Kronos Quartet

WHEN:
FRIDAY,
APRIL 6, 2018
7:30 PM

VENUE:
BING
CONCERT HALL
**Artists**

**Kronos Quartet**
David Harrington, *violin*
John Sherba, *violin*
Hank Dutt, *viola*
Sunny Yang, *cello*

Brian H. Scott, *lighting designer*
Brian Mohr, *sound designer*

**Program**

*John Oswald: Spectre*

*Nicole Lizée: Another Living Soul*
Composed for *Fifty for the Future: The Kronos Learning Repertoire*

*Nicole Lizée: Death to Kosmische*

*Tanya Tagaq (arr. Jacob Garchik): Sivunittinni*
Composed for *Fifty for the Future: The Kronos Learning Repertoire*

—*Intermission*—

*The Green Fog*
A film by Guy Maddin, Evan Johnson, and Galen Johnson
Original score by Jacob Garchik, performed by Kronos Quartet

*The Green Fog* was commissioned for the Kronos Quartet by SFFILM and Stanford Live, with support provided by Nion McEvoy.

All works on this program were written for Kronos.

This program is generously supported by Margaret Dorfman and by the National Endowment for the Arts.

**Notes**

*JOHN OSWALD (b. 1953)*

**SPECTRE (1990)**

Canadian composer John Oswald is well known for his development of “audioquoting” techniques, which have challenged contemporary notions of artistic ownership.

In 1990, Oswald’s notorious recording *Plunderphonic* had to be destroyed as a result of legal action taken by Michael Jackson. In 1991, a sequel was released, featuring thoroughly reworked soundtracks by musical artists as diverse as the Doors, Carly Simon and Metallica. *Discosphere*, a retrospective of dance soundtracks, was released in 1992 followed by *Plexure*, the third album of the *Plunderphonic* series. A retrospective CD box set of *Plunderphonic* works has been called “mind-numbingly amazing” by Peter Kenneth in *Rolling Stone*, and made *Spin Magazine’s* Top 10 in 2001.

A Governor General Media Arts Laureate, Ars Electronica Digital Musics and Untitled Arts Award winner, as well as the fourth inductee into the Canadian Broadcasting Corporation Alternative Walk of Fame, Oswald has also been nominated to third place in a list of the most internationally influential Canadian musicians, tied with Céline Dion. Oswald is Director of Research at Mystery Laboratory in Canada. More information about his current activities can be found at www.pfony.com.

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PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms. Photography and recording of any kind are not permitted. Thank you.
Oswald composed three string quartets commissioned by Kronos in the early 1990s: Spectre (for 1001 string quartet reflections), preLieu (after Beethoven), and Mach (for string and heavy metal quartets), followed by a 4th quartet, entitled Fore. In Spectre, Oswald interweaves Kronos playing in concert with multiple overdubs of his recordings of Kronos. In this sense, Spectre is written for a thousand-member string orchestra with all instruments played by Kronos. It was the composer’s first composition for live musicians in 15 years.

About Spectre, Oswald writes:
“The camera’s shutter blinks and a moment of the visual world is frozen on film. Still, there is no audible equivalent to the snapshot in the time it takes to sound. Sound takes time. Recordings of Kronos fill Spectre. Successive moments happen often at once. In concert the musicians add a final overdub to a string orchestra of a thousand and one reflections. This wall of sound of veils of vibration of ghosts of events of past and future continuously present is a virtually extended moment. An occasional freeze marks a moment’s gesture.”

John Oswald’s Spectre was commissioned for the Kronos Quartet by the Wexner Center, Canada Council and Lincoln Center for the Performing Arts, and appears on Kronos’ Nonesuch recording Short Stories.

NICOLE LIZÉE (B. 1973)
ANOTHER LIVING SOUL (2016)

About Another Living Soul, Lizée writes:
"Another Living Soul is stop motion animation for string quartet. Considered one of the most complex and idiosyncratic art forms, stop motion demands imagination, craft, isolation, an unwavering vision, fortitude, and copious amounts of time. The act of beginning the process invites both angst at the daunting task that has just begun and a kind of zen acceptance of the labyrinthine road ahead.

“The earliest stop motion—those beings and worlds created by Harryhausen, Starevich, Clokey, et al—still impresses and inspires. Oozing creativity, their work has a rough-hewn beauty and a timeless enchantment.

“Throughout its evolution, the end result has always been incrementally imbuing vitality and life to something devoid of any such spark on its own. The close quarters, intimacy, and camaraderie of the people who work in this art form are mirrored by the scrutiny and care they afford their tiny subjects and the attention to minutiae required to render a work that is lifelike. The impossible becomes possible—souls emerge from where once there were none.”

Nicole Lizée’s Death to Kosmische was commissioned for the Kronos Quartet by Margaret Dorfman and the Ralph I. Dorfman Family Fund.

