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KRONOS QUARTET
Welcome to VIVA! & Gala

The new season of concerts at the Cleveland Museum of Art showcases 16 outstanding performances from around the globe and the U.S. Among the many highlights of the season are programs that tie into exhibitions, the openings of the Renaissance and Islamic galleries, and the stunningly beautiful Ames Family Atrium.

Tonight we welcome Kronos Quartet back to the VIVA! & Gala series and to Gartner Auditorium with an engaging and wide-ranging program of works by composers from around the globe.

Later this month, the celebration of the Renaissance galleries continues with Chanticleer performing in the splendor of the Ames Family Atrium. A sumptuous prix fixe dinner enhances the evening. Also in January, the Contemporary Legend Theatre of Taiwan presents an adaptation of King Lear that blends Beijing Opera acting style with Western stagecraft.

I invite you to come early to look at works of art, dine at the newly opened restaurant featuring special themed menus, and refresh yourself with great performances from around the world. There's much more to come. . . glance through the VIVA! & Gala brochure available in the lobby and see if anything catches your imagination for an evening in the fabulous surroundings of the Cleveland Museum of Art.

Massoud Saidpour
Director, Performing Arts, Music, and Film

KRONOS QUARTET

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Jeffrey Zeigler, cello
Laurence Neff, Lighting Designer
Brian Mohr, Audio Engineer

Friday, January 18, 2013 • 7:30 p.m.
Gartner Auditorium, The Cleveland Museum of Art

PROGRAM

Bryce Dessner / Aheym (Homeward) *
Dan Becker / Carrying the Past * World premiere
Laurie Anderson (arr. Jacob Garchik) / Flow +
Steve Reich / WTC 9/11 *
  1.  9/11/01
  2.  2010
  3.  WTC
—Intermission—
Omar Souleyman (arr. Jacob Garchik) / La Sidounak Sayyada (I’ll Prevent the Hunters from Hunting You) +
Traditional/Kim Sinh (arr. Jacob Garchik) / Lư thúy trướng (Running Water) +
Traditional (arr. Kronos, transc. Ljova) / Tusen Tankar (A Thousand Thoughts) +
Aleksandra Vrebalov / ...hold me, neighbor, in this storm... *

PROGRAM SUBJECT TO CHANGE
* Written for Kronos
+ Arranged for Kronos
For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the theater during the performance.

NOTES ON THE PROGRAM

Bryce Dessner (b. 1976)
Aheym (2009)

Bryce Dessner is a composer/guitarist/curator based in New York City, best known as the guitarist for the rock band The National. Their albums Alligator (2005) and Boxer (2007) were named albums of the year in publications throughout the world; High Violet was released in 2010. Dessner has received widespread acclaim as a composer and guitarist for the improvising quartet Clogs. He has performed and/or recorded with Sufjan Stevens, Antony Hegarty, Sonic Youth guitarist Lee Ranaldo, Philip Glass, Michael Gordon, the Bang on a Can All-Stars, and visual artist Matthew Ritchie, among others. He premiered and recorded 2x5 by Steve Reich in 2009.

As a composer, he is the recipient of a Jerome Grant from the American Composers Forum and the Kitchen (New York), for a full concert of his music in 2007, and a commission from Thyssen Bornemisza Art Contemporary (Vienna) to create a 40-minute spatial sound work for the Morning Line, an outdoor sound pavilion by Matthew Ritchie. He has also received commissions from the Rosenbach Library in Philadelphia in honor of Abraham Lincoln’s bicentennial, and BAM’s Next Wave Festival, for The Long Count, an evening-length work with his brother Aaron Dessner. He composed the score for Turn the River, a film written and directed by Chris Eigman.

Dessner is the creator and artistic director of the Music Now Festival in Cincinnati, Ohio, and the co-founder and owner of the Brassland record label. He and Aaron Dessner recently produced an AIDS charity compilation, Dark Was the Night, for the Red Hot Organization. Dessner serves on the board of The Kitchen, and is a graduate of Yale College and the Yale School of Music.

