

TELEGRAPH QUARTET



TELEGRAPHQUARTET.COM



JENSEN ARTISTS

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TELEGRAPH QUARTET

The Telegraph Quartet (Eric Chin and Joseph Maite, violins; Pei-Ling Lin, viola; Jeremiah Shaw, cello) formed in 2013 with an equal passion for the standard chamber music repertoire and contemporary, non-standard works alike. 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 concert halls, music festivals, and academic institutions across the United States and abroad, including New York City's Carnegie Hall, 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. The Quartet is currently on the chamber music faculty at the San Francisco Conservatory of Music as the Quartet-in-Residence.

Notable collaborations include projects with pianists Leon Fleisher and Simone Dinnerstein; cellists Norman Fischer and Bonnie Hampton; violinist Ian Swensen; 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.

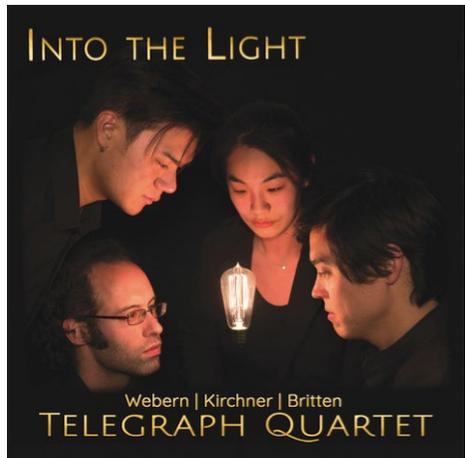
In 2018 the Quartet released its debut album, *Into the Light*, featuring works by Anton Webern, Benjamin Britten, and Leon Kirchner on the Centaur label. *The San Francisco Chronicle* praised the album, saying, "Just five years after forming, the Bay Area's Telegraph Quartet has established itself as an ensemble of serious depth and versatility, and the group's terrific debut recording only serves to

reinforce that judgment." *AllMusic* acclaimed, "An impressive beginning for an adventurous group, this 2018 release puts the Telegraph Quartet on the map."

Beyond the concert stage, the Telegraph Quartet seeks to spread its music through education and audience engagement. The Quartet has given master classes at the San Francisco Conservatory of Music 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.

Highlights of Telegraph Quartet's 2019–20 season include the group's debut on the Lincoln Center Great Performers series, a concert with acclaimed composer-vocalist Theo Bleckmann at San Francisco Performances, and performances at Gretna Music, Friends of Chamber Music, Morris Museum, Mill Valley Chamber Music Society, Chamber Music Houston, Chamber Music Society of Utica, Rossmoor Chamber Music Society, Music at Oakmont, Moss Arts Center at Virginia Tech, and Chamber Music San Francisco.

NEW RELEASE:



COVER PHOTO: COURTESY OF ARTIST

PROGRAMS

A Tale of Two Cities (Vienna and Budapest)

This program explores the artistic synergy between Austria and Hungary: how the Hungarian “Gypsy” style infiltrated the high art of Vienna and, vice versa, how Vienna’s Fin de Siecle style affected Bartók’s transformation of Hungarian folk song into high concert music of its own. Haydn, who lived and worked for most of his career on the Hungarian estate of the Esterhazys, was constantly inspired by the “Gypsy” style of his Hungarian neighbors. Brahms’ soulful disposition seemed even better suited to adopt this gypsy flavor, as expressed directly in his second quartet. Both composers viewed their exotic compatriots through a Viennese lens, thus reflecting a rich balance of styles in their respective works. Conversely, Bartók drew directly from pure Hungarian folk tradition and utilized the approach of Haydn, Brahms, and others to create his highly complex and truly modern String Quartet No. 4, comprised of the raw musical elements of his homeland.

Haydn: String Quartet in F Major, Op. 77 No. 2

Bartók: String Quartet No. 4

Brahms: String Quartet No. 2 in A minor, Op. 51 No. 2

A Late Quartet

In *A Late Quartet*, the Telegraph Quartet performs the last string quartets of three monumental Viennese composers, each of whom left their indelible mark on Classical music. Each composer was drawn to the string quartet form in their later years as a perfect medium to express their ever expanding craft and emotion. Late in his life, Berg secretly utilized the string quartet to convey an unexpected romance with Hanna Fuchs-Robettin. Conversely, for both Haydn and Beethoven, these last string quartets were not intended to be the last profound statement in the medium. Both composers had plans to write further string quartets and, as such, each of these works have a spirit of optimism and fresh exploration that belies the composers’ age.

Haydn: String Quartet in F Major, Op. 77 No. 2

Berg: *Lyric Suite*

Beethoven: String Quartet No. 16 in F Major, Op. 135

Contrapassos

with soprano Abigail Fischer

The Telegraph Quartet, proclaimed as “...an incredibly valuable addition to the cultural landscape” (*San Francisco Chronicle*) and soprano Abigail Fischer, lauded as “riveting” and “serenely captivating...” (*The New York Times*), collaborate for this program, *Contrapassos*. Composed for Telegraph and Fischer by Robert Sirota with a libretto by Stevan Cavalier, the central work of the program, *Contrapassos*, explores this term from Dante’s *Inferno*, meaning a punishment made by inversion of a sin. The program also features Beethoven’s brilliant String Quartet No. 1, which the Telegraph is performing during the 2020-21 seasons in celebration of the composer’s 250th birthday, and Schoenberg’s revolutionary work for soprano and string quartet.

Beethoven: String Quartet No. 1 in F Major, Op. 18 No. 1

Robert Sirota: *Contrapassos* (libretto by Stevan Cavalier)

Schoenberg: String Quartet No. 2 Op. 10 for soprano and string quartet

War and Peace

Each work on this program highlights how three distinct 20th century composers were affected by the cataclysmic events of World War II. As Jewish composers, the effect on both Schulhoff and Korngold was direct: Schulhoff tragically lost his life in the Wülzburg concentration camp, while Korngold lost his home and was forced to evacuate his family to the United States. One of his most notable works, each of the five moments of Schulhoff's quartet evokes a different style of dance music, such as the tango and waltz. Korngold refused to write concert music, vowing only to compose film scores until Hitler was defeated. He celebrated the demise of the dictator with the creation of his first post-war concert work, String Quartet No. 3. Benjamin Britten, a pacifist who went to America during the War, returned to England afterwards only to embark on a redemptive tour of Europe with Yehudi Menuhin, performing for the victims of the Holocaust in the newly discovered concentration camps. His String Quartet No. 2 was written in response to these experiences. Though written during the pre- or post-War peacetime, these works compel us to examine them within the context of this devastating world event, and to see how art can be affected by war, and possibly influence our perspective of it.

Schulhoff: Five Pieces for String Quartet

Korngold: String Quartet No. 3

Britten: String Quartet No. 2 in C Major, Op. 36



PHOTO BY MATTHEW WASHBURN

TELEGRAPH QUARTET: WAR AND PEACE

PHOTO BY CARLIN MA



“powerfully adept ... with a combination of brilliance and subtlety.” —SAN FRANCISCO CHRONICLE

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TELEGRAPH QUARTET: A LATE QUARTET



“With precise tuning, textural variety and impassioned communication, the Telegraph players burned this masterpiece into one’s memory” —THE STRAD

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