



Jay Blakesberg

Saturday, December 3, 2016, 8pm
 Zellerbach Hall

Kronos Quartet

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

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

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| Aleksandra VREBALOV (b. 1970) | <i>My Desert, My Rose*</i> (2015)
Composed for <i>Fifty for the Future: The Kronos Learning Repertoire</i> |
| Garth KNOX (b. 1956) | <i>Satellites: III. Dimensions*</i> (2015)
Composed for <i>Fifty for the Future: The Kronos Learning Repertoire</i> |
| N. RAJAM (b. 1938)
(arr. Reena Esmail) | <i>Dadra in Raga Bhairavi</i> [†] (arr. 2015) |
| Anna MEREDITH (b. 1978) | <i>Tuggemo*</i> (2016) (World Premiere)
Composed for <i>Fifty for the Future: The Kronos Learning Repertoire</i> |
| Philip GLASS (b. 1937) | String Quartet No. 7* (2014) |

INTERMISSION

PROGRAM

Abel MEEROPOL (1903–1986) *Strange Fruit** (1939) (West Coast Premiere)
(arr. Jacob Garchik)

Mary KOUYOUMDJIAN (b. 1983) *Silent Cranes** (2015) (Bay Area Premiere)
i. slave to your voice
ii. you did not answer
iii. [with blood-soaked feathers]
iv. you flew away

Projection Design: Laurie Olinder

Poetry: David Barsamian,
excerpts from “A Century...”

Lighting Design: Brian H Scott

Sound Design: Brian Mohr

Producer: Janet Cowperthwaite

Production Management: Kronos Performing
Arts Association

Please Note: *Silent Cranes* includes images from and recorded interviews with survivors of the Armenian Genocide. Some of the visual and verbal accounts of the atrocities are graphic and may be disturbing for some audience members.

* Written for Kronos

† Arranged for Kronos

Fifty for the Future

In 2015, the Kronos Performing Arts Association (KPAA) launched a new commissioning and education initiative—*Fifty for the Future: The Kronos Learning Repertoire*. With a group of adventurous partners, including Cal Performances and Carnegie Hall, KPAA is commissioning 50 new works—10 per year for five years—devoted to contemporary approaches to the quartet and designed expressly for the training of students and emerging professionals. The works will be created by an eclectic group of composers—25 women and 25 men. Kronos will premiere each piece and create companion materials, including scores and parts, recordings, videos, performance notes, and composer interviews, which will be distributed online for free. Kronos' *Fifty for the Future* will present quartet music as a living art form, and provide young musicians with both an indispensable library of learning and a blueprint for their own future collaborations with composers. Kronos, Cal Performances, Carnegie Hall, and an adventurous list of project partners that includes presenters, academic institutions, foundations, and individuals, have joined forces to support this exciting new commissioning, performance, education, and legacy project of unprecedented scope and potential impact.

Aleksandra Vrebalov's *My Desert, My Rose*, Garth Knox's *Satellites*, and Anna Meredith's *Tuggemo* were commissioned as part of the KPAA's *Fifty for the Future: The Kronos Learning Repertoire*.

Aleksandra Vrebalov

My Desert, My Rose

Aleksandra Vrebalov, a native of the former Yugoslavia, left Serbia in 1995 and now lives in New York City. She has written more than 60 works, ranging from concert music, to opera and modern dance, to music for film. Her works have been commissioned and/or performed by the Kronos Quartet, Carnegie Hall, Serbian National Theater, Moravian Philharmonic, Belgrade Philharmonic and Providence Festival Ballet. Vrebalov is a fellow of MacDowell Colony, Rockefeller Bellagio Center, New York's New Dramatists, American

Opera Projects, Other Minds Festival, and Tanglewood. Her awards include The Harvard Fromm Commission, The American Academy of Arts and Letters Charles Ives Fellowship, Barlow Endowment Commission, MAP Fund, Vienna Modern Masters, Meet the Composer, and Douglas Moore Fellowship. Her works have been recorded for Nonesuch, Innova, Centaur Records, and Vienna Modern Masters.