About Aheym, Dessner writes:

David Harrington asked me to write a piece for Kronos Quartet for a performance in Prospect Park, Brooklyn. I live just two blocks from the park and spend many mornings running around it. The park for me symbolizes much of what I love about New York, especially the stunning diversity of Brooklyn with its myriad cultures and communities. My father’s family, Jewish immigrants from Poland and Russia, also lived near the park for many years in the 1940s and ’50s before moving to Queens. In discussing the new piece, David proposed to perform the work in Brooklyn, and then to retrace the journey of my grandparents and perform it in Lodz, Poland, a city where my great-grandparents lived and through which my grandmother passed on her voyage to America.

“Aheym” means “homeward” in Yiddish, and this piece is written as musical evocation of the idea of flight and passage. As little boys, my brother and I used to spend hours with my grandmother, asking her about the details of how she came to America. She could only give us a smattering of details, but they all found their way into our collective imagination, eventually becoming a part of our own cultural identity and connection to the past. In her poem “Di rayze aheym,” the American-Yiddish poet Irena Klepfisz, a professor at Barnard in New York and one of the few child survivors of the Warsaw Ghetto, writes: “Among strangers is her home. Here right here she must live. Her memories will become monuments.”

Aheym is dedicated to my grandmother, Sarah Dessner.

Bryce Dessner’s Aheym was written for the Kronos Quartet.

Ram Narayan (b. 1927)
Raga Mishra Bhairavi: Alap
Arranged by Kronos Quartet, transcribed by Ljova

Ram Narayan is one of the world’s most revered masters of the sarangi, the bowed string instrument from northern India renowned for its vocal expressiveness. Over the course of his long career, Narayan has been the person most responsible for bringing this ancient chordophone
into the foreground of classical Hindustani music. Born in Udaipur, Rajasthan, Narayan grew up in a family of musicians, and began playing the sarangi as a child under his father’s tutelage. He began his career as a music teacher in Udaipur at age 15, then moved to Delhi in 1947 to work as a staff player at All India Radio. Like most sarangi players of the era, he played as a vocal accompanist only; however, he soon realized the potential of the sarangi as a solo instrument and pushed to bring his performances into the spotlight—a practice that was unheard of at the time. He moved to Bombay two years later to play in the burgeoning film industry and slowly pave the way for a solo career. In the early 1950s his ragas were some of the first to be recorded on LPs produced in India, and by the end of the decade Narayan became widely acknowledged as a soloist. Since then, he has received numerous awards, including the Sangeet Natak Academy Award, the highest honor issued in India for dance, music, and theater. Many innovations made by Narayan to bowing and fingering techniques on the sarangi have now become standard.

Ram Narayan is known for his vivid interpretations of traditional Indian ragas. A specified combination of notes played and embellished within a parent framework called a *thaat*, each different raga has the power to evoke a unique emotional transcendence. This esthetic feeling was termed by music scholars as *Rasavadhana*: a mystic state completely unrelated to desire, which is purely compounded of joy and consciousness. This arrangement of *Raga Mishra Bhairavi* is based on a performance by Narayan, recorded in 1989.

Ljova (Lev Zhurbin) is a composer, arranger, and violist. Born in Moscow, he now works out of New York City. Ljova's arrangements have been performed by the Kronos Quartet, Yo-Yo Ma's Silk Road Project, Lara St. John, and many others. He has composed more than 70 works, including compositions for orchestras, chamber ensembles, jazz, and Latin bands, as well as over a dozen scores for film and theatre projects. Recent commissions include orchestral works for the Staten Island Symphony, the Wild Ginger Philharmonic, and the New York Symphonic Arts Ensemble, as well as a chamber music commission from the American Composers Forum.

