



Timo Andres, piano

Leoš Janáček
(1854 – 1928)

from *On an Overgrown Path*

Naše večery (Our Evenings)
Lístek odvanutý (A blown-away leaf)

Caroline Shaw
(b. 1992)

Gustave le Gray

Leoš Janáček

from *On an Overgrown Path*

Pojďte s námi! (Come with us!)
Frýdecká panna Maria
(The Madonna of Frydek)

Eric Shanfield
(b. 1979)

Utopia Parkway

Leoš Janáček

from *On an Overgrown Path*

Štěbetaly jak laštovičky
(They chattered like swallows)
Nelze domluvit! (Words fail!)

Christopher Cerrone
(b. 1984)

The Arching Path

1. *Musmeci's Concrete*
2. *Sul Basento*

Leoš Janáček

from *On an Overgrown Path*

Dobrou noc! (Good night!)
Sýček neodletěl!
(The barn owl has not flown away!)

Tuesday, October 30, 2018

8:00 p.m.

Brooks-Rogers Recital Hall
Williamstown, Massachusetts

Please turn off cell phones.
No photography or recording is permitted.

Note by Timo Andres:

There's a good reason for all the evocative titles [in this program], which is that all the works are based on visual images, either real or imagined. What I liked was that all the pieces have to do with different mediums, or chains of mediums, like a game of inspirational telephone. Caroline's piece *Gustave le Gray* is named after a pioneer in photography, and is half an analogue to his images, and half an imagined portrait of the photographer himself. Chris was inspired by an artist friend's rendering of a beautiful brutalist bridge in southern Italy—the two-dimensional representation of a three-dimensional form, translated into a musical form. Eric's *Utopia Parkway* is an homage to the sculptor Joseph Cornell—musical “objects” move against each other in shifting positions, like the objects in one of Cornell's shadow boxes.

And it's not known exactly what inspired the titles of Janáček's *On an Overgrown Path*, though I believe they were given only just before being published—it seems likely they were images or phrases out of his own head. But they are amazingly evocative in a way that is pictorial but nonetheless abstract.

I suppose what I'm trying to “say”, if one can speak through one's programming, is that the way an artist sees art and the world is not usually confined to a single form or discipline.

The qualities that move me in music are the same ones that move me in a building, a photograph, or a piece of choreography. They're all related in cryptic ways.



Photo credit: Michael Wilson

Timo Andres (b. 1985, Palo Alto, CA) is a composer and pianist who grew up in rural Connecticut and now lives in Brooklyn, NY. A Nonesuch Records artist, his newest album of orchestral works, *Home Stretch*, has been hailed for its “playful intelligence and individuality,” (*The Guardian*) and of his 2010 debut album for two pianos, *Shy and Mighty*, Alex Ross wrote in *The New Yorker* that “it achieves an unhurried grandeur that has rarely been felt in American music since John Adams came on the scene... more mighty than shy, [Andres] sounds like himself.”

Notable works include *Everything Happens So Much*, commissioned and premiered by the Boston Symphony, led by Music Director Andris Nelsons; *Strong Language*, a string quartet for the Takács Quartet, commissioned by Carnegie Hall and the Shriver Hall Concert Series; *Steady Hand*, a two-piano concerto commissioned by the Britten Sinfonia and premiered at the Barbican Centre in London with Andres and pianist David Kaplan; and *The Blind Banister*, a piano concerto for Jonathan Biss. Co-commissioned by the Saint Paul Chamber Orchestra with Caramoor Center for Music and the Arts, and the Orchestra of St. Luke's, *The Blind Banister* was a 2016 Pulitzer Prize Finalist.

Andres has also written works for the Orpheus Chamber Orchestra, the Los Angeles Chamber Orchestra, and the Los Angeles Philharmonic. Chamber music includes works for yMusic, eighth blackbird, Gabriel Kahane, a work for musicians of the New World Symphony, and a piano quintet for Jonathan Biss and the Elias String Quartet, commissioned by Carnegie Hall, Wigmore Hall, the Concertgebouw Amsterdam and San Francisco Performances.

As a pianist, Andres has performed solo recitals for Lincoln Center, Wigmore Hall, the Phillips Collection, (le) Poisson Rouge, National Sawdust, and elsewhere. He has toured with Brad Mehldau, and performed the world premiere of a piano concerto by Ingram Marshall—written specifically for him—with John Adams and the LA Phil. He has toured internationally with Philip Glass, performing the complete Piano Études alongside the composer. He recently appeared at the National Arts Centre in Ottawa, where he received the City of Toronto Glenn Gould Protégé Prize; Glass selected Andres as the recipient of this award.

This season Andres writes new works for the Music Academy of the West; for Inbal Segev and Metropolis Ensemble, performed at the Metropolitan Museum of Art in New York; and for Ravinia's Steans Institute of Music, celebrating their 30th anniversary. He performs the Ingram Marshall Concerto with John Adams and the New World Symphony on the same bill as Mr. Biss performing *The Blind Banister*; joins Evan Christ and the Orchester Cottbus Staatstheater; offers solo recitals at Bargemusic and for San Francisco Performances; and collaborates with the Kronos Quartet and LA Dance Project.

See music.williams.edu for full details and additional happenings as well as to sign up for the weekly e-newsletters.

Upcoming Events

Dover String Quartet - Visiting Artist Series

Thu Nov 1 | Brooks-Rogers Recital Hall | 8:00 PM

Concert Choir & Chamber Choir

Fri Nov 2 | Chapin Hall | 8:00 PM

Chamber Orchestra of Williams

Sat Nov 3 | Chapin Hall | 8:00 PM