

Saturday, December 7, 2013, 8pm
Zellerbach Hall

Kronos Quartet

40TH BIRTHDAY CELEBRATION

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

Jack Carpenter, *lighting supervisor*
Scott Fraser and Brian Mohr, *audio engineers*
Calvin Ll. Jones, *technical associate*

PROGRAM

Terry Riley (b. 1935) Another Secret eQuation (2009)*
Bay Area première

with special guests

Pacific Boychoir Academy, Kevin Fox, *director, conductor*
Young Women's Chorus of San Francisco, Susan McMane, *director*

Philip Glass (b. 1937) Orion: China (2004) (arr. Michael Riesman)†
Bay Area première

with special guest Wu Man, *pipa*

Bryce Dessner (b. 1976) Aheym (Homeward) (2009)*
with special guest Bryce Dessner, *guitar*

INTERMISSION

George Crumb (b. 1929) Black Angels: Thirteen Images from the
Dark Land (1970)

I. DEPARTURE

1. Threnody I: Night of the Electric Insects
2. Sounds of Bones and Flutes
3. Lost Bells
4. Devil-music
5. Danse Macabre

II. ABSENCE

6. Pavana Lachrymæ
7. Threnody II: Black Angels!
8. Sarabanda de la Muerte Oscura
9. Lost Bells (Echo)

III. RETURN

10. God-music
11. Ancient Voices
12. Ancient Voices (Echo)
13. Threnody III: Night of the Electric Insects

For *Black Angels*:

Laurence Neff, *lighting and stage designer*
Brian Mohr, *sound designer*
Calvin Ll. Jones, *technical director*

Plus appearances by Daniel Handler and other special guests.

The program is subject to change.

* Written for Kronos
† Arranged for Kronos

*This performance is made possible, in part, by the Bernard Osher Foundation
and Patron Sponsors Dr. Philip D. and Shirley D. Schild.*

Cal Performances' 2013–2014 season is sponsored by Wells Fargo.

Terry Riley (b. 1935)
Another Secret eQuation (2009)

Terry Riley first came to prominence in 1964 when he subverted the world of tightly organized atonal composition then in fashion. With the groundbreaking *In C*—a work built upon steady pulse throughout; short, simple repeated melodic motives; and static harmonies—Riley achieved an elegant and non-nostalgic return to tonality. In demonstrating the hypnotic allure of complex musical patterns made of basic means, he produced the seminal work of the so-called “minimalist” school.

Riley’s facility for complex pattern-making is the product of his virtuosity as a keyboard improviser. He quit formal composition following *In C* in order to concentrate on improvisation, and in the late 1960s and early ’70s he became known for weaving dazzlingly intricate skeins of music from improvisations on organ and synthesizer. At this time, Riley also devoted himself to studying North Indian vocal techniques under the legendary Pandit Pran Nath, and a new element entered his music: long-limbed melody. From his work in Indian music, moreover, he became interested in the subtle distinctions of tuning that would be hard to achieve with a traditional classical ensemble.

Riley began notating music again in 1979, when both he and the Kronos Quartet were on the faculty at Mills College in Oakland. By collaborating with Kronos, he discovered that his various musical passions could be integrated, not as pastiche, but as different sides of similar musical impulses that still maintained something of the oral performing traditions of India and jazz. Riley’s first quartets were inspired by his keyboard improvisations, but his knowledge of string quartets became more sophisticated through his work with Kronos, combining rigorous compositional ideas with a more performance-oriented approach.

About *Another Secret eQuation*, Riley writes:

There are no secrets and no equations recognizable in this music, but only a suspicion that there is something sacred in the unraveling of thought and

feelings arising from inspiration. For those who dare to put pen to paper to engage with the divine geometries inherent in the sound fabric, there seems to be an underlying network that, in the flash of a moment’s recognition, connects the un-connectable.

My good friend Hans Siegmann, who left this world suddenly on June 2, 2009, was a prominent physicist and project director at the Stanford Linear Accelerator Center and, like his famous colleague Albert Einstein, also an accomplished violinist. Although in failing health, Hans and his wife, pianist Katrina Krinsky, came to Carnegie Hall from San Francisco on April 24, 2009, for the presentation of *In C* that was organized by the Kronos Quartet. Katrina played the “pulse” at that concert, and the Young People’s Chorus of New York City played a major part as well. At that time was born the idea to join Kronos and the Young People’s Chorus in a new première for Zankel Hall. I started the piece shortly after Hans’s death. It is dedicated to his memory.