NICOLE LIZÉE (B. 1973)
DEATH TO KOSMISCHE (2010)

About Death to Kosmische
Lizée writes:
“Death to Kosmische is a work that reflects my fascination with the notion of musical hauntology and the residual perception of music, as well as my love/hate relationship with the idea of genres. The musical elements of the piece could be construed as the faded and twisted remnants of the Kosmische style of electronic music. I have incorporated two archaic pieces of music technology (the Stylophone and the Omnichord) and have presented them through the gauze of echoes and reverberation as well as through imitations of this technology played by strings. I think of the work as both a distillation and an expansion of one or several memories of music that are irrevocably altered by the impermanence of the mind. Only ghosts remain.”

Nicole Lizée is called a “brilliant musical scientist” and lauded for “creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation,” Montreal-based composer Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, glitch,
Hitchcock, Kubrick, Lynch, 1960s psychedelia, and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology, and captures, notates, and integrates these glitches into live performance.

Lizée’s compositions range from works for orchestra and solo turntablist featuring fully notated DJ techniques, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001, Lizée received a Master of Music degree from McGill University. After a decade and a half of composition, her commission list of over 40 works is varied and distinguished and includes the Kronos Quartet, BBC Proms, the San Francisco Symphony, l’Orchestre Métropolitain du Grand Montréal, New York City’s Kaufman Center, TorQ Percussion, Fondation Arte Musica/Musée des beaux-arts de Montréal, Calefax, ECM+, Continuum, and Soundstreams, among others. Her music has been performed worldwide in renowned venues including Carnegie Hall (NYC), Royal Albert Hall (London), and Muziekgebouw (Amsterdam), and in festivals including the BBC Proms (UK), Huddersfield (UK), Bang On A Can (USA), Classical:NEXT (Rotterdam), Roskilde (Denmark), Melos-Ethos (Slovakia), Suoni Per Il Popolo (Canada), X Avant (Canada), Luminato (Canada), Switchboard (San Francisco), Casalmaggiore (Italy), and Dark Music Days (Iceland).

Lizée was awarded the prestigious 2013 Canada Council for the Arts Jules Léger Prize for New Chamber Music. A Civitella Ranieri Foundation Fellow (New York City/Italy), Lizée was selected in 2015 by acclaimed composer and conductor Howard Shore to be his protégée as part of the Governor General’s Performing Arts Awards. This Will Not Be Televised, her seminal piece for chamber ensemble and turntables, was chosen for the 2008 UNESCO International Rostrum of Composers’ Top 10 Works. Hitchcock Études for piano and notated glitch was chosen by the International Society for Contemporary Music and featured at the 2014 World Music Days in Poland. Additional awards and nominations include a Prix Opus (2013), Dora Mavor Moore Awards in Opera (2015), two Prix collégien de musique contemporaine (2012, 2013), and the 2002 Canada Council for the Arts Robert Fleming Prize for achievements in composition.

TANYA TAGAQ (b. 1975)
SIVUNITTINNI (2015)
ARRANGED BY JACOB GARCHIK

About Siivunittinni, Tagaq writes:
“Siivunittinni, or ‘the future ones,’ comes from a part of a poem I wrote for my album, and is the perfect title for this piece. My hope is to bring a little bit of the land to future musicians through this piece. There’s a disconnect in the human condition, a disconnect from nature, and it has caused a great deal of social anxiety and fear, as well as a lack of true meaning of health, and a lack of a relationship with what life is, so maybe this piece can be a little bit of a wake-up.

“Working with the Kronos Quartet has been an honour. We have a symbiosis that allows a lot of growth musically. They teach me so much, I can only hope to reciprocate. Kronos has gifted me the opportunity to take the sounds that live in my body and translate them into the body of instruments. This means so much because the world changes very quickly, and documenting allows future musicians to glean inspiration from our output.”

Tanya Tagaq
Tanya Tagaq’s music is like nothing you’ve heard before. The Arctic-born artist is an improvisational performer, avant-garde composer and experimental recording artist who has disrupted the music world in Canada and beyond with her powerfully original vision. Tagaq contorts elements of punk, metal, and electronica into a complex and contemporary sound that begins in
breath, a communal and fundamental phenomenon. While Tagaq’s 2014 Polaris Music Prize win signaled an awakening to her art and messages, she has been touring and collaborating with an elite international circle of artists for over a decade. Tagaq’s improvisational approach lends itself to collaboration across genres, and recent projects have pulled her in vastly different directions, from contributing guest vocals to a recent F**ked Up song (a hardcore punk band from Toronto) to her contribution to Kronos Quartet’s Fifty for the Future collection and debuting a new composition with the Toronto Symphony Orchestra. Tanya Tagaq’s music and performances challenge static ideas of genre and culture, and contend with themes of environmentalism, human rights and post-colonial issues. Her newest album, Retribution, is once again on the Polaris Music Prize short list. Tanya Tagaq was also recently named a Member of the Order of Canada, the country’s highest civilian honor.