Vrebalov's collaborative work with director Bill Morrison, *Beyond Zero (1914–1918)*, was commissioned and premiered by Kronos at Cal Performances in April 2014 and had its European premiere at the Edinburgh International Festival that summer. Her string quartet *...hold me, neighbor, in this storm...* was written for and recorded by Kronos for the album *Floodplain*. Her string quartet *Pannonia Boundless*, also for Kronos, was published by Boosey & Hawkes as part of the *Kronos Collection*, and recorded for the album *Kronos Caravan*.

Vrebalov recently finished a song cycle on Charles Simic's poetry commissioned by ASCAP/Kingsford Fund and a sound installation with architect Ronit Eisenbach, converting an old bank building into a music box in Chestertown, Maryland. This year she collaborated with choreographer Patricia Okenwa on a new piece for the Rambert Dance Company.

About *My Desert, My Rose*, Vrebalov writes:

"*My Desert, My Rose* consists of a series of patterns open in length, meter, tempo, and dynamics, different for each performer. The unfolding of the piece is almost entirely left to each performer's sensibility and responsiveness to the parts of other members of the group. Instinct and precision are each equally important in the performance of the piece. The patterns are (notated as) suggested rather than fixed musical lines, so the flow and the length of the piece are unique to each performance. The lines merge and align to separate and then meet again, each time in a more concrete and tighter way. The piece ends in a metric unison, like a seemingly coincidental meeting of the lines predestined to reunite. It is like a journey of four characters that start in distinctly different



places, who, after long searching and occasional, brief meeting points, end up in the same space, time, language.

“The writing of this piece, in a form as open and as tightly coordinated at the same time, was possible thanks to 20 years of exposure to rehearsal and performance habits of the Kronos Quartet, a group for which I have written 13 out of 14 of my pieces involving string quartet.”

Garth Knox
Satellites

Garth Knox is one of today’s leading performers of contemporary music, and his formative experience as a member of Pierre Boulez’s Ensemble InterContemporain—and then as violist of the Arditti Quartet—has given him a comprehensive grasp of new music. Stimulated by the practical experience of working on a personal level with composers such as Boulez, Ligeti, Berio, Xenakis, and many others, he channels and expands this energy when writing his own music.

Knox’s solo and ensemble pieces have been played all over the US, Europe, and Japan. He has received commissions from the Festival d’Automne in Paris, Proquartet (France), Concorde Ensemble (Ireland), Lucillin Ensemble (Luxembourg), Tokyo International Viola Competition (Japan), Camarata Variabile (Switzerland), Radio France, and the Kronos Quartet (USA).

Knox’s *Viola Spaces*, the first phase of a multifaceted, ongoing series of concert studies for strings published in 2010 by Schott, combines ground-breaking innovation in string technique with joyous pleasure in the act of music making, and the pieces have been adopted and performed by young string players all over the world.

“Dimensions” is the third and final movement of *Satellites*, about which Knox writes:

“‘Dimensions’ deals with the many possible dimensions that surround us, represented by the physical movements of the bow through space. In the first dimension, only vertical movement is possible. In the second, only horizontal movement along the string is possible. Then only circular motion, then alternating

between the two sides of the bow (the stick and the hair). The fun really starts when we begin to mix the dimensions, slipping from one to another, and the piece builds to a climax of spectacular bow techniques including the ‘whip’ and the ‘helicopter,’ producing a huge range of other-worldly sounds.”

N. Rajam
Dadra in Raga Bhairavi
(arr. Reena Esmail)

Indian-American composer Reena Esmail is a graduate of Juilliard and the Yale School of Music, and a 2011–12 Fulbright grantee to India. Her work draws elements from both Western and Hindustani (North Indian) classical music. Esmail’s works have received honors from The American Academy of Arts and Letters and ASCAP, and have been performed throughout the United States, in India, and abroad. Esmail currently resides in Los Angeles. More information about her work is available at reenaesmail.com.

