



# KRONOS QUARTET

**VIOLIN** David Harrington

**VIOLIN** Gabriela Díaz

**VIOLA** Ayane Kozasa

**CELLO** Paul Wiancko

**LIGHTING DESIGNER** Brian H. Scott

**SOUND DESIGNER** Scott Fraser

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Zellerbach Theatre

Sunday, March 30 @ 7 PM

There will be an intermission.

**INSIGHTS:** Stay after the performance for a chat with the artists led by Thomas Schuttenhelm of Network for New Music.

## PROGRAM

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"Good Medicine" from *Salome Dances for Peace*\* - Terry Riley (b. 1935)

*Gold Came From Space*\* - Aleksandra Vrebalov (b. 1970)

*Outer Spaceways Incorporated*+ - Sun Ra (1914-1993), arr. Jacob Garchik (b. 1976)

*Escalay (Water Wheel)*\* - Hamza El Din (1929-2006), realized by Tohru Ueda

"One Earth, One People, One Love" from *Sun Rings*\* - Terry Riley

### INTERMISSION

*Kiss Yo' Ass Goodbye*\* - Sun Ra, Terry Riley and Sara Miyamoto (b. 1989), arr. Paul Wiancko (b. 1983)

*Cadenza on the Night Plain*\* - Terry Riley

Introduction

Cadenza: Violin I

Where Was Wisdom When We Went West?

Cadenza: Viola

March of the Old Timers Reefer Division

The Old Timers Throw a Spring Festival

Marching Off to More Serious Matters

Cadenza: Violin II

Tuning to Rolling Thunder

The Night Cry of Black Buffalo Woman

Cadenza: Cello

Gathering of the Spiral Clan

Captain Jack Has the Last Word

\* Written for Kronos

+ Arranged for Kronos

## PROGRAM NOTES

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### **"Good Medicine" from *Salome Dances for Peace* (1985-86) by Terry Riley**

"Good Medicine" is the last section of *Salome Dances for Peace*, an epic, two-hour string quartet. About *Salome* Riley has said:

"The idea for *Salome Dances for Peace* came out of an improvisation theme from *The Harp of New Albion*. I realized this was potentially a whole new piece. Around that time, David Harrington called me and asked me to write another string quartet.

"I thought that it should be a ballet about Salome using her alluring powers to actually create peace in the world. So, Salome in this case becomes like a goddess who—drawn out of antiquity, having done evil kinds of deeds—reincarnates and is trained as a sorceress, as a shaman. And through her dancing, she is able to become both a warrior and an influence on the world leaders' actions.

"I'm always trying to find ways that I can, besides doing music, to contribute to world peace, or maybe neighborhood peace or home peace. I told David that when we first started that I thought we ought to create a piece that can be played at the United Nations on special holidays. It would not be just a concert piece but a piece that could be played as a rite."

*Salome Dances for Peace* was commissioned for Kronos by IRCAM and Betty Freeman and recorded by Kronos for Nonesuch Records.

### ***Gold Came From Space (2023)* by Aleksandra Vrebalov**

About *Gold Came From Space*, Aleksandra Vrebalov wrote:

*Gold Came From Space*—a meditation on the beauty and purity of soul incorruptible by earthly dealings and on the nobleness of work guided by love and truth—is a singular journey driven by curiosity, passions, memories and exploration of my deep creative connection to Kronos Quartet and our place as creators who together crossed over from the XX into the XXI century.

The dramatic narrative of the piece is abstract and distorted with islands of harmonic and melodic grounding. The piece unfolds through the juxtaposition of contrasting, extreme qualities of musical parameters: rhythm is amorphous and driven, harmony emerges from and dissolves into noise, the texture vacillates between sparse and dense, and fragmented circular patterns—timestoppers—propel into linear cohesion. The overall structure follows 17 harmonics descending towards the mothertone, and 17 turns of the spiral in the Fibonacci sequence spiraling down to one. The piece, much like nature, follows the contours of these phenomena, but it never conforms to their theoretical precision.

Sporadic references to a chord, a pattern, or a line from *The Sea Ranch Songs, Beyond Zero 1914-1918* and *ilektrikés rhimés* do not sound like quotes; they form the fabric of a new context, celebrating where we—Kronos and I—have musically come from over 25 years of collaboration.