THE GREEN FOG (2017)
DIRECTED BY GUY MADDIN, EVAN JOHNSON, AND GALEN JOHNSON
61 MINUTES. BW & COLOR.

Music by Jacob Garchik
Performed by Kronos Quartet

Director statement:
Whether or not you’ve seen Vertigo, Hitchcock’s intermecine engagement with the male gaze, we want you to get lost in the mysteries and delights we found in making our own adaptation. Our medium is footage repurposed from movies and television shot or set exclusively in San Francisco. Our version, shaped for our own pleasure out of newly defamiliarized material, is more a Vertigo “shape” that somewhat rhymes with, occasionally reconfigures, and sometimes flips like a fried egg the savagery and victimhood of the annihilating original. Sit back and let the emulsions, pixels and taxidermy dust wash over your eyeballs!

Director biographies:
Guy Maddin is the director of twelve feature-length movies, including The Forbidden Room (2015), My Winnipeg (2007), and The Saddest Music in the World (2003). He has also mounted around the world over seventy performances of his films featuring live elements—orchestra, sound effects, singing and narration. Since 2011 Maddin has collaborated with Galen Johnson and Evan Johnson under the banner of Development Ltd., their Winnipeg-based filmmaking collective.

Galen Johnson worked for several years in the architecture industry before working as Production Designer, Title Designer, and Composer on The Forbidden Room (2015), for which he was nominated for a Canadian Screen Award for production design/art direction. He has since gone on to co-
direct Bring Me the Head of Tim Horton (2015), the experimental short film website Seances (2016), and Vertigo remake The Green Fog (2017), all with Guy Maddin and Evan Johnson.

Evan Johnson is a writer and filmmaker living in Winnipeg with his girlfriend and son. He studied film and philosophy at the University of Manitoba and worked at Winnipeg’s Rug Doctor chemical bottling plant before being discovered there by Guy Maddin. He co-directed his first feature, The Forbidden Room (2015), with Maddin, and has made a handful of his own short films.

**About Kronos’ Fifty for the Future**

In 2015, the Kronos Performing Arts Association launched Fifty for the Future: The Kronos Learning Repertoire, an education and legacy project that is commissioning—and distributing for free—the first learning library of contemporary repertoire for string quartet. Designed expressly for the training of students and emerging professionals, ten new works (five by women and five by men) are being composed each year over the next five years. Scores and parts, as well as supplemental learning materials that include recordings, videos, performance notes, and composer interviews, are available on kronosquartet.org. Lead partner Carnegie Hall and an adventurous group of project partners, including presenters, academic institutions, foundations, and individuals, have joined forces with KPAA to support this exciting program, which, as of April 2018, has already seen the initial 21 scores be downloaded 7,200 times in 75 countries and territories worldwide.

Nicole Lizée’s Another Living Soul and Tanya Tagaq’s Siuunittinni were commissioned as part of the Kronos Performing Arts Association’s Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Stanford Live, Carnegie Hall, and many others.

**About the Kronos Quartet**

For more than 40 years, San Francisco’s Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide, releasing more than 60 recordings of extraordinary breadth and creativity, collaborating with many of the world’s...
most intriguing and accomplished composers and performers, and commissioning more than 950 works and arrangements for string quartet. Kronos has received over 40 awards, including both the Polar Music and Avery Fisher Prize, two of the most prestigious awards given to musicians, a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from Musical America.

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 eclectic repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Webern, Schnittke), contemporary composers (Vladimir Martynov, Aleksandra Vrebalov, Sahba Aminikia), jazz legends (Charles Mingus, Maria Schneider, Thelonious Monk), rock artists (Jimi Hendrix, The Who’s Pete Townshend, Sigur Rós), and artists who truly defy genre (performance artist Laurie Anderson, visual artist Trevor Paglen, filmmaker Sam Green).

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 Salome Dances for Peace (1985–86); Sun Rings (2002), a NASA-commissioned multimedia ode to the earth and its people that features celestial sounds and images from space; and The Serquent Risadome, premiered during Kronos’ 40th Anniversary Celebration at Carnegie Hall in 2014. Kronos commissioned and recorded the three string quartets of Polish composer Henryk Górecki, with whom the group worked for more than 25 years. The quartet has also collaborated extensively with composers such as Philip Glass, recording an album of his string quartets in 1995 and premiering String Quartets No. 6 in 2013 and No. 7 in 2014; Azerbaijan’s Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release Mugam Sayagi; Steve Reich, whom Kronos has worked with on recordings of the Grammy-winning composition Different Trains (1989), Triple Quartet (2001), and WTC 9/11 (2011); among many other composers and arrangers.

