

Sunday, January 18, 2015, 7pm  
Hertz Hall

## Kronos Quartet

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

Brian Scott, *lighting supervisor*  
Brian Mohr, *audio engineer*

*with special guest Wu Man, pipa*

### PROGRAM

Kevin Volans (b. 1949) White Man Sleeps (1986)\*  
*in five movements*

David T. Little (b. 1978) AGENCY (2013)\*

#### ACT I: γένεσις

- I. Uluru Rising —
  - a. Yulara/In the Dreamtime — b. Cipher I — Coordinates I —
  - c. Cipher 2 — Negative Cartography —
- II. Auscannzukur Rising —
  - a. Constructions — b. Cipher 3 — Coordinates II —
  - c. Cipher 4 — Complicitous List — d. Cipher 5 — No Way In

#### ENTRACTE

- III. A Quiet Song of Secret Lessons (Cipher 6 [Log 324]) —

## PROGRAM

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### ACT II: ἀποκάλυψις

#### IV. Leviathan Rising and the All-Seeing Eye —

- a. Introduction/Early Warnings — b. Cipher 7.1 — Fact/Fiction (Beneath) — c. Cipher 8.1 — Ben, Then (Above) — d. Cipher 7.2 — Fact/Fiction (Beneath) — e. Cipher 8.2 — Ben, Then (Above) — f. Cipher 8.3 — (O)GOD(O)GOD(O) (Orwell I) — g. Cipher 9 — Coordinates III — h. Yulara/In the Dreamtime (Orwell II)

### INTERMISSION

Terry Riley (b. 1935)    The Cusp of Magic (2004)\*

- I.    The Cusp of Magic
- II.   Buddha's Bedroom
- III.   The Nursery
- IV.   Royal Wedding
- V.    Emily and Alice
- VI.   Prayer Circle

*with Wu Man, pipa*

*The program is subject to change.*

\* Written for Kronos

*Cal Performances' 2014–2015 season is sponsored by Wells Fargo.*

**Kevin Volans (b. 1949)**  
**White Man Sleeps (1986)**

Kevin Volans was born in Pietermaritzburg, South Africa. After completing a B.Mus. at the University of Witwatersrand, Johannesburg, he went on to study in Cologne, principally with Karlheinz Stockhausen (later becoming his teaching assistant), Mauricio Kagel, and Aloys Kontarsky. In the mid-1970s, his work became associated with the *Neue Einfachheit* ("New Simplicity"), the beginnings of post-modernism in music.

In 1979, following several field recording trips to Africa, he embarked on a series of pieces based on African compositional techniques which quickly established Volans as a distinctive voice on the European new music circuit. During this time, he was active as a concert pianist and made several trips to Ireland. His love of the country made him decide to settle there, and he took up a post as Composer-in-Residence in Belfast. In 1989 he moved to Donegal, and in 1994 his request for citizenship was granted.

After moving to Ireland, Volans began a productive collaboration with the Kronos Quartet. *White Man Sleeps* (1986), *Hunting: Gathering* (1987), *The Songlines* (1988), and String Quartet No. 8, "Black Woman Rising" (2004), were all written for them. In the 1990s, Volans gave increasing attention to writing for dance, collaborating with Siobhan Davies, Jonathan Burrows, Shobana Jeyasingh in Britain, as well as companies around the world. In 1999, London's South Bank Centre hosted a 50th birthday celebration of his work in the Queen Elizabeth Hall. Latterly, he has turned his attention to writing for orchestra and collaborating with visual artists. In 2009, for his 60th birthday celebrations, there were concerts in Dublin, Madrid, London (the Wigmore Hall's "Kevin Volans Day"), and South Africa. Recent commissions include a piano concerto (No. 3) for Barry Douglas and the BBC Symphony (BBC Proms), a triple percussion concerto for SISU and the Kringkastensorkestret (Oslo), a new string

quartet for the Callino Quartet, and three books of small piano pieces.