*Gold Came From Space* is a space of gathering of old friends, an imaginary session of philosophers and alchemists, a picture a little diffused and out of focus whose image slowly gets revealed as the eye adjusts.

My purpose - to create beauty, and to create it *with* others, *for* ourselves *and* for others, for the world to be more loving and wonder-full, has been fulfilled many times with Kronos, as well as with The Friends of Kronos at The Sea Ranch who commissioned this work. I am immensely grateful for it.

Aleksandra Vrebalov's *Gold Came From Space* was commissioned for the Kronos Quartet by The Friends of Kronos at The Sea Ranch, as part of the KRONOS Five Decades Project, which celebrates the quartet's 50th anniversary.

### ***Outer Spaceways Incorporated (arr. 2023)* by Sun Ra, arranged by Jacob Garchik**

About *Outer Spaceways Incorporated*, Jacob Garchik wrote:

Sun Ra recorded *Outer Spaceways Incorporated* many times. To create this arrangement, I listened to as many renditions as I could find—abstracted solo piano concerts, instrumental Arkestra odysseys with long, freely improvised introductions, electro-acoustic versions and the swinging version with June Tyson singing that

appears in the film *Space is the Place*. In place of the often-raucous solo section that followed the vocal verse, I made a little 'shout chorus' for Kronos that tried to capture the time-traveling feeling of Sun Ra: that you are listening to music that exists in past, present and future all at once.

This remix was created for the Red Hot + Ra series—a large-scale, multi-album multimedia series featuring many artists offering their interpretations of and tributes to the music of Sun Ra. Illustrating Sun Ra's profound influence on contemporary culture around the world, the series also aims to raise awareness about climate justice. *Outer Spaceways Incorporated* is part of the Red Hot + Ra album curated by Kronos' David Harrington, released in 2024.

### ***Escalay (Water Wheel) (1989) by Hamza El Din, realized by Tohru Ueda***

In the society of what once was Nubia, the waterwheel was the oldest mechanical device used for farmland irrigation. When Nubian musician Hamza El Din was commissioned by Lincoln Center to compose his first piece for the Kronos Quartet, he sought to recreate both the sounds and the images of that ancient culture. "My country was flooded after the construction of the Aswan dam," El Din explained, "and we lost it after a recorded history of 9,000 years, so I have a nostalgia for that place. *Escalay* is a representation of how to start the waterwheel and let it run."

Born in Nubia in 1929 and educated at the Fouad Institute of Music in Cairo and the Accademia di Santa Cecilia in Rome, El Din was living and teaching in the San Francisco Bay Area at the time of his death in 2006. For *Escalay*, he drew upon both the musical and the cultural traditions of his homeland. "Our music system is Afro-Arab—we are a bridge, musically and culturally, between Africa and the Middle East," he said. "I wanted the Quartet to represent the sound of my instrument, the oud. The challenge was to make audible the overtones that only the musician can hear from a solo instrument—the 'unheard' voice. Amazingly, Kronos performs it as if they are from that place.

"I was in New York when the Aswan Dam was finished. I lost my village. When I went back and saw my village and my people in a different place, I saw in their eyes the loss. I saw my people were lost. They had moved to an almost semi-desert place. When I came back, I was lost myself. I was playing my oud, doing nothing except repeating a phrase. I was on the water wheel, the oldest surviving machine in our land. Whoever sits on that machine will become hypnotized by that noise.

"Terry Riley introduced me to Kronos, who asked me to write a piece for them. They liked the idea of the water wheel. Everyone who sits behind the oxen, which help the water wheel go round, will express himself according to his age. If it's a child, he'll sing a children's song. If it's a woman or a man, they'll sing a love song. If it's an older man, he'll sing a religious song. I wrote this as the sound of the older man, so with Kronos it becomes a religious song."

Program note by Derk Richardson.

*Escalay* was commissioned for the Kronos Quartet by Lincoln Center for the Performing Arts and is included on the Quartet's Nonesuch recording *Pieces of Africa*. Sheet music for *Escalay* is available in Volume 1 of the *Kronos Collection*, a performing edition published by Boosey & Hawkes.