In addition to composers, Kronos counts numerous performers from around the world among its collaborators, including the Chinese pipa virtuoso Wu Man; Azeri master vocalist Alim Qasimov; legendary Bollywood "playback singer" Asha Bhosle, featured on Kronos’ 2005 Grammy-nominated CD You’ve Stolen My Heart: Songs from R.D. Burman’s Bollywood; Inuit throat singer Tanya Tagaq; Mexican rockers Café Tacvba; the Romanian gypsy band Taraf de Haidouks; the Malian griot musicians Trio Da Kali; and Iranian vocalist Mahsa Vahdat. Kronos has performed live with the likes of Paul McCartney, David Bowie, Patti Smith, Allen Ginsberg, Jarvis Cocker, Zakir Hussain, Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, Rhiannon Giddens, Howard Zinn, Betty Carter, Van Dyke Parks, Caetano Veloso, k.d. lang, Amanda Palmer, Jherek Bischoff, The National, múm, and Lau’s Martin Green, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, Glenn Kotche, Dave Matthews Band, Nelly Furtado, Joan Armatrading, Don Walser, Angelique Kidjo, and Dan Wilson. In dance, the famed choreographers Merce Cunningham, Paul Taylor, Twyla Tharp, Eiko & Koma, and Paul Lightfoot and Sol León (Nederlands Dans Theater) have created pieces with Kronos’ music.

Kronos’ work has been featured prominently in a number of films, including the Academy Award–nominated documentaries How to Survive a Plague (2012) and Dirty Wars (2013), for which Kronos’ David Harrington served as Music Supervisor. Kronos also performed scores by Philip Glass for the films Mishima and Dracula (a 1999 restored edition of the 1931 Tod Browning-directed Bela Lugosi classic), by Clint Mansell for the Darren Aronofsky films Noah (2014), The Fountain (2006), and Requiem for a Dream (2000), by Terry Riley for François Girard’s Hocelaga terre des âmes (2017), and by Jacob Garchik for Guy Maddin’s The Green Fog (2017). Additional films featuring Kronos’ music include La

The quartet spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world including Carnegie Hall, Disney Hall, Barbican in London, BAM Next Wave Festival, Big Ears, Palacio de Bellas Artes in Mexico City, WOMAD, Amsterdam’s Concertgebouw, Shanghai Concert Hall, Lincoln Center Out of Doors, Sydney Opera House, Victoria Hall in Geneva, Switzerland, and Haydn Hall in Schloss Esterhazy.

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 2004 Grammy-winner, Alban Berg’s Lyric Suite, featuring renowned soprano Dawn Upshaw. In celebration of the quartet’s 40th anniversary season in 2014, Nonesuch released both Kronos Explorer Series, a five-CD retrospective boxed set, and the single-disc A Thousand Thoughts, featuring mostly unreleased recordings from throughout Kronos’ career. Kronos’ most recent releases include One Earth, One People, One Love: Kronos Plays Terry Riley, a five-disc, four album box set that included the new release Sunrise of the Planetary Dream Collector: Music of Terry Riley: Folk Songs, which features Sam Amidon, Olivia Chaney, Rhiannon Giddens, and Natalie Merchant singing traditional folk songs with arrangements by Jacob Garchik, Nico Muhly, Donnacha Dennehy, and Gabe Witcher; Ladilikan, a collaborative album with Trio Da Kali, a “super-group” of Malian griot musicians assembled by Aga Khan Music Initiative; and vinyl re-releases of Pieces of Africa, Dracula, Requiem for a Dream, and The Fountain. Music publishers Boosey & Hawkes and Kronos have released two volumes of Kronos Collection sheet music, featuring works by Terry Riley, Hamza el Din, Aleksandra Vrebalov, and Osvaldo Golijov.

In addition to its role as a performing and recording ensemble, 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, Kaufman Music Center’s Face the Music, ruth asawa San Francisco School of the arts, San Francisco Conservatory of Music, and through the Embassy Adoption Program (a program of Washington Performing Arts and District of Columbia Public Schools), among other institutions in the U.S. and overseas. Kronos has recently undertaken extended educational residencies at UC Berkeley’s Cal Performances, Holland Festival, Texas Performing Arts Association at the University of Texas at Austin, New York University Abu Dhabi, and Mount Royal University Conservatory.

With a staff of 11, the nonprofit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos’ work, including commissioning, concert tours and local performances, education programs, and a self-produced Kronos Festival in San Francisco.

For the Kronos Quartet/Kronos Performing Arts Association
Janet Cowperthwaite, Managing Director
Mason Dille, Development Manager
Sarah Donahue, Production Operations Manager
Lauren Frankel, Development Associate
Scott Fraser, Senior Sound Designer
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The Kronos Quartet records for Nonesuch Records.