About *Dadra in Raga Bhairavi*, Esmail writes:

“Hindustani (North Indian) violinist N. Rajam occupies a rare and unique position in Indian music. While initially trained as a Carnatic (South Indian) violinist, she later adapted Carnatic violin technique to the performance of Hindustani music. N. Rajam plays in what is called the *gakayi ang*, the singing style, having trained on her instrument with such vocal legends as Omkarnath Thakur. Her melodies are direct and yet subtle: they seem, at once, guileless and ephemeral.

“This arrangement of N. Rajam’s *Dadra in Raga Bhairavi* sets her improvised violin solo into the medium of string quartet. Raga Bhairavi, normally rendered in the late morning hours, is often used throughout the day in its semi-classical form (as heard here) in shorter, lighter pieces that come towards the end of a Hindustani classical performance. The metric cycle, *Dadra*, is also characteristic of a lighter piece of music. In this arrangement, the *Dadra taal* (metric cycle) is rendered on the body of the cello, as it imitates the strokes of the *tabla* (Hindustani percussion).”

Reena Esmail's arrangement of N. Rajam's *Dadra in Raga Bhairavi* was commissioned for Kronos Quartet by the David Harrington Research & Development Fund.

Anna Meredith

Tuggemo (World Premiere)

Anna Meredith is a composer, producer, and performer of both acoustic and electronic music. Her work has been performed everywhere from the BBC's Last Night of the Proms, to flashmob body-percussion performances in the M6 Services, PRADA and Fendi fashion campaigns, numerous films, installations, and documentaries, pop festivals, clubs, and classical concert halls worldwide.

Her debut album, *Varmints*, was released in 2016 on Moshi Moshi/PIAS and has already attracted numerous four- and five-star reviews from press and media around the world including Pitchfork's coveted citation for Best New Music. *Varmints* won the 2016 Scottish Album of the Year (SAY) Award.

Meredith is published by a new partnership between Warp Publishing & Faber Publishing. She is also a regular television and radio guest, judge, and panel member on numerous programs, including as Goldie's mentor for the television show *Classic Goldie*.

Meredith has been composer-in-residence with the BBC Scottish Symphony Orchestra, RPS/PRS Composer in the House with Sinfonia ViVA, the classical music representative for the 2009 *South Bank Show* Breakthrough Award, and winner of the 2010 Paul Hamlyn Award for Composers.

Her recent piece *Connect It* was written for the BBC's award-winning *Ten Pieces* scheme, in which half of all UK primary school children worked on *Connect It*, while the composer led broadcasts, workshops, and performances, including a performance at Radio 2's Proms in the Park for an audience of 40,000 people.

Her band has a line-up that includes Meredith on clarinet and electronics plus two cellists (Gemma Kost and Dan Hammersley), electric guitar (Jack Ross), tuba (Tom Kelly), and drums (Sam Wilson). After a successful *Varmints* album launch at London's ICA the

band is touring and performing at numerous UK and EU headline shows and festivals throughout this year, including Glastonbury, Field Day, Latitude, Rewire, End of the Road, Pohoda, and Les Nuits.

Recent projects include collaborations with Laura Marling and The Stranglers for the first 6Music Prom; commissions for the Aurora Orchestra, Scottish Ensemble, Netherlands Chamber Orchestra, and The Living Earth Show; installations for sleep-pods in Singapore and park benches in Hong Kong; and the world's first Concerto for Beatboxer and Orchestra.

About *Tuggemo*, Meredith writes:

"'Tuggemo' is a (sadly obsolete) old English word for a swarm of birds or flies. I've tried to imagine the quartet moving as a flock and marking sudden glitchy changes of direction and energy. The electronics in the track use some of my favorite 1980s synth sounds and I like this combination of something organic and freewheeling alongside the control and mechanism of programmed drums and synths."