The Kronos Quartet's arrangement of *Raga Mishra Bhairavi* by Ram Narayan was commissioned for Kronos by Deborah and Creig Hoyt in memory of Raymond Frase. Kronos' recording is available on *Floodplain*, released on Nonesuch Records.

**Dan Becker (b. 1960) Carrying the Past (2012)**

Dan Becker composes music (current commissions include a collaborative dance work with Garrett+Moulton Productions), studies music (he received his DMA from Yale), teaches music (he chairs the Composition Department at the San Francisco Conservatory of Music), organizes music (as founder of the Common Sense Composers’ Collective), and advocates for new music (he has served on the boards of such organizations as the American Music Center.)

Becker confesses to an obsession with “process” in all its forms. Not just musical ones, but sociological, mathematical, and natural processes as well. He fancies he can almost see them unfolding and whirling around him; all whizzing by, colliding, merging, often intersecting. He finds great delight in this and believes that music is an excellent vehicle to give voice (and possible meaning) to this phenomenon.

Other recent commissions and collaborations include a featured spot on the 2008 Other Minds Festival and a 2010 Common Sense/Banff-sponsored collaborative project with the Afiara String Quartet. His critically acclaimed work *Revolution*, for solo pianist and Disklavier piano, was released on Kathleen Supové's CD *The Exploding Piano*. Awards and grants include those from the American Academy of Arts and Letters, Meet the Composer, the Argosy Foundation, the Banff International String Quartet Competition, the American Music Center’s Live Music for Dance, the Zellerbach Family Fund, and the Mary Flagler Cary Charitable Trust, among others.

Becker lives in San Francisco with his wife (and fellow Common Sense colleague) Belinda Reynolds and his daughter Eleanor.

About *Carrying the Past*, Becker writes:

In the 1990s my family discovered some long lost 78rpm recordings of my grandfather, Eddie Sandson, who played lead trumpet in some of the big bands in the early 1920s. Fascinated and haunted by this music for years now, my new work for the Kronos Quartet
is the latest exploration of the relationship between my own musical sensibilities and the witty and sweetly guileless music that I rediscovered through my grandfather’s recordings.

Sadly, during the writing of Carrying The Past my father passed away and so the title for the piece, already established, began to take on a much broader and deeper meaning. I began to appreciate all of its ambiguities and implications, and it seemed the perfect name for a work that, while still retaining that upbeat exuberance inspired by my grandfathers music, seemed to now view the past—and our often heartfelt and even urgent desire to reclaim it—with a greater degree of maturity and understanding.

Dan Becker’s Carrying the Past was commissioned for the Kronos Quartet by the Phyllis C. Wattis Foundation.

www.danbecker.org

Laurie Anderson (b. 1947)
Flow (2010)
Arranged by Jacob Garchik (b. 1976)

Laurie Anderson is one of America’s most renowned—and daring—creative pioneers. Known primarily for her multimedia presentations, she has cast herself in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

O Superman launched Anderson’s recording career in 1980, rising to number two on the British pop charts and subsequently appearing on Big Science, the first of her seven albums on the Warner Brothers label. In 2001, Anderson released her first record for Nonesuch Records, entitled Life on a String, which was followed by Live in New York, recorded at Town Hall in New York City in September 2001. The original version of “Flow” is the final track on her 2010 Nonesuch album Homeland, and has been nominated for a Grammy for Best Pop Instrumental.

Anderson has toured internationally with shows ranging from simple spoken word performances to elaborate multimedia events. She has published six books, and text from Anderson's solo performances appears in the book Extreme Exposure, edited by Jo Bonney. Anderson has also written the entry for New York for the Encyclopedia Britannica. Anderson’s visual work has been presented in major museums throughout the United States and Europe. In 2003, The Musée Art Contemporain of Lyon in France produced a touring retrospective of her work, entitled The Record of the Time: Sound in the Work of Laurie Anderson.

