

Sunday, February 5, 2012, 7pm  
Hertz Hall

## Kronos Quartet & Alim Qasimov Ensemble

Kronos Quartet		Alim Qasimov Ensemble	
David Harrington	<i>violin</i>	Alim Qasimov	<i>vocals, daf</i>
John Sherba	<i>violin</i>	Fargana Qasimova	<i>vocals, daf</i>
Hank Dutt	<i>viola</i>	Rauf Islamov	<i>kamancha</i>
Jeffrey Zeigler	<i>cello</i>	Zaki Valiyev	<i>tar</i>
Laurence Neff	<i>lighting designer</i>	Rafael Asgarov	<i>clarinet, balaban</i>
Scott Fraser	<i>sound designer</i>	Javidan Nabiyev	<i>naghara</i>
Evan Adams	<i>technical associate</i>		

### PROGRAM

#### Kronos Quartet

Michael Gordon (b. 1956) Clouded Yellow (2010)\*  
*Bay Area premiere*

Bob Dylan (b. 1941) Don't Think Twice, It's All Right (1963)†  
(arr. Philip Glass (b. 1937), additional  
orchestration by Kronos)  
*Bay Area premiere*

Franghiz Ali-Zadeh (b. 1947) Oasis (1998)\*

#### Alim Qasimov Ensemble

Traditional Mahur Hindi Destgahi

INTERMISSION

#### Kronos Quartet & Alim Qasimov Ensemble

Jahangir Jahangirov (1921–1992)	Köhlen Atim (“My spirited horse”)†
Unattributed	Peyman Ertik (“I gave my word”)†
Shafiga Okhundova (b. 1924)	Mehriban Olaq (“Let’s be kind”)†
Said Rustamov (1907–1983)	Getme, Getme (“Don’t leave, don’t leave”)†
Unattributed	Qashlarin Kamandir (“Your eyebrows are bow-like”)†

*The works on the second half of the program were arranged by Alim Qasimov,  
with string quartet parts arranged for Kronos by Jacob Garchik.*

*These arrangements were commissioned for the Kronos Quartet and Alim Qasimov by  
the Aga Khan Music Initiative, a program of the Aga Khan Trust for Culture,  
and the Columbia Foundation.*

*This concert and residency are presented in collaboration with the Aga Khan Music Initiative,  
a program of the Aga Khan Trust for Culture.*

*Program is subject to change.*

\* *Written for Kronos*

† *Arranged for Kronos*

*See page 17 for a listing of Education & Community Events  
presented in conjunction with this concert.*

*Cal Performances’ 2011–2012 season is sponsored by Wells Fargo.*

**Michael Gordon (b. 1956)**  
**Clouded Yellow (2010)**

Michael Gordon was born in Miami Beach, Florida, and raised in Nicaragua, in an Eastern European community on the outskirts of Managua. His music, which combines the intensity and power of rock music and his formal composition studies at Yale, has been performed throughout the world. Gordon's early compositions demonstrate a deep exploration into the possibilities and nature of rhythm and what happens when rhythms are piled on top of each other, creating a glorious confusion.

Gordon's special interest in adding dimensionality to the concert experience has led to frequent collaborations with artists in other media. In his string orchestra piece *Weather*, a collaboration with video artist Elliot Caplan, the musicians sit on scaffolding three tiers high. In Gordon's 2001 multimedia orchestra piece *Decasia*, the audience sits on swivel chairs encircled by the orchestra and large projection scrims. In *The Carbon Copy Building*, an opera collaboration with comic book artist Ben Katchor, Bob McGrath and the Ridge Theater, and the composers David Lang and Julia Wolfe, a projected comic strip accompanies the singers, interacting with each other so that the frames fall away in the telling of this story (the work received the 2000 *Village Voice* OBIE Award for Best New American Work). Gordon premiered *Gotham* at Carnegie's Zankel Hall in February 2004; the work incorporates film, projections, lighting and an orchestra of 35 musicians to explore the "other" New York City. *The Sad Park* is Gordon's second string quartet written for Kronos Quartet; the first, *Potassium*, premiered in 2000.

In 1983, Gordon formed the Michael Gordon Philharmonic—part string quartet, part rock band—which performed his angular tunes and driving rhythms with compelling energy and off-beat humor in concerts worldwide. The latest incarnation of this ensemble, now called the Michael Gordon Band, debuted at the Brooklyn

Academy of Music's Next Wave Festival in December 2000. Gordon holds a Bachelor of Arts from New York University and a Master of Music from the Yale School of Music. He is co-founder of the Bang on a Can Festival, a major force in the presentation of new music. His recordings include *Weather* (Nonesuch), *Trance* (Argo), *Decasia* (Cantaloupe), *Lost Objects* (Teldec), *Big Noise from Nicaragua* (CRI) and *Light Is Calling* (Nonesuch).