Philip Glass

String Quartet No. 7

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 premiered by the Bruckner Orchestra in Linz, Austria, on January 1, 2012, and his Symphony No. 10 received its European premiere in France in 2013. Teatro Real Madrid and the English National Opera commissioned Glass' opera *The Perfect American*, about the death of Walt Disney, which premiered in January 2013, and the Landestheater Linz premiered his opera *Spuren de Verirrten* in April of that year. Other 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.

Philip Glass' String Quartet No. 7 was commissioned for the Kronos Quartet by the Nederlands Dans Theater for *Spiritwalking*, choreographed by Sol León and Paul Lightfoot.

Abel Meeropol

Strange Fruit (West Coast Premiere)

(arr. Jacob Garchik)

Best-known from Billie Holiday's haunting 1939 rendition, the song "Strange Fruit" is a harrowing portrayal of the lynching of a black man in the American South. While many people assume that the song was written by Holiday herself, it actually began as a poem by Abel Meeropol, a Jewish schoolteacher and union activist from the Bronx who later set it to music. Disturbed by a photograph of a lynching, the teacher wrote the stark verse and brooding melody under the pseudonym Lewis Allan in the late 1930s. Meeropol and his wife Anne are also notable because they adopted Robert and Michael Rosenberg, the orphaned children of the executed communists Julius and Ethel Rosenberg.

"Strange Fruit" was first performed at a New York teachers' union meeting and was brought to the attention of the manager of Cafe Society, a popular Greenwich Village nightclub, who introduced Billie Holiday to the writer. Holiday's

record label refused to record the song but Holiday persisted and recorded it on a specialty label instead. The song was quickly adopted as the anthem for the anti-lynching movement. The haunting lyrics and melody made it impossible for white Americans and politicians to continue to ignore the Southern campaign of racist terror. (According to the Center for Constitutional Rights, between 1882 and 1968, mobs lynched 4,743 persons in the United States, over 70 percent of them African Americans.)

The lyrics read, in part: "Southern trees bear a strange fruit,/Blood on the leaves and blood at the root,/Black bodies swinging in the southern breeze,/Strange fruit hanging from the poplar trees."

—Adapted from notes by Independent Lens for the film *Strange Fruit*

Jacob Garchik's arrangement of "Strange Fruit" by Abel Meeropol was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

Mary Kouyoumdjian

Silent Cranes (Bay Area Premiere)

Mary Kouyoumdjian was selected as the recipient of the fifth commission offered through the *Kronos: Under 30 Project*. Begun in 2003, the *Kronos: Under 30 Project* is a commissioning and residency program for composers under 30 years of age, created to acknowledge the 30th anniversary of the founding of the Kronos Quartet. The program supports the creation of new work by young artists, and helps Kronos cultivate stronger connections with young composers in order to develop lasting artistic relationships with the next creative generation. Kouyoumdjian's work *Bombs of Beirut*, written for the *Kronos: Under 30 Project*, has been performed in major venues throughout the United States and Europe, including at the Edinburgh International Festival.

Kouyoumdjian is a composer with projects ranging from concert works to multimedia collaborations and film scores. As a first generation Armenian-American and having come from a family directly affected by the Lebanese Civil War and Armenian Genocide, she uses a

sonic pallet that draws on her heritage, interest in folk music, and background in experimental composition to progressively blend the old with the new.

Kouyoumdjian has received commissions from the Kronos Quartet, Carnegie Hall for *This Should Feel Like Home*, the American Composers Forum/JFund for *Dzov Yerku Kooyov* [*Sea of Two Colors*], REDSHIFT, the Los Angeles New Music Ensemble, the Nouveau Classical Project, Friction Quartet, Experiments in Opera, and Ensemble Oktoplus. She has had composer residencies with Roulette/The Jerome Foundation, Con Edison's Exploring the Metropolis, and Montalvo Arts Center. Her music has been described as "eloquently scripted" and "emotionally wracking" by the *New York Times* and "utterly moving... well-crafted, thoughtful, and engaging from beginning to end" by *I Care if You Listen*. In her work as a composer, orchestrator, and music editor for film, she has collaborated on a diverse array of motion pictures and recently orchestrated on the soundtrack to *The Place Beyond the Pines* (Focus Features). Currently based in Brooklyn, New York, Kouyoumdjian also actively promotes the growth of new music in her native state of California.