About *White Man Sleeps*, Volans writes:

"The light, the textures, the colors of Africa and the African landscape and the sounds of the birds and the insects are totally different from Europe. And the music draws on those elements. It's not so much cultural as environmental. You can switch cultures, in a way, but you can't deny your environmental background.

"When Kronos asked me to do *White Man Sleeps* for them, I became interested in the issue of translatability. I have come to conclusion that the color of the instruments, or the color of the sound that they produce, is as important for the meaning of the music as the pitch, or they rhythms, or anything else."

Kevin Volans's *White Man Sleeps* was written for the Kronos Quartet and recorded on the *Nonesuch* CD *Pieces of Africa*.

**David T. Little (b. 1978)**  
**AGENCY (2013)**

David T. Little's music is potent and dramatic, drawing as much upon his experience as a punk-metal drummer as his classical pedigree. In his work, he often undertakes political and existential themes, most recently gaining attention for success writing for larger forces. Little's opera *Dog Days* (Peak Performances/Beth Morrison Projects) was widely acclaimed; Fort Worth Opera and Los Angeles Opera will present *Dog Days* in 2015. His multimedia music-theater work, *Soldier Songs*, based on interviews with veterans of five wars, received its première on the inaugural PROTOTYPE Festival in New York and was later presented by the Holland Festival.

Recent and/or upcoming works include *CHARM* (Baltimore Symphony and Marin Alsop), *Hellhound* (Maya Beiser), *Haunt of Last Nightfall* (Third Coast Percussion), the opera *JFK* with Royce Vavrek (Fort Worth Opera and American Lyric Theater), a new opera commissioned by the Metropolitan Opera-Lincoln Center Theater new works program, and the music-theater work *Artaud*

in the *Black Lodge* with Outrider legend Anne Waldman (Beth Morrison Projects). His music has been heard at Carnegie Hall, the Park Avenue Armory, the Bang on a Can Marathon, and elsewhere.

He holds degrees from Susquehanna University (2001), the University of Michigan (2002), and Princeton University (Ph.D., 2011), where his research explored the intersection of music and politics. His primary teachers have included Osvaldo Golijov, Steven Mackey, Paul Lansky, William Bolcom, and Michael Daugherty. Little is co-founder of the annual New Music Bake Sale, has served as Executive Director of MATA, and is currently Director of Composition at Shenandoah Conservatory and Composer-in-Residence with Opera Philadelphia. The founding artistic director of the ensemble Newspeak, his music can be heard on the New Amsterdam and Innova labels. He is published by Boosey & Hawkes.

About *AGENCY*, Little writes:

*“a•gen•cy* (*ˈeɪ dʒən si*)

1. *an organization, company, or bureau that provides a particular service.*

2. *a government bureau or administrative division.*

3. *a means of exerting power or influence; instrumentality.*

4. *the capacity for human beings to act independently and to make their own free choices.*

“*AGENCY* is a work about the presence or absence of choice in society, explored through the tension between faith-based indigenous cultures and modern information-based spy agencies. Specifically focusing on the tension between the Aboriginal holy site Uluru in central Australia (also known by the colonial name Ayers Rock) and Pine Gap, a massive American spy center of top-secret function, which sits just five hours to the north, *AGENCY* seeks to ask: to what degree are we autonomous agents in the world, and to what degree are we acted upon by outside, unknown, and potentially more powerful agents?

“Both Uluru and Pine Gap are shrouded in great mystery, with a fantastical mix of fact,

fiction, and fantasy surrounding them. Likewise, this work is riddled with clues and secret messages—including nine labeled ciphers, and many others not indicated—which must either be found or decoded in order to access the meaning of the piece. In some cases, the answers to these riddles must be found in the score itself—hidden via substitution ciphers, redactions, translation from various spy codes, etc.—while in other cases the clues only exist in the electronic backing track and must be detected through audio manipulation—time expansion, reversal, filtering, etc. These hidden messages together include ideological texts, map coordinates, lists of ‘guilty parties’ to international spy conspiracies, and philosophical, religious, and poetic quotations. Other messages are audible, but unclear: often abstracted to obscure meaning, while also amplifying their poetry. These messages together express the core meaning of *AGENCY*, but must first be deciphered before they can be understood.