## **“One Earth, One People, One Love” from *Sun Rings* (2002) by Terry Riley**

“You have to literally just pinch yourself and ask yourself the question silently: do you really know where you are at this point in time and space, and in reality and in existence. When you look out the window and you’re looking back at the most beautiful star in the heavens—the most beautiful because it’s the one we understand and we know it. We’re home. It’s humanity, it’s people, family, love, life... And besides that, it is beautiful. You see from pole to pole and across oceans and continents. You can watch it turn, and there’s no strings holding it up. And it’s moving in a blackness that is almost beyond conception.” - Eugene Cernan

In the 2002 work *Sun Rings*, the wonders of technology meet the expansive and compassionate imagination of world-renowned composer Terry Riley, bringing the music of the spheres to life for this new millennium. The full evening-length composition includes sounds harvested from our solar system: the crackling of solar winds, the whistling of deep-space lightning and other cosmic events, which create auditory landscapes triggered by Kronos using an interactive computer. This interplanetary musical story unfolds in a visual environment of breathtaking imagery gathered by NASA spacecraft and prepared for the project by Kronos in collaboration with the eminent visual designer Willie Williams.

Given the literally galactic scope of *Sun Rings*, it is perhaps a touch ironic that the seeds of the project lay in a cardboard box in the University of Iowa physics department. Inside that box rested a store of audio-cassette tapes of cosmic phenomena recorded over some 40 years by Iowa’s Dr. Donald Gurnett. The esteemed plasma physicist affectionately refers to these extraterrestrial sounds as “whistlers” because, as he told *The Los Angeles Times*, when lightning discharges in the plasma of space, “It’s like the electrons get together and whistle.”

Like one of these bolts from the heavens—if a bit slower-paced—the *Sun Rings* project was born through a kind of chain reaction. From Dr. Gurnett, the story moves to Bertram Ulrich, curator of the NASA Art Program. Long intrigued by Gurnett’s “whistlers” and a devoted fan of Kronos, Ulrich offered Kronos a commission to turn these seemingly random tones from outer space into music. Kronos’ David Harrington, for his part, turned to longtime Kronos collaborator Terry Riley—the California-based father of minimalism, consummate uniter of musical traditions and innovations, and deep well of spirituality in sound—who agreed to serve as the project’s composer. (As a historical note, in what is either a manifestation of karma or a happy coincidence for the *Sun Rings* project, Riley’s very first composition for Kronos was entitled *Sunrise of the Planetary Dream Collector*.)

On his approach to bringing together the music of Kronos and the sounds of outer space, Riley notes, “The ‘spacescapes’ that comprise *Sun Rings*... were written as separate musical atmospheres, with the intention to let the sounds of space influence the string quartet writing and then to let there be an interplay between live ‘string’ and recorded ‘space’ sound. In some movements the intention was to place the quartet in such a way that it felt like they were traveling through spatial atmospheres as a symbolic representation of the wanderings of space probes Voyager and Galileo as they moved through what must have been the quite incredible atmospheres of our solar system. In some cases, fragments of melody that I observed in these sounds became the basis for themes that were developed in the quartet writing.”

In exploring the musical possibilities for the piece, Riley and Harrington paid visits to Gurnett at Iowa and to Cape Canaveral, where they observed the workings of NASA in person, enthusiastically taking in a space shuttle launch while they were there. Despite this promising start, however, the project was nearly derailed by the tragic events of September 11, 2001, after which all parties concerned questioned *Sun Rings'* relevance in the wake of the terrorist attacks and the impending war in Afghanistan.

At this point, the *Sun Rings* chain reaction surprisingly continued, with a new and vital link. As *The Los Angeles Times* put it: "Riley heard poet and novelist Alice Walker on the radio talking about how she had made up a September 11 mantra—"One Earth, One People, One Love." It suddenly occurred to him that contemplating outer space could be a way to put the problems on Earth into perspective." As Riley told *The Los Angeles Times*, the concept of humanity's relationship to outer space also took on a spiritual dimension for him: "I thought about a prayer central that would be like a big operating system up there that funnels all the prayers from different people."

Alice Walker's mantra not only gave Riley the inspiration to continue, it also provided a title and focal point for *Sun Rings'* concluding movement, the excerpt performed by Kronos in the present program. Furthermore, the sound of Walker's voice intoning the words "One Earth, One People, One Love" became an integral component of the movement itself.