As a composer, Anderson has contributed music to films by Wim Wenders and Jonathan Demme; dance pieces by Bill T. Jones, Trisha Brown, Molissa Fenley; and a score for Robert LePage’s theater production Far Side of the Moon. Her most recent orchestra work, Songs for Amelia Earhart, premiered at Carnegie Hall in 2000 performed by the American Composers Orchestra.

Recognized worldwide as a groundbreaking leader in the use of technology in the arts, Anderson collaborated with Interval Research Corporation, a research and development laboratory founded by Paul Allen and David Liddle, in the exploration of new creative tools. In 2002, Anderson was appointed the first artist-in-residence of NASA, out of which she developed her solo performance “The End of the Moon.” Anderson was also part of the team that created the opening ceremony for the 2004 Olympic Games in Athens. In 2007 she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts.

Jacob Garchik’s arrangement of Flow by Laurie Anderson was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

Steve Reich (b. 1936)
WTC 9/11 (2010)

Recipient of the Pulitzer Prize for 2009, Steve Reich’s music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the “establishment” that was serialism. His music is known for steady pulse, repetition, and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American
vernacular music (especially jazz). His studies have included Cornell University, the Juilliard School of Music, Mills College (with Luciano Berio), the Balinese Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

_Different Trains_ (written for and recorded by the Kronos Quartet) and _Music for 18 Musicians_ have each earned him Grammy awards, and his documentary video operas—_The Cave and Three Tales_, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition _Double Sextet_, as well as the Praemium Imperiale given by Crown Prince Hitachi in Tokyo in 2006, and the Polar Prize given by the King of Sweden in 2007. In 2008, Reich wrote his first piece for rock band set-up, 2x5, which premiered on the opening night of Manchester International Festival on a double-bill with German electronic music legends Kraftwerk. He is published by Boosey & Hawkes.

_The Guardian_ (UK) has said, “There’s just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them.”

_WTC 9/11_ is the third string quartet Reich has written for Kronos. About _WTC 9/11_, he writes:

In 2009 the Kronos Quartet asked me for a piece using pre-recorded voices. My first idea was to elongate the speaker’s final vowels or consonants. Stop Action sound. Impossible in 1973 when I first thought of it. Possible in 2001 when _Dolly_ was begun. In this piece it was to be, and is, the means of connecting one person to another—harmonically.

I had no idea who was speaking. No subject matter. After several months I finally remembered the obvious. For 25 years we lived four blocks from the World Trade Center. On 9/11 we were in Vermont, but our son, granddaughter and daughter-in-law were all in our apartment. Our phone connection stayed open for six hours, and our next-door neighbors were finally able to drive north out of the city with their family and ours. For us, 9/11 was not a media event.

By January 2010, several months after Kronos asked me for the piece, I realized the pre-recorded voices would be from 9/11. Specifically, they would start from publicly accessible recordings by NORAD [North American Aerospace Defense Command] and FDNY [the New York City Fire Department], and then from interviews with former friends and neighbors who lived or worked in lower Manhattan.

“WTC” is also an abbreviation for “World to Come,” as my friend composer David Lang pointed out. After 9/11 the bodies and parts of bodies were taken to the Medical Examiner’s office on the east side of Manhattan. In Jewish tradition there is an obligation to guard the body from the time of death until burial. The practice, called _Shmira_, consists of sitting near the body and reciting Psalms or Biblical passages. The roots of the practice are, on one level, to protect the body from animals or insects, and on another, to keep the neshama, or soul, company while it hovers over the body until burial. Because of the difficulties in DNA identification, this went on for seven months, 24/7. Two of the women who sat and recited Psalms are heard in the third movement. You will also hear a cellist (who has sat _Shmira_ elsewhere) and a cantor from a major New York City synagogue sing parts of Psalms and the Torah.