“There are two master scores, each of which serves as a key for deciphering the codes found in the work: one is held in the archives of the Kronos Quartet, and the other is held in the composer’s archives. There is no other key for deciphering the messages embedded within the work.”

*AGENCY* was commissioned for the Kronos Quartet by the University Musical Society of the University of Michigan and the David Harrington Research and Development Fund.

**Terry Riley (b. 1935)**

**The Cusp of Magic (2004)**

Composer and performer Terry Riley is one of the founders of music’s Minimalist movement. His early works, notably *In C* (1964), pioneered a form in Western music based on structured interlocking repetitive patterns. The influence of Riley’s hypnotic, multilayered, polymetric, brightly orchestrated Eastern-flavored improvisations and compositions is heard across the span of contemporary and popular music.

Born in Colfax, California, Riley studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before earning an M.A. in composition at UC Berkeley, studying with Seymour Shifrin and Robert Erickson. At Berkeley, he met La Monte Young; together, they worked with the dancer Anna Halprin. During a sojourn to Europe in 1962–1964, he collaborated with members of the Fluxus group, playwright Ken Dewey, and trumpeter Chet Baker, and was involved in street theater and happenings. In 1965, he moved to New York and joined La Monte Young's "Theater of Eternal Music." Nineteen sixty-seven was the year of his first all-night concert at the Philadelphia College of Art, and when he began a collaboration with visual artist Robert Benson. One of his influential teachers was Pandit Pran Nath, a master of Indian classical voice; Riley appeared in concert with him as *tampura*, *tabla*, and vocal accompanist for over 25 years. Riley continues to perform in concerts of his music and of Indian classical music, as well as conducting raga-singing seminars.

In 1971, Riley joined the faculty of Mills College, where he met David Harrington of the Kronos Quartet. Their long association led to 27 works, including the concerto *The Sands* (1990); the multimedia work commissioned by NASA, *Sun Rings* (2003); and *The Cusp of Magic* (2004), with *pipa*. The Kronos recording of his epic five-quartet cycle, *Salome Dances for Peace*, was selected as the classical album of the year by *USA Today* and was nominated for a Grammy Award.

Riley's commissions include: the orchestral *Jade Palace* (1991) for Carnegie Hall's centennial celebration, premiered there by the Saint Louis Symphony and Leonard Slatkin; *June Buddhas* (1991) for chorus and orchestra, based on Jack Kerouac's "Mexico City Blues," commissioned by the Koussevitsky Foundation; the chamber vocal work *What the River Said* (1997) by the Norwich Festival; the piano piece in just intonation *The Dream* (1999) by the Kanagawa Foundation; the concerto for piano and electro-acoustic band

*Banana Humberto 2000* (2000), premiered and toured by Riley and the Paul Drescher Ensemble; *Bruce's Traveling Machine* (2005) for cello and tape, commissioned by the artist Bruce Connor; *The Heaven Ladder, Book 6 (Night Music)* (2006) for piano four-hands, commissioned by Sarah Cahill and premiered by Ms. Cahill and Joseph Kubera; *Loops for Ancient-Giant-Nude-Hairy Warriors Racing Down the Slopes of Battle* (2006) for the Crash Ensemble; and the triple concerto *SolTierraLuna* (2007), co-commissioned by the Chamber Orchestra of Philadelphia and the New Century Chamber Orchestra of San Francisco. His music is published by Associated Music Publishers, Inc.

About *The Cusp of Magic*, Riley writes:

"*The Cusp of Magic* significantly fills the picture that my collaboration with Kronos has been portraying for nearly 25 years. My compositions for Kronos are the most important of my notated works, each one staking out a different mood and musical structure and setting up new challenges for both composer and performer. In this work, the different timbre and resonance of the Chinese *pipa* and the Western string ensemble highlight the crossover regions of cultural reference, so that Western musical themes might be projected with an Eastern accent and vice versa. My plan was to make these regions seamless so that the listener is carried between worlds without an awareness of how he or she ends up there.