Holding a master's degree in scoring for film and multimedia from New York University and a bachelor's degree in music composition from UC San Diego, she has studied contemporary composition with Chaya Czernowin, Steven Kazuo Takasugi, and Chinary Ung; new music performance with Steven Schick; and modern jazz with Anthony Davis. She is now working on her doctorate in composition as a Dean's Fellow at Columbia University. Kouyoumdjian is also a co-founder and the executive director of the New York-based contemporary music ensemble Hotel Elephant, and co-founder of the New Music Gathering, and she teaches at the New York Philharmonic's Very Young Composers Bridge Program.

About *Silent Cranes*, Kouyoumdjian writes:

"April 24, 2015 marked the centennial of the Armenian Genocide, a tragic event that led to the mass extermination of 1.5 million Ar-

menians by the Ottoman Turks that was the first genocide of the 20th century. While over 20 countries and 43 US states have formally recognized the Armenian Genocide, modern-day Turkey has yet to do so and threatens imprisonment to those who push the topic within its borders. Even now, 100 years later, this historic event continues to be just as unresolved as it was before. As an Armenian-American composer who values freedom of speech and whose family fled the genocide, I feel this is an essential time to remember those who were lost, while continuing a dialogue about what happened and how we can prevent further genocides from happening in the future.

"*Silent Cranes* is inspired by the Armenian folk song "Groung" ("Crane"), in which the singer calls out to the migratory bird, begging for word from their homeland, only to have the crane respond with silence and fly away. The first, second, and fourth movement titles quote directly from the folk song lyrics. Those who were lost during the genocide are cranes in their own way, unable to speak of the horrors that happened, and it is the responsibility of the living to give them a voice.

"The prerecorded backing track includes testimonies by genocide survivors, recordings from the genocide era of Armenian folk songs, and a poem from investigative journalist David Barsamian in response to the question 'Why is it important to talk about the Armenian Genocide 100 years later?'

"Special thanks to those who shared their history, to those who contributed recordings, to Laurie Olinder for creating a visual narrative for this project, to David Barsamian for his words and light, and to the Kronos Quartet and Kronos Performing Arts Association for telling this story that so desperately needs to be heard. *Silent Cranes* is dedicated to those lost and to those living who can promote change."

Folk Songs:

"Groung" ("Crane") performed by Komitas Vardapet/Armenak Shah Muradian and "Andouni" ("Homeless") performed by Komitas Vardapet in Paris, France, 1912 (courtesy of Traditional Crossroads); "Groung" ("Crane")

performed by Zabelle Panosian in Harlem, New York, 1916 (courtesy of Tompkins Square).

Survivor Testimonies:

Araxie Barsamian, Bishop Hagop, Victoria Melian (courtesy of David Barsamian); Haig Baronian, Aghavnie Der Sarkissian, Elise Hagopian Taft, Nium Sukkar (courtesy of the Armenian Film Foundation); Azniv Guiragossian (interviewed by Taleen Babayan and the composer)

Laurie Olinder is a multimedia designer, painter, and photographer. She is a founding member of New York's Ridge Theater and has been recognized with an OBIE Award, a New York Dance and Performance ("Bessie") Award, and an Eliot Norton Award for Outstanding Design in the Theater. Olinder has designed projections for numerous contemporary composers and performers, including John Adams, Brooklyn Youth Chorus, Brooklyn Philharmonic, Gavin Bryars, Bryce Dessner, Philip Glass, Michael Gordon, Henryk Górecki, Kronos Quartet, David Lang, and Julia Wolfe. Her work has been shown at noted performance venues such as American Repertory Theatre, Brooklyn Academy of Music, Carnegie Hall, Lincoln Center, and MASS MoCA.