_WTC 9/11_ is in three movements (though the tempo remains unchanged throughout):

1.  9/11/01
2.  2010
3.  WTC

The piece begins and ends with the first violin doubling the loud warning beep (actually an F) your phone makes when it is left off the hook. In the first movement there are archive voices from NORAD air traffic controllers, alarmed that American Airlines Flight 11 was off course. This was the first plane to deliberately crash into the World Trade Center. The movement then shifts to the FDNY archives of that day telling what happened on the ground.

The second movement uses recordings I made in 2010 of neighborhood residents, an officer of the Fire Department and the...
first ambulance driver (from Hatzalah volunteers) to arrive at the scene, remembering what happened nine years earlier.

The third and last movement uses the voices of a neighborhood resident, two volunteers who took shifts sitting near the bodies, and the cellist/singer and cantor mentioned above.

Throughout WTC 9/11 the strings double and harmonize the speech melodies and prolonged vowels or consonants of the recorded voices. You will hear a total of three string quartets, one live, and two pre-recorded. The piece can also be played by three live quartets and pre-recorded voices.

WTC 9/11 is only 15 and a half minutes long. While composing it I often tried to make it longer, and each time it felt that extending its length reduced its impact. The piece wanted to be terse.

Biography reprinted by kind permission of Boosey & Hawkes.

Steve Reich’s WTC 9/11 was commissioned for the Kronos Quartet by the Barbican/London, Carnegie Hall, Duke Performances/Duke University, Kranert Center for the Performing Arts/University of Illinois at Urbana-Champaign, the Philharmonic Society of Orange County, the Phyllis C. Wattis Foundation, and the National Endowment for the Arts. This commission was also made possible by the Chamber Music America Commissioning Program, with funding generously provided by The Andrew W. Mellon Foundation, the Aaron Copland Fund for Music, and the Chamber Music America Endowment Fund.

Omar Souleyman (b. 1966)
La Sidounak Sayyada
Arranged by Jacob Garchik (b. 1976)

Omar Souleyman is a Syrian musical legend. Since 1994, he and his musicians have been a staple of folk-pop throughout Syria issuing more than 500 studio and live-recorded albums which are easily spotted in the shops of any Syrian city. He was born in rural Northeastern Syria, and the myriad musical traditions of the region are evident in his music. Classical Arabic mawal-style vocalization gives way to high-octane Syrian Dabke (the regional folkloric dance and party music), Iraqi Choubi and a host of Arabic, Kurdish and Turkish styles, among others. This amalgamation is truly the sound of Syria. His popularity has risen steadily and the group tirelessly performs concerts throughout Syria and has accepted invitations to perform abroad in Saudi Arabia, Dubai and Lebanon.

Trombonist and composer Jacob Garchik, born in San Francisco, has lived in New York since 1994. He has toured Europe and North America extensively with the acclaimed Lee Konitz New Nonet, and has played with Konitz since 1997. Since 2006 Garchik has contributed dozens of arrangements and transcriptions for the Kronos Quartet of music from all over the world. An active freelance trombonist, he plays with groups including the Ohad Talmor/Steve Swallow Sextet, the John Hollenbeck Large Ensemble, Slavic Soul Party!, and the Four Bags. His second CD, Romance, was released in 2008 on Yestereve Records.

Jacob Garchik’s arrangement of La Sidounak Sayyada was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

Traditional / Kim Sinh (b. 1930)
Lưu thủy trưởng (Running Water)
Arranged by Jacob Garchik (b. 1976)

Kim Sinh is a nationally renowned Vietnamese musician, born in Hanoi, who performs cai luong, a musical theatrical style that is based in folk songs. As one of the most well-known master artists of traditional music in Vietnam, Sinh was awarded the title “Vietnam’s Artist of Merit” in 1983. Blind since the age of three months, he learned to play many different Vietnamese traditional instruments while traveling with music groups touring around the country. When playing dance music in hotels in Hanoi, he came into contact with the slide guitar as well. In the 1990s, he recorded with Ry Cooder, but an album was never released. This arrangement of Lưu thủy trưởng is based on a recording by Sinh.