"The work is in six movements: 'The Cusp of Magic,' 'Buddha's Bedroom,' 'The Nursery,' 'Royal Wedding,' 'Emily and Alice,' and 'Prayer Circle.' 'The Cusp of Magic' movement is based on a cycle of 108 beats (considered in India to be a sacred number and one on which prayer beads, called *malas*, are based). It is subdivided 9–7–6–5–4–3–2–3–4–5–6–6–5–4–3–2–3–4–5–6–7–9 with contrasting sections based on a cycle of 2x (12x4+6) that also results in a 108-beat cycle organization. With this complex rhythm, the first violin assumes the role of percussionist or timekeeper, creating the rhythmic pulse with a peyote rattle or

shaker and bass drum. This also gives the piece the ritualistic atmosphere that its title implies.

“Buddha’s Bedroom’ is also organized in rhythmic cycles, the principal one being a 20-beat cycle broken down into a 6+6+4+4 pattern. Its staggered repeated notes in all parts give the music a rhythmic polyphony. A center section features Wu Man’s haunting voice.

“The Nursery’ was born from an afternoon spent with Kronos founder David Harrington in his home in the nursery of his infant granddaughter, which was abundantly stocked with toys he had collected from around the world. We played with these toys all afternoon and made recorded samples of them with my lap top which I had brought along for the occasion. Using these sampled sounds as a basis, I put together a movement that features lullabies in Chinese and English that float along in the textures of the layered samples which are played in a prerecorded backing track. ‘Emily and Alice’ also uses the same materials; it is a variant on the techniques used in ‘The Nursery,’ but features a recording of a doll singing a Russian folk melody. After I had finished these two movements, I realized that, although they deal with happy and joyous surrounding, they both end in a somewhat dark atmosphere. I feel this relates to the reality of our present times that are so threatened by the war posturing of my nation, looming like a dark cloud over our young.

“Royal Wedding’ was written for the marriage of Michael and Marina Harrison which took place when I was working on this piece.

I played the original version on the pipe organ at their wedding and used that as a basis for the one that appears in *The Cusp of Magic*.

“Prayer Circle’ is inspired by the Cuban *montuno* but scored in compound meters with chord changes taking place in irregular patterns that propel the movement forward. The cycles employed are in long, looping patterns of 17/8 and 21/8, yet the underlying harmonic progressions are reminiscent of those found in popular music of Cuba and Latin America. ‘Prayer Circle’ is dedicated to world peace.

“*The Cusp of Magic* is dedicated to Gary Goldschneider, whose book *The Secret Language of Relationships* provided the title of this piece. Goldschneider has given the imaginative name ‘the Cusp of Magic’ to the Zodiac position 27 degrees Gemini and four degrees Cancer taking place in the period June 19–24, which happens to include the day I was born.”

*Electronic music elements enhanced and mixed by David Dvorin.*

Terry Riley’s *The Cusp of Magic* was written and commissioned for the Kronos Quartet and Wu Man as part of a national series of works from *Meet the Composer Commissioning Music/USA*, made possible by the National Endowment for the Arts, The Helen F. Whitaker Fund, and the Target Foundation. Major support was generously provided by The Wallace Alexander Gerbode Foundation, with additional funds from The Margaret E. Lyon Trust.

Kronos and Wu Man’s recording of *The Cusp of Magic* is available on Nonesuch Records.



Jay Blakesberg

FOR 40 YEARS, the **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 reimagining 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’ 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’ 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 *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 a CD of his string quartets in 1995 and premiering String Quartet No. 6 in 2013, among other projects; Azerbaijan's Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi*; Steve Reich, from Kronos' 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' 2005 Grammy-nominated CD *You've Stolen My Heart: Songs from R. D. Burman's Bollywood*; Inuit throat singer Tanya Tagaq; indie rock band The National; 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 Paul McCartney, Allen Ginsberg, Zakir Hussain, the Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, David Barsamian, Howard Zinn, Betty Carter, and David Bowie, and has appeared on recordings by artists such 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, Eiko & Koma, and Paul Lightfoot and Sol León (Nederlands Dans Theater) have created pieces with Kronos' music.