About *Clouded Yellow*, Gordon writes:

"Working on this string quartet, I found myself thinking about the Clouded Yellow. This butterfly takes part in mass migrations that are referred to in England as 'clouded yellow years.' I love the image of a cloud of bright yellow butterflies, and I think the word 'clouded' describes the blurred harmonies and melodies of this piece.

"I imagined the opening harmony to be accordion-like, a syncopated vamp played by the viola and cello. The rhythm, a tugging three over four, flits in and out. I heard some high sighing sounds floating above all of this and gave them to the violins. It was as if I could hear the flapping of butterfly wings. I imagined I was flying around on a butterfly, gliding in the air, the air dense with moisture, like in a rainforest. It was all very free and fanciful, like a travelogue around a garden.

"I tried to feel the thickness of the atmosphere and create a reverberant sound texture. The raw sound of open strings drones in accompaniment to the melody. The C, G and D strings can be heard vibrating in almost all parts of the quartet. And the C string on cello, its lowest note, is used as a pedal point throughout. While I was creating this string quartet I thought about each of the members of Kronos. Their personalities and talents were never far from my consciousness."

Michael Gordon's *Clouded Yellow* was commissioned for the Kronos Quartet by the Hopkins Center, Dartmouth College. Additional project support was provided by the Argosy Foundation Contemporary Music Fund.

**Bob Dylan (b. 1941)**  
**Don't Think Twice, It's All Right (1963)**  
*Arranged by Philip Glass (b. 1937), with additional orchestration by Kronos*

In early 1961, an ambitious 19-year-old folksinger named Robert Zimmerman moved from Minnesota to New York City. The following year, he released his self-titled debut album under his new name, Bob Dylan. Although that LP included only two original songs, Dylan threw himself into a frenzy of songwriting that yielded such soon-to-be classics as "Blowin' in the Wind," "Masters of War," "A Hard Rain's a-Gonna Fall," and "Don't Think Twice, It's All Right," all of which appeared on his 1963 sophomore release, *The Freewheelin' Bob Dylan*.

In the five decades since it first appeared, "Don't Think Twice, It's All Right" has been, according to several sources, Dylan's second-most covered song, eclipsed only by "Blowin' in the Wind." The approximately 220 artists who have recorded this ambiguous love song include Peter, Paul and Mary (1963), Bobby Darin, Johnny Cash, Elvis Presley, Joan Baez, Doc Watson, Elliott Smith, Bryan Ferry, Social Distortion, the Allman Brothers Band and, most recently, both Kesha and Kronos Quartet for *Chimes of Freedom: The Songs of Bob Dylan Honoring 50 Years of Amnesty International*.

As with all things Dylan, much lore swirls around "Don't Think Twice": that Dylan wrote it thinking about his girlfriend, Suze Rotolo, who was away in Italy; that Johnny Cash borrowed parts of the melody for his song "Understand Your Man"; and that Dylan borrowed the melody (and some words) from folksinger Paul Clayton's "Who's Goin' to Buy You Ribbons When I'm Gone?" (which drew on the traditional tune "Who's Gonna Buy Your Chickens When I'm Gone?").

In his new arrangement of "Don't Think Twice" for Kronos, Philip Glass went back to what he calls "a gritty, bluesy and almost traditional setting" of the song. "I've been listening to Bob Dylan's songs since I was in my twenties and have kept up with his work over

the years," Glass says. "It has been inspiring to follow the ways he always found to reinvent his musical personae."

Similarly, in recording "Don't Think Twice" for *Chimes of Freedom*, Kronos and guest artist Vân-Anh Vanessa Võ, playing indigenous Vietnamese instruments, completely refashioned the song's musical personality. They built on the foundation of Glass's characteristic pulsating momentum and closely layered voicings—thickening his arrangement's distinctive lines by joining Võ's 16-string, zither-like *dàn Tranh* with violin and viola, and quadrupling the lead melody with violin, muted violin, re-tuned violin, and Võ's *dàn Bầu*.

Much like a theremin, the bending pitches of the monochord *dàn Bầu* add an ethereal vocal quality. To retain the depth and breadth of this unique palette of tones, timbres and voices in concert, Kronos has prerecorded the non-string quartet elements, integrating them seamlessly into the live performance of this one-of-a-kind interpretation of an American classic.

Bob Dylan's "Don't Think Twice, It's All Right" was arranged by Philip Glass for the Kronos Quartet.