As David Harrington points out, the prayerful, even elegiac quality of Riley's writing in "One Earth, One People, One Love" grows naturally from the composer's previous work with Kronos. "The sonics are directly involved with—an extension of—the *Cortejo Fúnebre en el Monte Diablo* from the *Requiem for Adam*," Harrington says. "You can hear the Tibetan bell tolling on every downbeat."

As Riley describes his fully realized, post-September 11 conception of *Sun Rings*: "This work is largely about humans as they reach out from Earth to gain an awareness of their solar system neighborhood... Space is surely the realm of dreams and imagination and a fertile feeding ground for poets and musicians. Ancient astrologers were aware of the significant influences of planetary movements on our lives. I feel these influences are somehow responsible for this amazing collaboration which has been so enthusiastically undertaken by all the participants responsible for its outcome. Do the stars welcome us into their realms? I think so or we would not have made it this far. Do they wish us to come in peace? I am sure of it."

Echoing the sentiment of "One Earth, One People, One Love," Riley adds, "If only we will let the stars mirror back to us the big picture of the universe and the tiny precious speck of it we inhabit that we call Earth, maybe we will be given the humility and insight to love and appreciate all life and living forms wherever our journeys take us."

Program note by Matthew Campbell.

*Sun Rings* was commissioned for the Kronos Quartet by the NASA Art Program, the National Endowment for the Arts, The Rockefeller Foundation's Multi-Arts Production Fund, Hancher Auditorium/University of Iowa, Society for the Performing Arts, Eclectic Orange Festival/Philharmonic Society of Orange County, SFJAZZ, Barbican, London, U.K. and University of Texas Performing Arts Center, Austin (with the support of the Topfer Endowment for Performing Arts). Additional contributions from Stephen K. Cassidy, Margaret Lyon, Greg G. Minshall and David A. and Evelyne T. Lennette made this work possible.

***Kiss Yo' Ass Goodbye* (2023) by Sun Ra, Terry Riley and Sara Miyamoto,  
arranged by Paul Wiancko**

Terry Riley's *Kiss Yo' Ass Goodbye*, created in collaboration with Sara Miyamoto, utilizes Sun Ra's track "Nuclear War" as source material and inspiration. Riley composed this remix through keyboard improvisations, which was then translated for string quartet by Kronos cellist Paul Wiancko. This remix was created for the Red Hot + Ra series—a large-scale, multi-album multimedia series featuring many artists offering their interpretations of and tributes to the music of Sun Ra. Illustrating Sun Ra's profound influence on contemporary culture around the world, the series also aims to raise awareness about climate justice.

Sun Ra, Terry Riley and Sara Miyamoto's *Kiss Yo' Ass Goodbye*, arranged by Paul Wiancko, was commissioned for the Kronos Quartet by Carnegie Hall, Kronos Performing Arts Association and Red Hot.

***Cadenza on the Night Plain* (1984) by Terry Riley**

*Cadenza on the Night Plain* is grand in scope, having something of the cosmic quality of a raga. It is a work that combines a minimalist's love for repeated figuration with Riley's Indian-trained ability to develop a piece over substantial time periods. It is dramatically evocative, programmatic, philosophical and folksy at the same time. Although not written in direct collaboration with Kronos, *Cadenza* is, nonetheless, a specific response to the members of the quartet and it contains a cadenza for each player that reflects some aspects of his or her personality.

In *Cadenza*, Riley goes further than he had in previous quartets in exploring the spiritual quality of various tunings. The titles of the separate movements sometimes refer to the composer's personal fantasies and sometimes are philosophical or humorously indicated in the music. The reefer division, for instance, refers to old, veteran hippies off to save the world, and they are portrayed with a sort of Ivesian humor in a 10/4 march—as if the stoned old timers all had two left feet.

But *Cadenza* is primarily a work of profound spirituality. The achingly lyric, canonically flowing "Where Was Wisdom When We Went West?" represents Riley's interest in Western spirituality. The movement recalls the unenlightened aspects of the pattern of Western migration over the last several hundred years. In the consoling "Tuning to Rolling Thunder," Riley uses an expressive musical tuning to tune-in to the ideas of Rolling Thunder, a medicine man in Nevada.