Jacob Garchik’s arrangement of Lưu thủy trưởng by Kim Sinh was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.
Traditional (Sweden)
Tusen Tankar (A Thousand Thoughts)
(arr. 2005)
Arranged by Kronos Quartet, transcribed by Ljova

*Tusen Tankar* is a traditional Scandinavian folk song, which recounts a timeless, mournful tale of unrequited love. The English translation of the original lyrics reads, in part: “A thousand thoughts oppress me/ For love of one who can’t be mine./ ...All I can feel is the pain I bear/ And it’s all for you, my dear.”

Kronos’ arrangement is based on a recording by the Swedish folk band, Triakel, built around the haunting vocals by Emma Härdelin. Triakel consists of Emma Härdelin (vocals and fiddle), Kjell-Erik Eriksson (fiddle) and Janne Strömstedt (harmonium). All three are well-established in the forefront of Swedish folk music. The group has toured throughout Sweden and also played in about fifteen different European countries. They have also appeared in Japan and several times in the United States and Canada. Triakel has recorded one single CD (*Innan Gryningen*, 1999) with Benny Andersson, and five full-length CDs of their own. The first was released in May 1998 and the latest in February 2011.

According to Triakel, the first two verses of *Tusen Tankar* were taken from a version by Swedish singer Thyra Karlsson, while the third verse can be traced back to Danish origins.

Kronos’ arrangement of *Tusen Tankar* was commissioned for Kronos by the Angel Stoyanof Commission Fund.

Aleksandra Vrebalov (b. 1970)
...hold me, neighbor, in this storm... (2007)

Aleksandra Vrebalov, a native of the former Yugoslavia, left Serbia in 1995 and continued her education in the United States. She holds a doctorate from the University of Michigan, where she studied with Evan Chambers and Michael Daugherty, and a master’s degree from the San Francisco Conservatory, where her teacher was Elinor Armer. She has participated in numerous master classes and workshops, such as the New York University Summer Composition Workshop, Music Courses in Darmstadt (Germany), Szombathely (Hungary) and Kazimierz Dolny (Poland) in collaboration with IRCAM, and the Cabrillo Festival in Santa Cruz, California. She now teaches at the City College of New York.

Vrebalov’s works have been performed by the Kronos Quartet, the Cabrillo Festival Orchestra, Jorge Caballero, the Sausalito Quartet, Dusan Tynek Dance Company, Ijsbreker, and the Moravian Philharmonic, among others. Her music has been recorded for Nonesuch and Vienna Modern Masters.

In 2005, *Lila* was premiered in Weill Recital Hall at Carnegie Hall by violinist Ana Milosavljevic. The premiere of the orchestral work *Orbits* opened the 30th Novi Sad Music Festivities and was broadcast live on national television, on the NS Channel. The same channel produced a 30-minute television biography of Vrebalov. That year, she also worked on the score for *Sleeping Beauty*, an experimental film introduced at New York City’s Anthology Film Archives.

About *...hold me, neighbor, in this storm...*, Vrebalov writes:

The Balkans, with its multitude of cultural and religious identities, has had a troubled history of ethnic intolerance. For my generation of Tito’s pioneers and children of Communists, growing up in the former Yugoslavia meant learning about and carrying in our minds the battles and numberless ethnic and religious conflicts dating back half a millennium, and honoring ancestors who died in them. By then, that distant history had merged with the nearer past, so those we remember from World War II are our grandparents. Their stories we heard firsthand. After several devastating ethnic wars in the 1990s we entered a new century, this time each of us knowing in person someone who perished. As I write this in November 2007, on YouTube a new generation of Albanians and Serbs post their war-songs bracing for another conflict, claiming their separate entitlements to the land and history, rather than a different kind of future, together.