*Note by Derk Richardson*

**Franghiz Ali-Zadeh (b. 1947)**  
**Oasis (1998)**

Franghiz Ali-Zadeh was born in Azerbaijan, a republic of the Soviet States. She first came to prominence as a composer and performer while still a student of the celebrated composer Kara Karayev. Ali-Zadeh is highly regarded for her creativity and distinctive style. Her compositions draw from the vocabulary of modern European classical music, including the Second Viennese School, and incorporate the sounds of *mugham* (the main modal unit of Arabic music), music traditional to Azerbaijan. As a pianist, she performs at international festivals, playing programs that include the works of Crumb, Messiaen and Schoenberg, composers she has popularized for Eastern audiences. She

is recognized as a master interpreter of works by 20th-century European and American composers, the Soviet avant-garde and traditional Azerbaijani composers.

About *Oasis*, Ali-Zadeh writes:

“An oasis is a quiet place of refuge, which everyone dreams about when weary from life’s tumults. It is a land of repose, beauty, and prosperity. Travelers in particular dream about oases, exhausted from the intense heat in the endless desert. Most of all they dream of water—clean, cold, crystalline water! They see water in their dreams—in the form of brooks and fountains, drops and waterfalls. It murmurs to them in their ears and falls in a stream onto their heads, cleansing their bodies and souls, bringing them coolness and bliss. The travelers dream about shady trees and crimson roses, about delicacies which beautiful women will bring to them. They dream about hearing the mellifluous singing of the ‘Gazelles’ of love again (a ‘Gazelle’ is a poetic form of a Mugam; it is based on a specific structure of classical Azerbaijani love poems). But to reach this blessed land, this ‘El Dorado,’ is not so easy. Tests still await the travelers: There is a long road, full of dangers and agitations.

“*Oasis* is one of the works included in the *Silk Road* cycle. The premiere of *Mirage* (for oud and chamber orchestra) was performed by the Nieuw Ensemble Amsterdam in the Netherlands in the beginning of 1998. In November 1998, *Ask havasi* (for solo cello) was premiered by Ivan Monigetti in Tallinn. The premiere of a concerto for percussion and chamber orchestra, performed by Evelyn Glennie and the Collegium Novum Zürich, was in August 1999 at the International Music Festival in Lucerne, Switzerland; this work, titled *Silk Road*, is also part of the cycle.”

Franghiz Ali-Zadeh’s *Oasis* was commissioned for the Kronos Quartet by Alta Tingle and the National Endowment for the Arts. The work appears on the 2005 Nonesuch release *Mugam Sayagi: Music of Franghiz Ali-Zadeh*, which includes several of the composer’s works commissioned for Kronos.

**Jahangir Jahangirov (1921–1992)**  
**Köhlen Atim** (“My spirited horse”)

**Unattributed**  
**Peyman Ettik** (“I gave my word”)

**Shafiga Okhundova (b. 1924)**  
**Mehriban Olaq** (“Let’s be kind”)

**Said Rustamov (1907–1983)**  
**Getme, Getme** (“Don’t leave, don’t leave”)

**Unattributed**  
**Qashlarin Kamandir** (“Your eyebrows are bow-like”)

These vibrant performances of five songs from Azerbaijan fuse multiple layers—both old and new—of composition, arrangement, and improvisation. In each case, the oldest layer is a strophic song composed during the mid-20th century, when Azerbaijan, like other Soviet republics, cultivated an active tradition of popular songwriting that blended local and European musical instruments and styles. Though the composers of four of the five songs are known, their works became a part of oral musical tradition, with the result that performers came up with their own arrangements. For “Getme, Getme” and “Qashlarin Kamandir,” Alim Qasimov’s arrangements include, in addition to the original strophic melody and lyrics, improvised vocal and instrumental interludes featuring couplets from classical Azerbaijani poetry (*ghazals*) performed in the style of *mugham*, the art music tradition of Azerbaijan.

The Alim Qasimov Ensemble recorded performances of these arrangements and sent them to Kronos arranger Jacob Garchik, who built on Qasimov’s elaborations in scoring the songs for quartet. Mr. Garchik’s scores not only skillfully meld the four Western and four Azerbaijani instruments into an integral octet that accompanies the singers, but the scores also depart from the script provided by the songs to offer short compositions for Kronos—instrumental

intermezzos that evoke the signature styles of other composers who have represented the East: the lush harmonic textures of Rimsky-Korsakov; the brooding modal melodies of Bartók; the motoric ostinato patterns of Philip Glass.