In the end, *Cadenza* is about balance, and the balance of spirit which should be able to soar ecstatically, while remaining connected to the simplest human pleasures. Riley's homey vision of sonic utopia is a kaleidoscopic balance of musics. Naive ideas become transformed, Bach-like, into the transcendental without losing their innocence in the process.

Program note by Mark Swed.

*Cadenza on the Night Plain* was commissioned by the Kronos Quartet, Hessischer Rundfunk (Radio Frankfurt) and Gramavision Records. The work is dedicated to the late Dr. Margaret Lyon, former chair of the music department at Mills College in Oakland, where the composer taught for more than a decade.



## ABOUT THE ARTISTS

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### **Terry Riley** (Composer)

Riley first came to prominence in 1964 when, with the groundbreaking *In C*, he subverted the world of tightly organized atonal composition then in fashion and pioneered the musical aesthetic known as minimalism. Following *In C*, he quit formal composition in order to concentrate on improvisation and devoted himself to studying North Indian vocal techniques under the legendary Pandit Pran Nath. In 1979, Riley began notating music again when both he and Kronos were on the faculty at Mills College in Oakland. This four-decade-long relationship has yielded dozens of works for string quartet, including a concerto for string quartet, *The Sands*, which was the Salzburg Festival's first-ever new music commission; *Sun Rings*, a NASA-commissioned piece for choir, visuals and space sounds, the recording for which won the 2020 Grammy® Award for Best Engineered Album, Classical; and *The Cusp of Magic*, for string quartet and pipa. Kronos' album *Cadenza on the Night Plain*, a collection of music by Riley, was selected by both *Time* and *Newsweek* as one of the 10 Best Classical Albums of the Year in 1988. The epic five-quartet cycle, *Salome Dances for Peace*, was selected as the #1 Classical Album of the Year by *USA Today* and was nominated for a Grammy® Award in 1989.

### **Aleksandra Vrebalov** (Composer)

The 2024 Grawemeyer Music Prize recipient, Vrebalov defines her work as an opportunity for healing, service, connection and a celebration of humanness. Her 100+ works, diverse in aesthetics, genre and medium, are often inspired by urgent personal concerns and explore themes of identity, place and belonging. Living through the wars in former Yugoslavia, Vrebalov has been inspired by the friction between the public and the private side of heroism—like in *Beyond Zero: 1914-1918*, the 2014 multimedia collaboration with Kronos, or her opera *The Knock*. Vrebalov's works—ranging from concert music and opera to music for modern dance and film—have been performed by the Kronos Quartet, Cincinnati and Glimmerglass Opera, Serbian National Theater, English National Ballet, Rambert Dance, Sybarite5, Gottinger Symphonie, ETHEL, Dusan Tynek Dance Company, Ijsbreker, Moravian Philharmonic, Belgrade Philharmonic and Providence Festival Ballet, among others. Her works have been recorded for Nonesuch, Cantaloupe, Innova, Centaur Records, Vienna Modern Masters and Ikarus Films.

### **Sun Ra** (Composer)

Sun Ra was one of the most unusual musicians in the history of jazz, moving from Fletcher Henderson swing to free jazz with ease, sometimes in the same song. Portraying himself as a product of outer space, he “traveled the spaceways” with a colorful troupe of musicians, using a multitude of percussion and unusual instrumentation, from tree drum to celeste.

Sun Ra, who enjoyed cloaking his origins and development in mystery, is known to have studied piano early on with Lula Randolph in Washington, D.C. His first noted professional job was during 1946-47 as pianist with the Fletcher Henderson Orchestra at the Club DeLisa on the South Side of Chicago. In addition to playing piano in the band, he also served as one of the staff arrangers. Finding his calling as an arranger, he put together a band to play his compositions. In the 1950s, he began issuing recordings of his unusual music on his Saturn label, becoming one of the first jazz musicians to record and sell his own albums. Sun Ra's band became



a central part of the early avant-garde jazz movement in Chicago, being one of the first jazz bands to employ electronic instruments. In 1960, he moved his band to New York, where he established a communal home for his musicians, known as the Sun Palace, and by 1970s, the Sun Ra Arkestra and its various permutations began touring Europe extensively. An outsider who linked the African-American experience with ancient Egyptian mythology and outer space, Sun Ra was years ahead of all other avant-garde musicians in his experimentation with sound and instruments, a pioneer in group improvisations and the use of electric instruments in jazz.