Kronos' work has also featured prominently in a number of films, including two recent Academy Award-nominated documentaries: the AIDS-themed *How to Survive a Plague* (2012) and *Dirty Wars* (2013), an exposé of covert warfare 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-Bela Lugosi classic) and by Clint Mansell for the Darren

Aronofsky films *Noah* (2014), *The Fountain* (2006), and *Requiem for a Dream* (2000). Additional films featuring Kronos' music include *21 Grams* (2003), *Heat* (1995), and *True Stories* (1986).

The quartet spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world including Lincoln Center Out of Doors, 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 2004 Grammy-winner, Alban Berg's *Lyric Suite*, featuring renowned soprano Dawn Upshaw. Other recent releases include *Rainbow* (Smithsonian Folkways, 2010), in collaboration with musicians from Afghanistan and Azerbaijan; and *Aheym: Kronos Quartet Plays Music by Bryce Dessner* (ANTI-, 2013). Kronos' two most recent releases, unveiled by Nonesuch simultaneously in 2014 in celebration of the Quartet's 40th anniversary season, are *Kronos Explorer Series*, a five-CD retrospective boxed set; and the single-disc *A Thousand Thoughts*, featuring mostly unreleased recordings from throughout Kronos' career. Music publishers Boosey & Hawkes and Kronos have released two editions of *Kronos Collection* sheet music: *Volume 1* (2006), featuring three Kronos-commissioned works; and *Volume 2* (2014), featuring six Kronos-commissioned arrangements by composer 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 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 U.S. and overseas. Kronos has recently undertaken extended educational residencies 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' 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.



Recognized as the world's premier *pipa* virtuoso and leading ambassador of Chinese music, Grammy Award-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. Through numerous concert tours, Wu Man has premiered hundreds of new works for the *pipa*, while spearheading multimedia projects to both preserve and create awareness of China's

ancient musical traditions. Her adventurous spirit and virtuosity have led to collaborations across artistic disciplines allowing Wu Man to reach wider audiences as she works to break through cultural and musical borders. 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.

Having been brought up in the Pudong School of *pipa* playing, one of the most prestigious classical styles of Imperial China, 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, such as Tan Dun, Philip Glass, the late Lou Harrison, Terry Riley, Bright Sheng, and Chen Yi. She has been featured on *PBS NewsHour with Jim Lehrer*, and in 2011 she was the first Chinese musician featured on NPR's *Tiny Desk Concert* series. She was awarded the Bunting Fellowship at Harvard University in 1998, and was the first Chinese traditional musician to receive the United States Artist Fellowship in 2008. She is also the first artist from China to perform at the White House.

Highlights of the 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 then performed the U.S. premiere of the concerto with the Santa Rosa Symphony, and went on to perform the piece with the Buffalo Philharmonic, the Louisiana Philharmonic, and the San Diego Symphony. She performed Lou Harrison's *Pipa Concerto* with the Hartford Symphony and Tan Dun's *Pipa Concerto* with the Fresno Philharmonic and the Illinois Symphony. Wu Man was a featured artist at Cal Performances, where she performed with the Kronos Quartet and gave a solo recital. She was featured again with Kronos at Carnegie Hall for the quartet's 40th Anniversary Celebration concert, where she performed the New York premiere of *Orion: China*, a piece she co-wrote with Philip Glass.

She gave a solo recital at Wigmore Hall in London and toured with the Silk Road Ensemble, serving as part of the ensemble's leadership team. In summer 2013, Wu Man was granted a fellowship from the San Diego Foundation's Creative Catalyst fund to embark on a new project in which she united Chinese and Latin American musicians for a concert at the Carlsbad Music Festival in 2014.