I wrote the text keeping in mind that young people would be singing, and that the ideas expressed would gently address the actions of their elders and the overwhelmingly messy world the kids were being handed. The third section offers up some nonsense syllables as a possible antidote to the gobbledygook that poses as wisdom from some of our esteemed leaders.

Another Secret eQuation is in three sections with no breaks:

1. We are lost and cannot find our way. A turn to the left, a turn to the right.... Who made it dark? ... Who turned out the light?
2. They never listen to us.... No, never!
3. Can it be any other way? The Universe makes it up as it

rolls along. Imagining night and day as it hums a song.

Bora...bora bora.
 Zla dee doo dha...doo dha
 day...zlee doo dha
 Doo day zlee doo dha day
 doo day zlee doo dha day
 doo day zlee doo dha
 Bora...bora bora.
 A shaba dooba shaba day
 Shlot dot dilly ot dot dot ot
 dilly ot dot dilly ot dot dot
 Waih daih waih daih waih
 daih waih daih waih daih
 dilly dah.

Can it be any other way? The Universe makes it up as it rolls along. Unraveling night and day as it hums a song. The Universe makes it up. Ha!

Terry Riley’s *Another Secret eQuation* was commissioned for the Kronos Quartet and the Young People’s Chorus of New York City by The James Irvine Foundation, The Kronos Performing Arts Association, The Aaron Copland Fund for Music, Inc., and the New York City Department of Cultural Affairs.

Philip Glass (b. 1937)
Orion: China (2004)
Arranged by Michael Riesman

Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and the Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and, while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for the Philip Glass Ensemble, and for the Mabou Mines Theater Company. This period culminated in *Music in Twelve Parts*, and the landmark opera, *Einstein on the Beach*, for which he collaborated with Robert Wilson.

Since *Einstein*, Glass has expanded his repertoire to include music for opera, dance, theater, chamber ensemble, orchestra, and

film. His scores have received Academy Award nominations (*Kundun*, *The Hours*, *Notes on a Scandal*) and a Golden Globe (*The Truman Show*). Symphony No. 7 and Symphony No. 8, along with *Waiting for the Barbarians*, an opera based on the book by J. M. Coetzee, premiered in 2005.

In the past few years several new works were unveiled, including *Book of Longing* (Luminato Festival) and an opera about the end of the Civil War entitled *Appomattox* (San Francisco Opera). His Symphony No. 9 was completed in 2011 and was premiered by the Bruckner Orchestra in Linz, Austria on January 1, 2012, and his Symphony No. 10 received its European première in France in 2013. The Teatro Real in Madrid and English National Opera commissioned Glass’s opera *The Perfect American*, about the death of Walt Disney, which premiered in January 2013, while the Landestheater Linz premiered his opera *Spuren de Verirrten* on April 12, 2013. Upcoming projects include a song cycle for Angélique Kidjo and the Brussels Philharmonic, as well as an opera based on Franz Kafka’s *The Trial* for Music Theatre Wales.

Inspired by the challenge to create a work for a world audience on the occasion of the Athens Cultural Olympiad in summer 2004, Glass conceived an evening-length work that contemplates the Earth’s relationship to the constellations as interpreted by the world’s many cultures. Conceived in ten movements, the original version of *Orion* featured the Philip Glass Ensemble in collaboration with seven of the world’s most esteemed composer-performers who performed live with the Philip Glass Ensemble. Each guest performer was chosen for their unique mastery of a global musical tradition and worked in close collaboration with Glass to incorporate their individual perspective into the composition. Wu Man was one of the seven collaborators; her section, *Orion: China*, was subsequently arranged for pipa and string quartet.