One of America's most tireless and wide-ranging investigative journalists, **David Barsamian** has altered the independent media landscape, both with his weekly radio show *Alternative Radio* and his books with Noam Chomsky, Eqbal Ahmad, Howard Zinn, Tariq Ali, Richard Wolff, Arundhati Roy, and Edward Said. His latest book of interviews with Noam Chomsky is *Power Systems: Conversations on Global Democratic Uprisings and the New Challenges to U.S. Empire*. His bestselling books with Chomsky have been translated into many languages. He lectures on world affairs, imperialism, the state of journalism, censorship, the economic crisis, and global rebellions.

Barsamian is winner of the Media Education Award, the ACLU's Upton Sinclair Award for independent journalism, and the Cultural Freedom Fellowship from the Lannan Foundation. The Institute for Alternative Journalism named him one of its Top Ten Media Heroes. He is the recipient of the Lifetime Achievement Award from the Rocky Mountain Peace and Justice Center. As Arundhati Roy wrote for *The Guardian*, Barsamian was deported from India in 2011 due to his work on Kashmir and other revolts. He is still barred from traveling to "the world's largest democracy."

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Berkeley RADICAL

IMMERSION, INNOVATION, AND INCLUSION

This performance by **Kronos Quartet** is part of the 2016/17 Berkeley RADICAL *Inclusion* strand that spans multiple genres from September 2016 – February 2017. *Inclusion* performances and activities seek to explore how universal themes can arise from diverse, culturally specific artists or ensembles, and how artists use the idea of inclusion in their creative process. Regardless of cultural backgrounds, audiences can see themselves in such works because the artists intentionally aim for inclusion. Cal Performances' next *Inclusion* program takes place on February 12, when Australia's **Black Arm Band** places the Aboriginal struggle at the center of its musical theater work *Dirtsong*. And then, returning to Cal Performances on February 18, **The Nile Project** draws on a rich mix of musical communities gathered around a shared, precious resource: water. For complete details of all performances and related activities, please visit calperformances.org.

Silent Cranes

Translations from Armenian by Taleen Babayan

i. slave to your voice

ii. you did not answer

Victoria: My name is Victoria Mellian. I'm born 1901, February 8. I'm born in the city of Antioch. It's a part of Turkey. That's the city where they accepted Christianity. 1909, being Christian, we were massacred in one night in the month of Lent. My father had gone to church. When he came home, my cousin said, "Uncle, they're going to kill us." He said "We didn't do no harm to nobody." Meantime, they broke the door, and they jumped on my father. They killed him. They shot my father, but my uncle was knifed to death. Everything was broken down. They took everything. They ransacked the house. They broke down the window. In one night, I lost between 15 and 20 immediate family.

Hagop: *In 1915, we didn't know the nature of the war. We saw Fedayagan groups, they said there was a fight and we all have to escape.*

Azniv: *They came and held my dad and asked him where he was from. He said "Ourfa." My father wasn't afraid.*

Haig: All the notable and able-bodied men, they were arresting them, putting them in prison—prior to getting the people out on deportation or what I call "death marches."

Elise: The Turkish soldiers told us that it was for our safety to move us. Why we were so far away from the Russian border? I was very excited, because I had never had a train ride before. By the time we got to Balikesir, I had enough of it. The people were separated into two groups. One, some families had to go to Damascus, and the others went to Der Zor.

Nium: All those people were taken further out into the desert, and what happened to them from there seemed like everybody knew that they were dead. They were all killed. There were no survivors that I knew of.

Araxie: We deported in some city. Barefoot, nothing to eat. They took everything from us. They say, "We'll put in a church. When you come back, we'll give you back"—which is not true. So we went to some city. My aunt gave birth. She left her baby over there, and then we walked, walked, walked. No water. My mother used her handkerchief and, excuse me, horse urine and wiped our mouths. We were so dry.

Victoria: So my brother was four years old. As soon as my grandmother saw the Turks coming, she took my brother under her skirt, and the Turk said "Gawer, you have an Armenian under you." She raised her hand and said, "Honest to God, there's nobody," and they cut her finger with the sword. The woman was bleeding.