Wu Man has performed as soloist with many of the world's major orchestras, including the Austrian ORF Radio Symphony Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, Moscow Soloists, Nashville Symphony, German NDR and RSO Radio Symphony Orchestras, New Music Group, New York Philharmonic, Seattle Symphony Orchestra and the Stuttgart Chamber Orchestra. Her touring has taken her to the major music halls of the world, including Carnegie Hall, Amsterdam's Concertgebouw, the Great Hall in Moscow, the Kennedy Center, Lincoln Center, Opera Bastille, the Royal Albert and Royal Festival halls in London, and the Théâtre de la Ville in Paris. She has performed at many international festivals, including WOMAD, Bang on a Can, Festival d'Automne in Paris, Henry Wood's BBC Promenade, Hong Kong Arts, La Jolla Summerfest, Le Festival de Radio France, Lincoln Center, Luminato, BAM NextWave, Ravinia, Silk Road, Sydney, Tanglewood, Wien Modern and Mozart in Vienna, and Yatsugatake Kogen in Japan.

Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today, such as Yuri Bashmet, Dennis Russell Davies, Christoph Eschenbach, Gunther Herbig, Cho-liang Lin, Yo-Yo Ma, David Robertson, Esa-Pekka Salonen, and David Zinman. She is a principal member of Yo-Yo Ma's Silk Road Project and performs regularly throughout the United States, Europe, and Asia with Mr. Ma as part of the project's ensemble. Since 1993, Wu Man has also regularly performed and recorded with the Kronos Quartet, their most recent

work together being the multimedia work *A Chinese Home*, directed by Chen Shi-Zheng.

Wu Man's discography includes over 40 albums, including *Traditions and Transformations: Sounds of the Silk Road Chicago*, which features her Grammy Award-nominated performance of Lou Harrison's *Pipa Concerto* with the Chicago Symphony Orchestra. In May 2012, Wu Man released her 2013 Independent Music Award-nominated CD/DVD *Borderlands*, the final installment of the acclaimed ten-volume *Music of Central Asia* ethnographic series produced by the Aga Khan Trust for Culture and the Smithsonian Institution Center for Folklife and Culture Heritage that traces the history of the *pipa* in China. Wu Man has recorded for various labels, including recordings of Tan Dun's *Ghost Opera* and Terry Riley's *The Cusp of Magic* with the Kronos Quartet on Nonesuch, a solo recording, *Wu Man: Pipa from a Distance* for Naxos, and two recordings with the Silk Road Ensemble and Yo-Yo Ma for Sony Classical. Recent recordings include: *Off the Map* with the Silk Road Ensemble on World Village; her solo album *Immeasurable Light* on Traditional Crossroads; and the Grammy-nominated recording of Tan Dun's *Pipa Concerto* with Yuri Bashmet and the Moscow Soloists on Onyx Classics. Wu Man has also released a CD of world music entitled *Wu Man and Friends* on the Traditional Crossroads label that blends Chinese, Ukrainian, Ugandan, and Appalachian music, and she is featured on a recording of *Orion* with the Philip Glass Ensemble for the Orange Mountain label. In 2005, Nonesuch released an homage to the composer of classic Bollywood songs, Rahul Dev Burman, featuring the Kronos Quartet, Wu Man, singer Asha Bhosle, and *tabla* player Zakir Hussain, called *You've Stolen My Heart*, which was nominated for a Grammy for Best Contemporary World Music Album.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree

in *pipa*. Accepted into the conservatory at age 13, Wu Man's audition was covered by national newspapers and she was hailed as a child prodigy, becoming a nationally recognized role model for young *pipa* players. She subsequently received first prize in the First National Music Performance Competition, among many other awards, and she participated in many premières of works by a new generation of Chinese composers. 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 1980 she participated in an open master class with violinist Isaac Stern, and 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 with her husband and son in California. For more information on Wu Man, please visit [www.wumanpipa.org](http://www.wumanpipa.org) or her artist page on Facebook.

### **Kronos Quartet/Kronos Performing Arts Association**

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The Kronos Quartet records for Nonesuch Records.