About the original version of *Orion*, Philip Glass writes:

Orion was commissioned by the 2004 Cultural Olympiad and premiered in Athens in June 2004 preceding the

Olympic Games. For this special event, I assembled a group of renowned composer-performers to collaborate with me on an evening-length work that, in its multinational format, is intended to reflect the international character of the Olympiad itself. I collaborated with Mark Atkins (*didjeridoo*) from Australia, Wu Man (*pipa*) from China, Foday Musa Suso (*kora*) from Africa, UAKTI (multi-instrumentalists) from Brazil, Ravi Shankar (*sitar*) from India, Ashley MacIsaac (violin) from Nova Scotia, Canada, and Eleftheria Arvanitaki (vocalist) from Greece.

Since 1964, I have been actively engaged in musical encounters with composers from musical traditions different than my own. I began working with Ravi Shankar in 1964 as his music assistant on the film *Chappaqua*. Our friendship flourished and led to a musical recording, *Passages*, in 1989. ... I recently completed an opera, *Sound of a Voice*, featuring Wu Man, the *pipa* virtuoso, which premiered at the American Repertory Theater in Boston. Though we have known each other for years and often talked about working together, this has been our first opportunity to do so.

In the same way that civilizations are united by common themes, history, and customs, we singularly and together are united by the commonality of the natural world: rivers, oceans, the organic environment of forests and mountains. And the stars. Stargazing must be one of the oldest pastimes of humanity. It led to astrology, astronomy, measurement of the seasons, and the very beginnings of science. I think no single experience of the world speaks to us so directly as when we contemplate the infinity of space, its vastness and countless heavenly bodies. In this way the stars unite us, regardless of country, ethnicity, and even time.

Orion, the largest constellation in the night sky, can be seen in all seasons

from both the Northern and Southern hemispheres. It seems that almost every civilization has created myths and taken inspiration from Orion. As the work progressed, each of the composer-performers, including myself, drew from that inspiration in creating their work. In this way the starry heavens, seen from all over our planet, inspired us in making and presenting a multicultural, international musical work.

Michael Riesman's arrangement of *Orion: China* by Philip Glass was written for the Kronos Quartet and Wu Man.

Bryce Dessner (b. 1976)
Aheym (2009)

Bryce Dessner is a composer, guitarist, and 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 the 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 Łódź, 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 College 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, and appears on Kronos's recording *Aheym*, released on ANTI- Records.

George Crumb (b. 1929)
Black Angels (1970)

"Things were turned upside down. There were terrifying things in the air...they found their way into *Black Angels*."—George Crumb

George Crumb's *Black Angels*, inspired by the Vietnam War, draws from an arsenal of sounds including shouting, chanting, whistling, whispering, gongs, maracas, and crystal glasses. The score bears two inscriptions: "*in tempore belli*" (in time of war) and "Finished on Friday the Thirteenth, March, 1970."

Crumb was born in Charleston, West Virginia, in 1929. He studied at the Mason College of Music in Charleston and studied for the master's degree at the University of Illinois at Urbana-Champaign. He continued his studies at the Hochschule für Musik, Berlin, and received a D.M.A. from the University of Michigan.

Crumb's music often juxtaposes contrasting musical styles. The references range from music of the Western art-music tradition to hymns and folk music to non-Western musics. Many of Crumb's works include programmatic, symbolic, mystical, and theatrical elements, which are often reflected in his beautiful and meticulously notated scores.

Crumb has been honored with festivals devoted to his music from Los Angeles to Moscow, and from Scandinavia to South America. He is the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, and was named *Musical America's* Composer of the Year in 2004. He retired from his teaching position at the University of Pennsylvania after more than 30 years of service. Awarded honorary doctorates by numerous universities and the recipient of dozens of awards and prizes, he makes his

home in Pennsylvania. Crumb's music is published by C. F. Peters and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

About *Black Angels*, Crumb writes:

Black Angels was conceived as a kind of parable on our troubled contemporary world. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation), and Return (redemption).

The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These "magical" relationships are variously expressed: e.g., in terms of length, groupings of single tones, durations, patterns of repetition, etc. ... There are several allusions to tonal music: a quotation from Schubert's "Death and the Maiden" Quartet; an original *Sarabanda*; the sustained B-major tonality of *God-Music*; and several references to the Latin sequence *Dies Irae* ("Day of Wrath"). The work abounds in conventional musical symbolisms, such as the *Diabolus in Musica* (the interval of the tritone) and the *Trillo Di Diavolo* (the "Devil's Trill," after Tartini).

