only going over home.

I know dark clouds will gather o'er me,
I know my way is rough and steep,
Yet beaut'ous fields lie just before me,
Where God's redeemed their vigils keep.
I'm going there to see my Mother,
She said she'd meet me when I come.

I'm only going over Jordan,
I'm only going over home.

II. Interlude

III. Infinite Day

There is a land of pure delight,
Where saints immortal reign,
Infinite day excludes the night,
And pleasures banish pain.
There everlasting spring abides,
And never with'ring flow'rs;
Death, like a narrow sea, divides
This heav'nly land from ours.

Sweet fields beyond the swelling flood,
Stand dressed in living green,
While Jordan rolled between
While Jordan rolled between
But tim'rous mortals start and shrink
To cross this narrow sea,
And linger, shiv'ring on the brink,
And fear to launch away.

Oh! could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unclouded eyes.
Could we but climb where Moses stood
And view the landscape o'er,
Not Jordan's stream nor death's cold flood
Should fright us from the shore.

IV. I Stand

On Jordan's stormy banks I stand,
And cast a wishful eye
To Canaan's fair and happy land,
Where my possessions lie.

Don't you feel like going home,
My home it is in the promised land,
And I feel like going home.

Oh sweet fields arrayed in living green,
And rivers of delight.

V. Going Home

I'm only going over Jordan,
I'm only going over home.

Lyrics from *The Sacred Heart*
First published in 1844

INTERMISSION



Creating A Narrow Sea

An Interview with Caroline Shaw

How did this commission come about?

Sō Percussion brought up the idea of writing a piece for them with Dawn Upshaw and Gil Kalish, possibly to be paired with George Crumb's *American Songbook*. Of course I'm a huge fan of all of these artists, and I've known the guys in Sō for several years, so this was a kind of dream piece. I've also worked with lyrics from old American hymns and folk songs, like Crumb has, and I was excited to try making a new chapter of that project.

Have you worked before with Sō Percussion? How about Dawn Upshaw or Gil Kalish?

Sō before, yes. I wrote a piece called *Taxidermy* for them when I was at Princeton, as well as a funny little duet I wrote to perform with Eric. (*Eric hums fabulously.*)

Soprano, piano, percussion isn't necessarily a "standard" grouping of musicians. Did this impact your conception of the piece?

It isn't!! And the world of percussion is vast, so it really allows a composer to create a very unique, specific kind of world. My previous work with folk song involved a string quartet, but this is an entirely different universe—ceramic bowls, flower pots, humming, a piano played like a dulcimer by five people at once...The presence of the piano has been really interesting too. It serves sometimes as a grounding force, or a

familiar memory, that keeps reappearing amid the different textures that Sō Percussion introduces. And of course Dawn Upshaw is her own brilliant instrument, and I tried to create vocal lines that allow for her warmth and directness.

What texts are featured in your piece? Do you have any special connection to them?

They are all lyrics from songs found in the *Sacred Harp*, a collection of shape note hymns first published in the 19th century. Some of these lyrics exist in several variations as they found their way into different tunes, and I'm adding a tiny notch to their history by setting them to entirely new melodies, and in very different ensemble textures. All of the lyrics I worked with share two features: each refers to water in some way (the river Jordan, swelling flood, narrow sea—images of what lies between this world and the next), and each has a sense of joy in looking to heaven. Of course, a part of joy is great sadness, and, for me, music is a way to begin to understand that mystery and sensation.

What does this piece mean to you?

It is about the human yearning for home. So many of these hymns sing about "going home" or crossing over, and the image of a river, a narrow sea dividing this world from the next, is a potent one. These words may be hundreds of years old, but the essential yearning for a home, a safe resting place, is searingly relevant today, throughout the world.

The Winds of Destiny (American Songbook IV)

GEORGE CRUMB

Born October 24, 1929, Charleston, WV

George Crumb has had a long, distinguished, and unusual career. Like Ives, he received his first musical instruction from his bandmaster-father. He graduated from Mason College in West Virginia, and 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, but in 1965 he became a professor of music at the University of Pennsylvania and remained there for over thirty years—among his many students are such distinguished composers as Osvaldo Golijov, Jennifer Higdon, and Uri Caine. 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 has always been a non-conventional composer, intent on following his own imagination rather than working in received forms. There are no symphonies, concertos, ballets, or operas among his works. Instead Crumb has followed quite a different path, and as a composer he might be described as an explorer. Throughout his career, he has been fascinated by timbre and sound and has written for prepared instruments, for spatially arranged performers, for electronically amplified instruments. His rhythmic language can be complex, with different rhythmic worlds occurring simultaneously: Crumb's scores—notated precisely—look like no other composer's.

Crumb may have an extraordinary ear for new timbres and means of expression, but he also has a keen sense of the past, best exemplified in his multi-volume *American Songbook*. These are arrangements of traditional American songs, a series that now consists of seven volumes (he has also arranged several volumes of Spanish folksongs). But Crumb's arrangements are not simply a matter of coming up with new piano accompaniments to songs everyone already knows. Instead, Crumb re-imagines songs that we *thought* we knew, recasting them for unexpected instrumental ensembles and rethinking the meaning of those familiar texts in the process.