Azniv: *I was born in '14. I had a very beautiful mother. I lost my mother young. She was beautiful. They killed her. That's why I am in pain. That beautiful woman, they killed her.*

iii. [with blood-soaked feathers]

Elise: We were at the top of the mountain. Nobody was talking. They were all silent. Dead bodies all around us. They won't let us bury our dear ones. I saw with my eyes a pregnant woman among us, and because she was lagging, you know. The Turkish soldiers put the sword on her stomach, and the baby came out of her, and the mother died there too, right there. Nobody was there to bury her.

Nium: When we went back to the desert, all we see is bodies lying on the ground. No shade, no blankets. Nothing but sand all around there. People like they were dead or something, they couldn't even move. Some of them didn't even feel like human beings. They're crying out for food, for water, for water, food. Nobody could help them. We'd walk around and it's just the same thing. Mothers are holding their babies to their breast, they couldn't feed them. It's a tragic thing of what we saw. It was sickening.

Araxie: They took all the men in a field, they tied their hands and they shoot them—killed them. Every one of them. I remember they collected only 15 year old boys, just like this they were sitting, their hands were tied back, and they took in a field, and they shoot them too. Nothing left. Only women and small children.

Haig: Seeing so much tragedy every day—women jumping in the water to drown themselves because they don't want to be dishonored, people being killed left and right, and bodies here and there—so much

tragedy, you almost become shell-shocked, you become numb. Day after day, day after day, the same thing is being repeated.

Aghavnie: *The two children hid from their fear when the Turks entered. They saw them beating me, and they yelled "Morak Aghavni!" The Turk took and cut his head off because the child loved me so much and he didn't want the Turks to see me hurt. They cut off his head so he would stop yelling. I took his head and wanted to glue it but what was the point because he was already dead. My sister is crying, all my relatives are crying and the child is in the middle of a room like a chicken, his head on one side and his body on another.*

Haig: Later we learned from the stories the soldiers came and told to the people, how they took them to Kamach, a spot [by the] Euphrates River which is very treacherous, and dumped them there because they weren't going to waste their bullets. The Turkish government evidently realized that these children were going to grow up and remember everything that happened to their parents and their families. So, they decided to kill and not save the children. And to spare their bullets, they were taking them to the Euphrates River and drowning them. As you proceeded day after day this march, you see bodies constantly. Sometimes it was horrible because they would evidently rob, evidently the villagers, Turkish villagers, Kurds, would come and rob their clothes and so forth, so that they were almost half naked under the sun. In a few days the bodies swell up, and it was horrible be-

cause of the stench and the horrible site were just absolutely excruciating. We could see bodies sprawled everywhere. It was a common sight. Everywhere we were passing by, there were bodies. My gosh, sometimes I would see 6, 7 of them sprawled along the road. Turkish young arms for their pleasure would come and pick up the good-looking girls and take them screaming away for their pleasure of the night. My grandmother was complaining to the Turkish soldiers, "Why are you subjecting the children to such suffering? What have they done?" This young arm in his anger that "You dare to as much as complain against the Turkish government"—he pulled his dagger and right on her back, he began thrusting the dagger into her back. Just like a pincushion, he kept doing this several times. Each time my grandmother, this wiry little lady, she just kept cursing the Turkish government: "Curse on you and your government that you subject the children to such suffering." And the more she cursed the government and so on, the more he kept stabbing her. And then he was exasperated because she wouldn't die fast enough to suit him. A Turkish sergeant took of the Turkish army grabbed me by the hand and pulled it away from my mother and took me away. Weeks later, evidently the Turkish government had changed their mind, and a proclamation came around that they should not save the Armenian children. So they came, a policeman, Turkish police, knocked the door and took me away. They took me away to a vacant Armenian

home. The Armenians had gone through this experience of deportation and killing and so on, so there were a lot of empty houses they had made into a prison. So there I met my sister, and there were a close to about 100 children. The very next day, they lined us up. They were going to take us to the Euphrates River.