Kronos's recording of *Black Angels* is available on the Nonesuch recording of the same name.

Kronos's 2008 production of George Crumb's *Black Angels* was supported by a grant from the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius, with additional support from the Williams Center for the Arts at Lafayette College. Kronos's original staged version was commissioned by Hancher Auditorium at the University of Iowa in 1988.

PACIFIC BOYCHOIR ACADEMY

Kevin Fox, *Founding Artistic Director*

SOPRANOS & ALTOS

Adam Arega
Neil Evans
George Goodhead
Owen Liquori
Nicholas Main
Aidan Mattingly-App
Draven McGill
Cameron Miya
Thomas Mosley
Louis Pecceu
Andrew Reinfrank
Aaron Sanchez
David Schneiderger
Cap Sharon

TENORS & BASSES

Henry Abrahamson
Calvin Achorn
Andre Boucher
Liam Cochrane
Spencer Fulweiler
Julian Gandhi
Derrick Hill
Atom Lai Costa
Matthew Lee
Evan Losito
William Lundquist
Gregory Martin
William Mitchell
Lakin Moser
Leo Nakamura
Julian Nesbitt
Ian Pitman
Josef Presberg
Zachary Presberg
Christian Ricco
Zachary Salsburg-Frank
Abraham Sanchez
Nathan Savant
Sam Siegel
Brendan Singer
Christopher Singer

YOUNG WOMEN'S CHORUS
OF SAN FRANCISCO

Susan McMane, *Artistic Director*

SOPRANOS

Anna Sophia Boyd
Katrina Duong
Isabella Hord
Andrea Kim
Aria Lee
Madison MacGregor
Maya Payne-Schomaker
Alyssa Tsuyuki
Kaitlyn Tsuyuki
Kayla Wilfong

ALTOS

Sofia Chandler-Freed
Julia Chin
Scarlett Cinotti
Sophia Friesenhahn
Emmy Hicks-Jablons
Audrey Kenealy
Mia Laurea
Blanca Peto
Marissa Rosenberg-Carlson
Michela Wiley



Joy Blakesberg

FOR 40 YEARS, the Kronos Quartet—David Harrington, John Sherba (*violins*), Hank Dutt (*viola*), and Sunny Yang (*cello*)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually re-imagining 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 50 recordings of extraordinary breadth and creativity, collaborating with many of the world's most intriguing and accomplished composers and performers, and commissioning more than 800 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, Webern, Schnittke), contemporary composers (John Adams, Osvaldo Golijov, Aleksandra Vrebalov), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), rock artists (guitar legend Jimi Hendrix, Brazilian electronica artist Amon Tobin, and Icelandic indie-rock group Sigur Rós), and artists who truly defy genre (performance artist Laurie Anderson, composer-sound sculptor-inventor Trimpin, 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 *Salome Dances for Peace* (1985–1986); *Sun Rings* (2002), 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 an April 2011 concert celebrating Riley's 75th birthday. 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 a CD of his string quartets in 1995 and premiering a new work in 2014, among other projects; Azerbaijan's Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi*; Steve Reich, from Kronos's performance of the Grammy-winning composition *Different Trains* (1989) to the September 11th-themed *WTC 9/11* (2011); and many more.

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's Grammy-nominated CD *You've Stolen My Heart: Songs from R. D. Burman's Bollywood*; Inuit throat singer Tanya Tagaq; Mexican rockers Café Tacvba; sound artist and instrument builder Walter Kitundu; and the Romanian gypsy band Taraf de Haïdouks. 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, Dan Zanes, DJ Spooky, Dave Matthews, Nelly Furtado, Joan Armatrading, and Don Walser. In dance, the famed choreographers Merce Cunningham, Paul Taylor, Twyla Tharp, and Eiko & Koma have created pieces with Kronos's music.