The most famous of the *American Songbooks* is Volume IV of 2004, in which Crumb returns to songs of the Civil War era—marching songs, spirituals, folksongs—and arranges eight of them for soprano, piano, and four percussionists (one further movement is a purely instrumental interlude). Crumb subtitles this volume *Songs of Strife, Love, Mystery and Exultation: A Cycle of American Civil War Songs, Folk Songs, and Spirituals*, and his settings are not so much arrangements as they are re-presentations—re-imaginings—of these well-known songs. Crumb highlights or questions meaning by placing unexpected emphases on words or syllables, he changes rhythms, and he creates new sonorities to surround familiar texts. What emerges is a new perspective on these songs, a ghostly reflection of—and sometimes a comment on—the deeper meaning of these texts. A word that is frequently used to describe these arrangements is “spectral”—in fact, Crumb uses that term in his performance marking for the first song. Crumb calls on us to re-hear and re-think such familiar songs as *Shenandoah*, *When Johnny Comes Marching Home*, and *Mine Eyes Have Seen the Glory* as re-imagined a century and a half after the Civil War.

Some listeners may know *The Winds of Destiny* in a staged version created by Peter Sellars and performed at the Ojai Festival. Sellars' version made use of costumes, action, settings, and lighting to create a distinct narrative line. At the present performance Dawn Upshaw sings *Winds of Destiny* as a concert work, without staging.

—Note by Eric Bromberger

I. Mine Eyes Have Seen the Glory

Mine eyes have seen the glory of the coming of the Lord;
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of His terrible swift sword;
His truth is marching on!

Glory, glory, Hallelujah!
Glory, glory, Hallelujah!
Glory, glory, Hallelujah!
His truth is marching on!

In the beauty of the lilies Christ was born across the seas;
With a glory in His bosom that transfigures you and me;
As he died to make men holy let us die to make men free;
Our God is marching on!

Glory, glory, Hallelujah!
Our God is marching on!

II. When Johnny Comes Marching Home

When Johnny comes marching home again, Hurrah! Hurrah!
We'll give him a hearty welcome then, Hurrah! Hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out,
And we'll all feel gay
When Johnny comes marching home!

The old church bell will peal with joy, Hurrah! Hurrah!
To welcome home our darling boy, Hurrah! Hurrah!
The village boys and lassies say,
With roses they will strew the way,
And we'll all feel gay
When Johnny comes marching home!

Get ready for the Jubilee, Hurrah! Hurrah!
We'll give the hero three times three [cheers], Hurrah! Hurrah!
The laurel wreath is ready now
To place upon his royal brow,
And we'll all feel gay
When Johnny comes marching home!

When Johnny comes marching home again, Hurrah! Hurrah!

III. Lonesome Road

Look down, look down, that lonesome road,
Hang down your head and cry;
The best of friends must part some day,
But why should you and I?

Look down, look down, that lonesome road,
Hang down your head and cry;
If you would leave me for another,
Then why not let me die?

IV. Twelve Gates to the City

Oh what a beautiful city,
Oh what a beautiful city,
Oh what a beautiful city,
There are twelve gates to the city, Alleluja!

Three gates to the East,
Three gates to the West,
Three gates into the North,
Three gates into the South, making that
Twelve gates into the city, Alleluja!

Oh what a beautiful city...

When I get to Heaven,
I'm going to sing and shout!
There ain't nobody up there
Who's going to put me out, you know there're
Twelve gates into the city, Alleluja!

Oh what a beautiful city...

V. De Profundis: A Psalm for the Night-Wanderer

(Instrumental Interlude)

VI. All My Trials (Death's Lullaby)

Hush, little baby don't you cry,
You know your Mama was born to die.
All my trials, Lord, soon be over.

The river of Jordan is muddy and cold,
It chills the body, but not the soul.
All my trials, Lord, soon be over.

There grows a tree in Paradise,
And the pilgrims call it, the tree of life.
All my trials, Lord, soon be over.

Hush, little baby don't you cry...

VII. Go Tell it on the Mountain!

Go tell it on the mountain,
Over the hills and ev'rywhere!
Go tell it on the mountain,
Our Jesus Christ is born!

The shepherds kept their watching,
O'er silent flocks by night,
When lo! Throughout the heavens,
There shone a holy light.

The shepherds feared and trembled,
When high above the earth,
Rang out an angel's chorus,
To hail our savior's birth.

And lo! When they had heard it,
They all bowed down to pray,
Then travel'd on together,
To where the baby lay.

Go tell it on the mountain...

program continues on next page →

VIII. The Enchanted Valley

(Poem by Ann Crumb, daughter of George Crumb)

In the valley of dark shadows
Sing the lonely winds of night.
The moon is veiled in shrouds of mystery,
Hidden from the pale starlight.

The dogs of night are mournfully barking
For the lost souls' anguished lives.
Cicadas play on wings of sadness
And we hear their woeful cries.

The birds of night are watchfully waiting
In trees that touch the sky.
The willow branches bend with weeping
For the souls who soon will die.

In the valley of dark shadows
The moon is hidden still.
When will the secrets of the valley
Be revealed?
They never will, They never, never will.

IX. Shenandoah

Oh, Shenandoah, I long to hear you,
Away, you rolling river.
Oh, Shenandoah, I love your daughter,
Away, I'm bound to go,
'Cross the wide Missouri.

'Tis seven long years since I last saw you,
Away, you rolling river.
Oh, Shenandoah, I do adore her,
Away, I'm bound to go,
'Cross the wide Missouri.

Oh, Shenandoah, I'll come to claim her,
Away, you rolling river.
Oh, Shenandoah, she's bound to leave you,
Away, I'm going away,
Cross the wide Missouri.