### **Hamza El Din** (Composer)

One of the first African musicians to gain widespread international recognition, El Din is considered the father of modern Nubian music. Emigrating to the United States in the early 1960s, he was first welcomed by American audiences at the 1964 Newport Folk Festival. He performed worldwide and composed and recorded albums, film soundtracks and music for live theatre and dance. He taught in Japan, Europe and the U.S., and maintained an active concert schedule. El Din performed with the Kronos Quartet, the Grateful Dead, the Paris Opera Ballet and at major festivals including Woodstock, Edinburgh, Salzburg, Vienna, Paris, Berlin, Montreux and Luxor.

### **Sara Miyamoto** (Composer)

Miyamoto is an improviser, composer, multi-instrumentalist and graphic artist originally from Yamanashi, Japan. A graduate of JOSHIBI University of Art and Design, Department of Media Art, Miyamoto was able to hone her musical skills under the guidance of the professional musicians who recorded in her father's recording studio. After recording as a back-up singer for Japanese singer-songwriter Tomofumi Tanizawa, she would go on to join Tanizawa's band Space Like Carnival on vocals and electric bass. Since then, she has performed as part of her own mood punk band AWAW and has been commissioned to compose for radio dramas, films and several other music groups. She has performed frequently with Terry Riley in Mexico, the U.S. and Japan, including a concert with Joe Hisaishi's Music Future Band at Hisaishi's yearly concert event, Music Future 2023. Miyamoto has been a disciple of the Kirana School of Indian Classical vocal music since 2019 and co-directs KIRANA EAST classes in Kamakura.

### **Jacob Garchik** (Arranger)

Multi-instrumentalist and composer Garchik was born in San Francisco and has lived in New York since 1994. At home in a wide variety of styles and musical roles, he is a vital part of the downtown and Brooklyn scene, playing trombone in groups ranging from jazz to contemporary classical to Balkan brass bands. He has released five albums as a leader, including *The Heavens: the Atheist Gospel Trombone Album*. He co-leads Brooklyn's premiere Mexican brass band, Banda de los Muertos. As a trombonist, Garchik has worked with many luminaries of jazz and the avant-garde, including Henry Threadgill, Steve Swallow, Lee Konitz, Laurie Anderson, Anthony Braxton and George Lewis. In 2018, he won the Rising Star – Trombone category in the *DownBeat* Jazz Critic's Poll. Garchik also plays accordion, tenor horn and tuba.

### **Kronos Quartet**

For over 50 years, San Francisco's Kronos Quartet has reimagined what the string quartet experience can be. Founded at a time when the form was largely centered on long-established, Western European traditions, Kronos has been at the forefront of revolutionizing the string quartet into a living art form that responds to the people and issues of our time.

In the process, Kronos has become one of the most celebrated and influential groups of our era, performing thousands of concerts worldwide, releasing more than 70 recordings of extraordinary breadth and creativity, and collaborating with many of the world's most accomplished composers and performers. Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,100 works and arrangements for string quartet—including the recently completed *Kronos Fifty for the Future* library of free, educational repertoire. Kronos has received more than 40 awards, including three Grammy® Awards and the Polar Music, Avery Fisher and Edison Klassiek Oeuvre Prizes—among the most prestigious awards given to musicians. In 2024, the Library of Congress announced its acquisition of the Archive of Kronos Quartet/Kronos Performing Arts Association, a collection that includes 50 years worth of manuscripts, instruments, costumes, video and audio recordings, photographs and more. Together, these materials constitute an invaluable record of Kronos/KPAA's genesis, growth and legacy, and will now be permanently housed in the Library's Music Division alongside the storied histories of influential artists and composers from around the world.