Kronos's work has also featured prominently in a number of films, including, most recently, the Academy Award-nominated AIDS documentary *How to Survive a Plague* (2012) and *Dirty Wars* (2012), a documentary exposé of covert warfare for which Kronos's David Harrington served as Music Supervisor. Kronos also performed scores by Philip Glass for the films *Mishima* and *Dracula* (a restored edition of the 1931 Tod Browning–Bela Lugosi classic) and by Clint Mansell for the Darren Aronofsky films *The Fountain* and *Requiem for a*

Dream. Additional films featuring Kronos's music include *21 Grams*, *Heat*, and *True Stories*.

The Quartet spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world, including the BAM Next Wave Festival, Carnegie Hall, London's Barbican, 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 2004 Grammy-winner, Alban Berg's *Lyric Suite*. Among the group's latest releases are *Rainbow* (Smithsonian Folkways, 2010), in collaboration with musicians from Afghanistan and Azerbaijan; *Uniko* (Ondine, 2011), with Finnish accordion/sampler duo Kimmo Pohjonen and Samuli Kosminen; and *Music of Vladimir Martynov* (Nonesuch, 2011). Music publishers Boosey & Hawkes and Kronos released sheet music for three signature Kronos-commissioned works in *Kronos Collection, Volume 1* (2006), a performing edition edited by Kronos; *Volume 2* will be released in 2013.

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 via the San Francisco Conservatory of Music, the California State Summer School for the Arts, Carnegie Hall's Weill Institute, the Barbican in London, and other institutions in the United States and overseas. Kronos is undertaking extended educational residencies in 2013–2014 at Cal Performances, the Clarice Smith Performing Arts Center at the University of Maryland, the Special Music School at the Kaufman Music Center in New York City, and the Malta Arts Festival.

With a staff of ten based in San Francisco, the nonprofit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos's work,

including the commissioning of new works, concert tours, concert presentations in the San Francisco Bay Area, education programs, and more.

One of KPAA's most exciting initiatives is the Kronos: Under 30 Project, a unique commissioning and residency program for composers under age 30 that has now added five new works to the Kronos repertoire. By cultivating creative relationships with emerging and established artists from around the world, Kronos and KPAA reap the benefit of decades of wisdom while maintaining a fresh approach to music-making.

The **Pacific Boychoir Academy (PBA)** was founded as an after-school program in 1998 with six boys, and today comprises over 170 boys and young men ages 4–18. Over the past 15 years, PBA has become known for its rich sound, musicianship, phrasing, and talented soloists.

In addition to its extensive after-school training program, PBA is a full-time day school for grades 4–8, the only choir school in the Western United States. The day school, a member of the East Bay Independent Schools Association, combines a full academic program with two hours of music instruction daily.

PBA has appeared frequently with the San Francisco Symphony (SFS). The choir recorded Mahler's Symphony No. 3 with the SFS, which was awarded the Grammy for Best Classical Album in 2004. In 2010, the SFS recording of Mahler's Symphony No. 8, which also featured PBA, was awarded Grammys for Best Choral Performance and Best Classical Album.

PBA has also sung with the Oakland-East Bay Symphony, the Simón Bolívar Symphony Orchestra of Venezuela, American Bach Soloists, San Francisco Opera, the National Symphony Orchestra of Brazil, the Moscow Chamber Orchestra, the Lithuanian State Orchestra, the Vienna Boys Choir, and the choirs and orchestras of UC Berkeley and UC Davis, among others.

A regular touring schedule has taken PBA throughout the United States and to countries on six continents. PBA performed at the 2013 Bay Bridge Opening and for the Oakland A's playoffs, has served as the voice of the Yahoo!

yodel, and offers dozens of free performances for local schools every year.

PBA regularly presents such challenging works as Mozart's Requiem entirely with male voices, and Rachmaninoff's *All-Night Vigil* performed for the first time in America with boy sopranos and altos. The choir's discography features Bach's Cantata No. 150, Britten's *Ceremony of Carols*, two of Bach's "Lutheran" Masses, and two recordings of American spirituals, *That Promised Land* and *Show Me the Way*. In the 2013–2014 season, in addition to dozens of local appearances, PBA will perform with the San Francisco Symphony, the California Symphony, the UC Davis Symphony Orchestra, and the Kronos Quartet.