Strangely, the cultural and religious differences that led to enmity in everyday life produced—after centuries of turbulently living together—most incredible fusions in music. It is almost as if what we weren’t able to achieve through words and deeds—to fuse, and
Kronos' adventurous approach dates back to the ensemble's origins. In 1973, David Harrington was inspired to form Kronos after hearing George Crumb’s *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages, and electronic effects. Kronos then began building a compellingly diverse repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Aleksandra Vrebalov, John Adams, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), and artists from even farther afield (rock guitar legend Jimi Hendrix, Azeri vocalist Alim Qasimov, interdisciplinary composer/performer Meredith Monk).

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world’s foremost composers. One of the quartet's most frequent composer-collaborators is “Father of Minimalism” Terry Riley, whose work with Kronos includes the early *Sunrise of the Planetary Dream Collector; Cadenza on the Night Plain* and *Salome Dances for Peace*; 2002's *Sun Rings*, a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images from space; and *Another Secret eQuation* for youth chorus and string quartet, premiered at a concert celebrating Riley’s 75th birthday. Kronos commissioned and recorded the three string quartets of Polish composer Henryk Mikolaj Górecki, with whom the group worked for more than 25 years. The quartet has also collaborated extensively with composers such as Philip Glass, recording his string quartets and scores to films like *Mishima* and *Dracula* (a restored edition of the Bela Lugosi classic); Azerbaijan's Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi: Music of Franghiz Ali-Zadeh*; Steve Reich, whose Kronos-
recorded *Different Trains* earned a Grammy for the composer; Argentina’s Osvaldo Golijov, whose work with Kronos includes both compositions and extensive arrangements for albums like *Kronos Caravan* and *Nuevo*; and many more.

In addition to composers, Kronos counts numerous artists from around the world among its collaborators, including the Chinese pipa virtuoso Wu Man; legendary Bollywood “playback singer” Asha Bhosle, featured on Kronos’ Grammy-nominated CD, *You’ve Stolen My Heart: Songs from R.D. Burman’s Bollywood*; Inuit throat singer Tanya Tagaq; Mexican rockers Café Tacuba; genre-defying sound artist and instrument builder Walter Kitundu; the Romanian gypsy band Taraf de Haidouks; renowned American soprano Dawn Upshaw; and the unbridled British cabaret trio, the Tiger Lillies. Kronos has performed live with the likes of icons Allen Ginsberg, Zakir Hussain, Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, David Barsamian, Howard Zinn, Betty Carter, and David Bowie, and has appeared on recordings by such diverse talents as Nine Inch Nails, Amon Tobin, Dan Zanes, DJ Spooky, Dave Matthews, Nelly Furtado, Joan Armatrading, and Don Walser.

Kronos’ music has also featured prominently in other media, including film (*Requiem for a Dream*, *The Fountain*, *21 Grams*, *Heat*, *True Stories*) and dance, with noted choreographers such as Merce Cunningham, Paul Taylor, Twyla Tharp, and Eiko & Koma setting pieces to Kronos’ music.

The quartet spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world including BAM Next Wave Festival, Carnegie Hall, the Barbican in London, WOMAD, UCLA’s Royce Hall, Amsterdam’s Concertgebouw, Shanghai Concert Hall, and the Sydney Opera House. Kronos is equally prolific and wide-ranging on recordings. The ensemble’s expansive discography on Nonesuch Records includes collections like *Pieces of Africa* (1992), a showcase of African-born composers, which simultaneously topped Billboard’s Classical and World Music lists; 1998’s ten-disc anthology, *Kronos Quartet: 25 Years; Nuevo* (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and the 2003 Grammy-winner, Alban Berg’s *Lyric Suite*. The group’s latest releases are *Floodplain* (Nonesuch, 2009), spotlighting music from regions of the world riven by conflict; *Rainbow* (Smithsonian Folkways, 2010), in collaboration with musicians from Afghanistan and Azerbaijan; and *Uniko* (Ondine, 2011) with Finnish accordion/sampler duo Kimmo Pohjonen and Samuli Kosminen.