Kronos' adventurous approach dates back to the ensemble's origins. In 1973, David Harrington formed the group after hearing George Crumb's *Black Angels*, an innovative, Vietnam War-inspired work featuring bowed water glasses, spoken-word passages and electronic effects. In addition to this formative work, Kronos began building its own eclectic repertoire for string quartet, performing and recording compositions by 20th-century masters (Sofia Gubaidulina, Astor Piazzolla, Alfred Schnittke), contemporary composers from around the world (Sahba Aminikia, Nicole Lizée, Vladimir Martynov, Aleksandra Vrebalov), jazz legends (Charles Mingus, Thelonious Monk, Maria Schneider), rock artists (Jimi Hendrix, Sigur Rós, Pete Townshend) and artists who defy genre (Laurie Anderson, Trevor Paglen, Tanya Tagaq).

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, resulting in a vast body of Kronos-commissioned works for string quartet. One of the quartet's most long-standing and frequent collaborators is Terry Riley, whose work with Kronos includes *Sunrise of the Planetary Dream Collector* (1980), *Salome Dances for Peace* (1985-86) and *Sun Rings* (2002). Aleksandra Vrebalov has written more than 20 pieces for Kronos, including *Pannonia Boundless* (1998); *...hold me, neighbor, in this storm...* (2007); and *Beyond Zero* (2014), a multimedia meditation on World War I in collaboration with filmmaker Bill Morrison. The quartet has also collaborated extensively with Philip Glass, recording an album of his string quartets in 1995 and premiering *String Quartets No. 6* (2013) and *No. 7* (2014); with Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi*; and with Steve Reich, whose string quartets *Different Trains* (1989), *Triple Quartet* (2001) and *WTC 9/11* (2011) were written for and recorded by Kronos.

In its most ambitious commissioning effort to date, KPAA has recently completed a monumental education project that will be a cornerstone of Kronos' ongoing legacy: *Kronos Fifty for the Future*. Through this initiative, Kronos has commissioned—and distributed online for free—50 new works for string quartet designed expressly for the training of students and professionals, written by composers from around the world. Scores, parts, recordings and other materials are available on [kronosquartet.org](http://kronosquartet.org). Although the library of compositions is now

complete, *Kronos Fifty for the Future* continues to grow, with tens of thousands of scores downloaded in more than 100 countries and territories around the globe. Lead partner Carnegie Hall and an adventurous group that includes presenters, academic institutions, foundations and individuals have joined forces with Kronos to support this program.

In recordings, Kronos has collaborated with numerous artists from around the world, including Chinese pipa virtuoso Wu Man, a collaborator since the early 1990s; Indian tabla virtuoso Zakir Hussain; Azeri master vocalist Alim Qasimov; legendary Bollywood "playback singer" Asha Bhosle; punk legend Patti Smith; Romanian band Taraf de Haïdouks; Iranian vocalist Mahsa Vahdat; and Trio Da Kali, an ensemble of griot musicians from Mali. Kronos has performed live with the likes of Paul McCartney, David Bowie, Allen Ginsberg, Rokia Traoré, Tom Waits, Rhiannon Giddens, Howard Zinn, Betty Carter, Van Dyke Parks, Caetano Veloso, k.d. lang and The National, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, Glenn Kotche, Dave Matthews Band, Joan Armatrading, Angélique Kidjo and the San Francisco Girls Chorus. In dance, the famed choreographers Merce Cunningham, Paul Taylor, Twyla Tharp, Alonzo King, Eiko & Koma and many others have created pieces set to Kronos' music.

With its roots in the Vietnam War-inspired *Black Angels*, Kronos has spent five decades centering its work around the key issues of our time. Underscoring the idea that music should be in constant, evolving interaction with the world, Kronos has commissioned, performed and recorded works that engage with topics such as war and destruction (Jonathan Berger and Harriet Scott Chessman's *Mỹ Lai*; Mary Kouyoumdjian's *Bombs of Beirut* and *Silent Cranes*; Mariana Sadovska's *Chernobyl. The Harvest*; Aleksandra Vrebalov's *Beyond Zero*), the climate crisis (Laurie Anderson's *Landfall*); social injustice (Bob Ostertag's *All the Rage*; Zachary James Watkins' *Peace Be Till*; Michael Abels and Nikky Finney's *At War With Ourselves*); and existence and spirituality (Terry Riley's *Sun Rings*; Tan Dun's *Ghost Opera*).