Kevin Fox Founding Artistic Director of Pacific Boychoir Academy, has been involved with boy's choirs since the age of eight. He holds degrees in music (with honors) and economics from Wesleyan University, where he studied voice with tenor Wayne Rivera, conducting with Mel Strauss, composing with Neely Bruce, and received the Lipsky Prize for outstanding scholarship in choral studies. He studied music at Oxford University with Edward Higginbottom, and choral conducting at Westminster Choir College with Jim Jordan and Vincent Metallo. He has served as Proctor for the American Boychoir, working with Jim Litton and Craig Denison, and has sung with the choirs of Trinity Church in New Haven, Trinity Church in Princeton, American Bach Soloists, the Philharmonia Baroque Chorale, and the Grace Cathedral Choir of Men and Boys in San Francisco, where he also worked as Interim Assistant Choirmaster.

Under his direction, PBA has grown from six to 150 choristers in four treble choirs and one alumni choir. Working with the PBA staff, Mr. Fox has developed a proprietary music reading and music theory training program comparable to university-level music classes. In 2002, Mr. Fox developed a business plan for the choir school, a comprehensive document compiling the ideas of staff and board members in preparation for the opening of the school in fall

2004. In 2010, Mr. Fox accepted the Grammy Awards for Best Classical Album and Best Choral Performance for the PBA's participation in Mahler's Symphony No. 8 with the San Francisco Symphony.

Mr. Fox has been on over 40 tours with boy's choirs to almost all 50 states, including Alaska and Hawaii, as well as to Brazil, Argentina, Taiwan, China, Japan, Australia, New Zealand, France, England, Wales, Ireland, Italy, the Czech Republic, Germany, Austria, Switzerland, Canada, Spain, and South Africa.

The **Young Women's Chorus of San Francisco (YWC)** was founded in 2012 as the very first "project" of the Young Women's Choral Projects of San Francisco. The organization's mission is to transform the lives of young women through exceptional artistry in choral performance and bring the expressive power of their music to the community, the nation, and the world. Under the artistic leadership of Dr. Susan McMane, the YWC provides talented young women ages 10–18 from across the San Francisco Bay Area with exceptional musical and interpersonal experiences. In its first season, the chorus was praised for its beauty of sound, stellar musicianship, and dynamic programming in its many performances throughout the Bay Area. In summer 2013, YWC undertook its first concert tour to Italy, singing to enthusiastic audiences in Mantua, Pisa, Abano, Venice, and Lecco. In the 2013–2014 season, YWC performs seven concerts in the Bay Area, collaborating with some of the finest local ensembles, as well as touring to New York City in June. With repertoire spanning from early music to contemporary compositions, this season YWC can be heard singing a world première, music for voices and orchestra, spirituals, world music, jazz, and Broadway selections.

YMC Artistic Director **Susan McMane** is a world-renowned choral conductor specializing in treble choral music. In 2012, she became the founding director of the Young Women's Choral Projects of San Francisco, where she conducts the auditioned chorus of young women from grades 7–12 and oversees a training

chorus program for younger girls. From 2001 to 2012, Dr. McMane was the Artistic Director of the San Francisco Girls Chorus, with which she achieved national and international acclaim. She has served on college music faculties of Saint Louis University, the University of North Dakota and San Francisco State, and was Founding Artistic Director and Conductor of the St. Louis Women's Chorale.

Dr. McMane has prepared her choirs for performances with many leading symphonic conductors, such as Michael Tilson Thomas, Helmut Rilling, Robert Spano, Charles Dutoit, Nicholas McGegan, and Kurt Masur. In addition, she has conducted ensembles on tour nationally and internationally throughout Europe and Asia. In 2011, she was invited to bring her chorus to Cuba, on a cultural exchange mission granted by the U.S. and Cuban governments.

Dr. McMane has won many awards for her work, including three Grammy Awards with the San Francisco Symphony and the 2007 Symphony of Excellence Arts Award from the Pacific Musical Society. In addition, she won honors at the International Eisteddfod competition in Llangollen, Wales, in 1998, and that year was also named the Music Educator of the Year by the St. Louis Chapter of the American Guild of Organists.

To promote and advance choral music for treble voices, Dr. McMane is responsible for commissioning over 20 new works from prominent composers such as Chen Yi, Tania Leon, Augusta Read Thomas, Frank La Rocca, David Conte, and Alberto Grau. She is a two-time recipient of the ASCAP Award for Adventurous Programming.