Kronos’ recording and performances reveal only a fraction of the group’s commitment to new music. As a non-profit organization based in San Francisco, the Kronos Performing Arts Association has commissioned more than 750 new works and arrangements for string quartet. Music publishers Boosey & Hawkes and Kronos have released sheet music for three signature works, all commissioned for Kronos, in the first volume of the *Kronos Collection*, a performing edition edited by Kronos. The quartet is committed to mentoring emerging professional performers, and in 2007 Kronos led its first Professional Training Workshop with four string quartets as part of the Weill Music Institute at Carnegie Hall. Subsequent workshops at Carnegie Hall and other venues have expanded this aspect of the quartet’s work. One of Kronos’ most exciting initiatives is the Kronos: Under 30 Project, a unique commissioning and composer-in-residence program for composers under 30 years old, launched in conjunction with Kronos’ own 30th birthday in 2003. By cultivating creative relationships with such emerging talents and a wealth of other artists from around the world, Kronos reaps the benefit of decades of wisdom while maintaining a fresh approach to music-making inspired by a new generation of composers and performers.

For the Kronos Quartet/Kronos Performing Arts Association:
Janet Cowperthwaite, Managing Director
Laird Rodet, Associate Director
Matthew Campbell, Strategic Initiatives Director
Sidney Chen, Artistic Administrator
Scott Fraser, Sound Designer
Christina Johnson, Communications Manager
Nikolás McConnie-Saad, Office Manager
Hannah Neff, Production Associate
Laurence Neff, Production Director
Lucinda Toy, Business Operations Manager
UPCOMING PERFORMANCES

King Lear: Contemporary Legend Theatre of Taiwan
Friday, January 25, 7:30 p.m.
Breen Center for the Performing Arts
(W. 30th St. & Lorain Ave)

“A tour de force performance” – New York Times

In this unique blend of awe-inspiring virtuosity of the Beijing Opera acting style and visually stunning Western stagecraft, the celebrated Taiwanese actor Wu Hsing-kuo adapts themes and relationships from Shakespeare’s monumental tragedy of power and deception, King Lear. In Mandarin with English supertitles. $34–$54

Victoire
Friday, February 22, 7:30.


Composer/keyboards Missy Mazzoli’s ensemble pulls together her ensemble of winds, strings, keyboards, and lo-fi electronics to convey her musical vision of dreamy post-rock, quirky minimalism, and rich romanticism. Their album Cathedral City was named one of 2010’s best classical albums by the New York Times, Time Out New York, the New Yorker, and NPR. $24–$39

Visit ClevelandArt.org/performance for more information about performances, including audio/video samples and program notes.

Inca Son
Friday, October 26, 7:30

Prazak Quartet
Wednesday, October 31, 7:30

Jordi Savall & Hespèrion XXI
Wednesday, November 7, 7:30

James Feddeck, solo organ
Sunday, January 13, 2:30

Kronos Quartet
Friday, January 18, 7:30

King Lear: Contemporary Legend Theatre of Taiwan
Friday, January 25, 7:30

Chanticleer
IN THE ATRIUM
Wednesday, January 30, 9:00

Flamenco Vivo/Carlota Santana
Friday, February 8, 7:30

The Idan Raichel Project
Saturday, February 16, 7:30

Victoire
Friday, February 22, 7:30

The Art of Naqqali:
Master Storytellers of Iran
Wednesday & Friday, March 6 & 8, 7:30
Saturday & Sunday, March 9 & 10, 2:30

Naseer Shamma & Ensemble
Friday, March 15, 7:30

Ana Moura: Fado of Portugal
Friday, March 22, 7:30

Oliver Mtukudzi
IN THE ATRIUM
Friday, April 5, 9:00

Paris Combo
Friday, April 19, 7:30

The Cleveland Orchestra
California Masterworks
Wednesday & Friday, May 1 & 3, 7:30