The quartet spends several months of each year on tour, appearing in concert halls, clubs and festivals around the world, including Carnegie Hall, BRIC Celebrate Brooklyn! and BAM Next Wave Festival in New York; Royce Hall at UCLA; Big Ears in Knoxville, Tennessee; Palacio de Bellas Artes in Mexico City; the Barbican in London; the Philharmonie de Paris; the Muziekgebouw in Amsterdam; Haydn Hall at Schloss Esterhazy, Austria; The Arts Center at New York University Abu Dhabi; Shanghai Concert Hall; Suntory Hall in Tokyo and the Sydney Opera House.

Kronos is prolific and wide-ranging on recordings. The ensemble's expansive discography on Nonesuch includes three Grammy® Award-winning albums: Terry Riley's *Sun Rings* (2019), *Landfall* with Laurie Anderson (2018) and Alban Berg's *Lyric Suite* featuring soprano Dawn Upshaw (2003); collections like the boxed set *One Earth, One People, One Love: Kronos Plays Terry Riley* (2015); the 40<sup>th</sup>-anniversary boxed set *Kronos Explorer Series* and companion single-disc *A Thousand Thoughts* (both 2014); and *Nuevo* (2002), a Grammy®- and Latin Grammy®-nominated celebration of Mexican culture. *Pieces of Africa* (1992), Kronos' showcase of African-born composers that simultaneously topped *Billboard's* Classical and World Music charts, was one of just 25 recordings inducted into the 2024 National Recording Registry, where it joins other iconic recordings the Library of Congress has deemed "worthy of preservation for all time based on their cultural, historical, or aesthetic importance in the nation's recorded sound heritage." Kronos' recent releases include *Songs and Symphoniques: The Music of Moondog* (2023), a

collaboration between Kronos and the Kronos Quartet revisiting Moondog's vital and uplifting music for a new generation; *Mỹ Lai* (2022), an opera by Jonathan Berger (music) and Harriet Scott Chessman (libretto) featuring Kronos with Vietnamese multi-instrumentalist Vân-Ánh Vanessa Võ and vocalist Rinde Eckert; and *Long Time Passing: Kronos & Friends Celebrate Pete Seeger* (2020) with Sam Amidon, Maria Arnal, Brian Carpenter, Lee Knight, Meklit and Aoife O'Donovan. Music publishers Boosey & Hawkes have released two volumes of *Kronos Collection* sheet music, featuring works by Terry Riley, Hamza el Din, Aleksandra Vrebalov and Osvaldo Golijov.

Kronos' work has featured prominently in a number of films, including *A Thousand Thoughts*, a unique multimedia piece that blends live music by Kronos and narration by Sam Green with archival footage and filmed interviews to create a "live documentary" that tells the story of Kronos' expansive career. Written and directed by Green and Joe Bini, the work premiered at the Sundance Film Festival in 2018 and has since toured around the world. Most recently, the quartet performed on the soundtrack for *Users* (2021) and is both seen and heard in the documentary *Zappa* (2020). Kronos' music has been featured in two Academy Award-nominated documentaries: *Dirty Wars* (2013)—for which Kronos' David Harrington served as Music Supervisor—and *How to Survive a Plague* (2012). Kronos has also recorded complete film scores by Jacob Garchik for Guy Maddin's *The Green Fog* (2017); Clint Mansell for Darren Aronofsky's *The Fountain* (2006) and *Requiem for a Dream* (2000); and Philip Glass for *Dracula* (1999), a restored edition of the 1931 Bela Lugosi classic.

The quartet is committed to mentoring emerging performers and composers and has led workshops, master classes and other education programs with Carnegie Hall's Weill Music Institute (New York), Kaufman Music Center's Face the Music (New York), Luna Composition Lab (New York), the Royal Conservatory of Music (Toronto), Ruth Asawa San Francisco School of the Arts and San Francisco Conservatory of Music, among other institutions in the U.S. and abroad. Kronos has undertaken extended educational residencies at institutions such as Oakland School for the Arts, UC Berkeley's Cal Performances, Holland Festival, The John J. Cali School of Music at Montclair State University and New York University Abu Dhabi.

Based in San Francisco, the nonprofit KPAA staff manages all aspects of Kronos' work, including commissioning, concert tours and local performances, recordings, education programs and an annual self-produced Kronos Festival in San Francisco.

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