Dr. McMane earned a Doctorate of Musical Arts in choral conducting from the University of Missouri-Kansas City, and holds two degrees in vocal performance.

Recognized as the world's premier *pipa* virtuoso and leading ambassador of Chinese music, Grammy-nominated musician **Wu Man** has carved out a career as a soloist, educator, and composer giving her lute-like instrument—which has a history of over 2,000 years in China—a new role in both traditional and

contemporary music. Having been brought up in the Pudong School of *pipa* playing, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary *pipa* music by today's most prominent composers. Wu Man's efforts were recognized when she was named *Musical America's* 2013 Instrumentalist of the Year, the first time this prestigious award has been bestowed on a player of a non-Western instrument.

Highlights of her 2013–2014 season included a performance with the Sydney Symphony Orchestra for the world premiere of Zhao Jiping's *Concerto for Pipa and Orchestra*. Wu Man will perform with the Buffalo, Fresno, and Louisiana philharmonic orchestras, and the Hartford, Illinois, San Diego, and Santa Rosa symphonies. She will be a featured performer with the Kronos Quartet at their 40th anniversary concert at Carnegie Hall and Cal Performances and will perform a recital at Wigmore Hall in the United Kingdom. She will also tour with the Silk Road Ensemble and serve as part of the ensemble's leadership team.

Born in Hangzhou, China, Wu Man became the first recipient of a master's degree in *pipa* at the Central Conservatory of Music in Beijing. Wu Man's first exposure to Western classical music came in 1979, when she saw Seiji Ozawa and the Boston Symphony Orchestra performing in Beijing; in 1985, she made her first visit to the United States as a member of the China Youth Arts Troupe. Wu man moved to the United States in 1990 and currently resides in California.

See page 78 for more information on composer and guitarist **Bryce Dessner**.

Daniel Handler is the author of the novels *The Basic Eight*, *Watch Your Mouth*, *Adverbs*, and, most recently, *Why We Broke Up*, a collaboration with award-winning illustrator Maira Kalman, which won a Michael J. Printz Honor. Under the name Lemony Snicket, he has written the bestselling books series *All the Wrong Questions*

and *A Series of Unfortunate Events*, which has sold more than 60 million copies and was the basis of a feature film. Snicket is also the creator of several picture books, including his latest, *The Dark*, illustrated by Caldecott Award-winning Jon Klassen.

Born and raised in San Francisco, Mr. Handler attended Wesleyan University and returned to his hometown after graduating. He co-founded the magazine *American Chickens!* with illustrator Lisa Brown (with whom he soon became smitten), and they moved to New York City, where Mr. Handler eventually sold his first novel after working as a book and film critic for several newspapers. He continued to write, and he and his wife returned to San Francisco, where they now live with their son.

Mr. Handler works extensively in music, serving as the adjunct accordionist for the music group The Magnetic Fields and collaborating with composer Nathaniel Stookey on a piece commissioned and recorded by the San Francisco Symphony entitled *The Composer Is Dead*, which has been performed all over the world and is now a book with CD. Other Snicket titles include the picture book *13 Words* (also in collaboration with Ms. Kalman), as well as *Lemony Snicket: The Unauthorized Biography*, *The Beatrice Letters*, *Horseradish: Bitter Truths You Can't Avoid*, and two books for Christmas: *The Lump of Coal* and *The Latke Who Couldn't Stop Screaming: A Christmas story*. His criticism has appeared in *The New York Times*, *Newsday*, *San Francisco Chronicle*, *Chickfactor*, and *The Believer*, where he is writing a regular column exploring the Nobel Prize in Literature, titled "What the Swedes Read." He has worked as a screenwriter on the adaptation of *A Series of Unfortunate Events*, as well as the independent films *Rick* and *Kill the Poor*. Current projects include a commission from the Royal Shakespeare Company on a stage musical in collaboration with songwriter Stephin Merritt, a fifth novel for adults. He is also working on the continuing Snicket series *All the Wrong Questions*, of which the new book is *When Did You See Her Last?*

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P. O. Box 225340
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