



## Telegraph Quartet Performs Beethoven and Weinberg Presented by The Clarice Smith Performing Arts Center



Photo by Matthew Washburn available in high resolution at [www.jensenartists.com/telegraph-quartet](http://www.jensenartists.com/telegraph-quartet)

**Friday, March 8, 2019 at 8pm**

**University of Maryland | The Clarice Smith Performing Arts Center  
Gildenhorn Recital Hall | 8270 Alumni Drive | College Park, MD**

**Tickets (\$25 general; \$10 student/youth available at [theclarice.umd.edu](http://theclarice.umd.edu) or by calling 301.405.2787**

**"soulfulness, tonal beauty and intelligent attention to detail ... an incredibly valuable addition to the cultural landscape." – *San Francisco Chronicle***

**Watch Telegraph Quartet perform Dvořák | Telegraph Quartet: [www.telegraphquartet.com](http://www.telegraphquartet.com)**

College Park, MD – On **Friday, March 8 at 8pm**, the **Telegraph Quartet** (Eric Chin and Joseph Maile, violins; Pei-Ling Lin, viola; Jeremiah Shaw, cello) is presented by **The Clarice Smith Performing Arts Center** (8270 Alumni Drive) in **Gildenhorn Recital Hall**, an intimate space with bright acoustics, offering a warm and inviting setting for chamber artists.

On this program, the Telegraph Quartet will perform **Ludwig van Beethoven's** exuberant **String Quartet Op. 130** – capped off with the original finale, the relentlessly striving "**Grosse Fuge**" – and **Mieczyslaw Weinberg's** bold yet elusive **String Quartet No. 6, Op. 35**, in celebration of Weinberg's centenary. Though he was overshadowed by his contemporary and dear friend Shostakovich, Weinberg spent much of his musical life exploring the quartet form and even wrote one more than Beethoven, totaling 17 in all. Weinberg was influenced by the legacy of Beethoven, whose great quartets revolutionized the form, and continued to explore what the medium could offer and how he could innovate the form.

In addition to the performance, the Telegraph Quartet will read works by University of Maryland School of Music student composers in a free, public event on **Thursday, March 7 at 7pm**. More information is available [here](#).

The **Telegraph Quartet** 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.

On September 7, 2018, the Telegraph Quartet released its debut album on the Centaur label, produced and engineered by Jesse Lewis. The album features three kaleidoscopic and kinetic modern string quartets from the 20th century – Leon Kirchner’s String Quartet No. 1 (1949); Anton Webern’s Fünf Sätze (Five Movements), Op. 5 (1909); and Benjamin Britten’s Three Divertimenti (1936).

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, and 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 their Quartet-in-Residence.

Notable collaborations include projects with cellists Norman Fischer and Bonnie Hampton; violinist Ian Swensen; pianist Simone Dinnerstein; and the Henschel Quartett. A fervent champion of 20<sup>th</sup>- and 21<sup>st</sup>-century repertoire, the Telegraph Quartet co-commissioned John Harbison’s String Quartet No. 6 and gave its West Coast premiere in the fall of 2017 on San Francisco State University’s Morrison Artists Series. The Quartet gave the world premiere of Robert Sirota’s String Quartet No. 3, *Wave upon Wave* at Weill Recital Hall for their Carnegie Hall debut in 2018, sponsored by the Naumburg Foundation. The Telegraph Quartet also premiered Richard Festinger’s third string quartet, *Icarus in Flight*, a musical representation of climate change data from the year 1880 to projected simulations of 2080.

Beyond the concert stage, the Telegraph Quartet seeks to spread its music through education and audience engagement. In the Fall of 2017, the Quartet traveled to communities and schools in mid-coast Maine with Yellow Barn’s *Music Haul*, a mobile performance stage that brings music outside of the concert hall to communities across the U.S. 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 and National Taiwan Normal University.

While the Telegraph Quartet is indebted to numerous mentors and teachers, their primary musical guidance and support has come from Mark Sokol, Bonnie Hampton, and Ian Swensen, at the San Francisco Conservatory of Music. The Telegraph Quartet is based in the San Francisco Bay Area.

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

### **About The Clarice Smith Performing Arts Center’s Visiting Artist Series**

The Visiting Artist Series at the University of Maryland builds the future of the arts by training, educating and presenting artists and creative innovators through robust campus and community partnerships.

Through performances and robust campus and community engagement programs, the Visiting Artist Series is committed to advancing the learning and research investigations for our students; enriching the artistic and cultural opportunities for the campus; and actively developing the arts ecology of the community that surrounds and supports the university.

The Visiting Artist Series brings regional, national and international artists to our campus and community in music, dance, theater and performance, believing that artists can be catalysts for community change, leadership and empowerment.

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