In the end, of course, it is not only a score that melds together different musical instruments and traditions but the empathy that develops among the music’s performers. Speaking of the Alim Qasimov Ensemble, David Harrington said, “They’re tremendously generous musicians and people, and you really feel that in playing with them.” The ebullient results of the Kronos-Qasimov collaboration confirm that the feeling expressed by Mr. Harrington is surely mutual.

These arrangements by Alim Qasimov, with string quartet parts arranged by Jacob Garchik, were commissioned for the Kronos Quartet and the Alim Qasimov Ensemble by the Aga Khan Music Initiative, a program of the Aga Khan Trust for Culture, and the Columbia Foundation. Recordings are available on *Rainbow: Music of Central Asia, Vol. 8*.

*Note by Theodore Levin, adapted from liner notes to Rainbow: Music of Central Asia, Vol. 8 (Smithsonian Folkways).*



Joy Blakesberg

FOR MORE THAN THIRTY YEARS, the Kronos Quartet—David Harrington, John Sherba (*violins*), Hank Dutt (*viola*), and Jeffrey Zeigler (*cello*)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. 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 45 recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning more than 750 works and arrangements for string quartet. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group's numerous awards also include a Grammy Award for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from *Musical America*.

Kronos's 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's 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's 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 Haïdouks; 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's 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's 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's recording and performances reveal only a fraction of the group's commitment to new music. As a nonprofit 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's 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's 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.

Kronos records for Nonesuch Records.

*For the Kronos Quartet/*  
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 Laird Rodet, *Associate Director*  
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 Scott Fraser, *Sound Designer*  
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 Laurence Neff, *Production Director*  
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 Curtis Smith, *Chair, Board of Directors*

Kronos Quartet/  
 Kronos Performing Arts Association  
 P. O. Box 225340  
 San Francisco, CA 94122-5340  
[www.kronosquartet.org](http://www.kronosquartet.org)  
[www.facebook.com/kronosquartet](http://www.facebook.com/kronosquartet)  
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Sebastian Schuyser & Aga Khan Trust for Culture

Alim Qasimov (b. 1957) and his daughter Fargana (b. 1979) exemplify the explosive artistic energy that results when a powerful musical model ignites the spark of young talent. “To be a musician, there has to be a fire burning in you,” says the elder Qasimov. “It’s either there or it isn’t. I’m convinced that if young people have this spark—call it inspiration, call it spiritual fire—they can perform any kind of music. It could be pop, folk, or classical, but whatever it is, they’ll stand out.”

Fargana Qasimova’s talent gravitated naturally toward the music she heard from her father: Azerbaijani classical music, known as *mugham*, and the repertoire of popular bardic songs sung by *ashiqs*, singer-songwriters who might be considered modern-day troubadours. Both kinds of music are featured in this evening’s performance.

The Qasimovs are accompanied by a quartet of young musicians whose talent was shaped both by formal music education and immersion in Azerbaijani oral tradition. “When I meet with the musicians in my ensemble,” says Alim, “there’s an atmosphere that starts to nourish us that comes from beyond our own will, and that’s the source of the unpredictability in our music. It’s almost a feeling of ecstasy that leads to a kind of meditation.”

In 1999, Alim Qasimov was awarded the prestigious IMC/UNESCO Music Prize for performers—the same award received in previous years by Ravi Shankar, Nusrat Fateh Ali Khan, Yehudi Menuhin and Benny Goodman, among others. He performs regularly in major concert venues throughout the world, and has collaborated with artists from the domain of popular as well as classical music—most notably among the latter, Yo-Yo Ma and the Silk Road Ensemble.

The Alim Qasimov Ensemble appears on the Kronos Quartet’s 2009 album *Floodplain* (Nonesuch), and 2010 sees the release of the CD *Rainbow* on Smithsonian Folkways, which features studio recordings of their collaboration with the Kronos Quartet.

The **Aga Khan Music Initiative** is an interregional music and arts education program with worldwide performance, outreach, mentoring, and artistic production activities. Launched to support talented musicians and music educators working to preserve, transmit, and further develop their musical heritage in contemporary forms, the Music Initiative began its work in Central Asia, subsequently expanding its cultural development activities to include artistic communities and audiences in the Middle East, North Africa and South Asia. The Initiative promotes the revitalization of cultural heritage both as a source of livelihood for musicians and as a means to strengthen pluralism in nations where it is challenged by social, political, and economic constraints.

*Aga Khan Music Initiative Staff*  
Fairouz R. Nishanova, *Director*  
Theodore Levin, *Senior Project Consultant*  
[www.akdn.org/Music](http://www.akdn.org/Music)