Victoria: My aunt, they were after her, but her honor wouldn't let her. She threw herself in the Asi River, that's the biggest river that Antioch has. She drowned herself, not to give in to the Turks. I still remember. They shot him, he didn't die, but when they poured kerosene over him—he was a big fella, I knew him—they poured kerosene over him. They killed him. Oh the blood was running, like a river. Here I am, my God, I have no father, no mother, no brother, my oldest brothers—they all are dead. It was a surprise. My father said "Daughter," he said, "Why should they kill us? We lived always in harmony. We visited each other. You always played with them, with the children." All of a sudden over night... to this day I cannot understand why they did that. Why? We lived in harmony. If it was not an order from the high officers, they wouldn't do that. There was somebody behind that.

Elise: I saw with my own eyes, a poor neighbor of ours from Bandirma. She couldn't walk anymore, and they took hold of her and threw her into the burning fire. We had to walk on continually.

Araxie: My grandmother, they took her Der Zor. They killed so many Armenians over there. Most Armenians they killed in Der Zor. When we left, my family was 25 in the family. They took all the men folks, they asked my father, "Where's your ammunition." He says, "I sold it." So he says, "Go get it." So when he went into a town to get it, they beat him and they took all his clothes, and when he came back (this is my mother tells me this story), when he came back, he went in a jail, they cut his arms. "Where's your ammunition." He said, "I haven't got it, they didn't give it to me." So he died in jail. Government says "take him to Dicle. and throw all these ladies in Dicle. Tigris River. So, I remember very well, it was a moon, and then jandarma came.. police came he says "Government has forgiven them. Take them to a different city." And we walked and night and night and night, and we came to a city that they were very well Turk. They were very well. Also my aunt saved me into the blanket so they would not capture me. And they gave us bread that was made from the hay. But we got to eat because we were hungry.

Azniv: *Don't remind me. Those were such important people. The Tajik's kidnapped me.*

Victoria: I was young, but I still remember.

Elise: We were in the outskirts of Damascus. In Syria, it hadn't snowed for 40 years, and it was snowing that night. I had to go out, and I saw my father's.. the light of his cigarette in the dark, and he was meditating. He took me out, and then, he showed me a group of

stars. He said, "Do you see the brightest one in the middle?" and he said, "You are the brightest star of them all." I couldn't imagine what he was saying, because I said "Under those circumstances, how could a father wish such a thing about his little girl?" Now every time I see those stars, I think of that night.

iv. you flew away

Azniv: *Armenians are important people. Our name is big.*

David: A century is a long time. It is and it isn't.

The lost child of Bitlis cries out: Mayrig, mayrig, Oor es? Mina gem. Ge vakhnam.

Araxie: My mother covered me with a blanket. They took all the good looking ladies, young ladies and girls, they captured them. My mother put my three young brothers on top of me so they wouldn't see me. I had a girlfriend. She had hair long as here, and Gendarme came. They grabbed her with the hair and threw her on back of the horse.

David: Mother, mother. Where are you? I am alone and afraid.

Those who control the present, control the past and those who control the past control the future.

—Orwell

Those who do not remember the past are condemned to repeat it.

—Santayana

“The struggle of humankind against power is the struggle of memory against forgetting.”

The assassination of Allende quickly covered over the memory of the Russian Invasion of Czechoslovakia, the bloody massacre in Bangladesh caused Allende to be forgotten, the din of war in the Sinai desert drowned out the groans of Bangladesh, the massacres in Cambodia caused the Sinai to be forgotten, and so on, and on and on, until everyone has completely forgotten everything.

—Kundera

Victoria: They took all the dead people. They dug a big hole in the middle of the city. They dumped all the dead bodies to cover them.

David: “Who speaks today of the annihilation of the Armenians?”
—Hitler

Haig: Especially, seeing the body laying there, and here the young arms are pushing us to keep on going. You see your dear ones laying there along the way.

David: *Yergeer*. Homeland. Water so clean, air so pure, fruits and vegetables so tasty. So survivors of the genocide told me maybe with some exaggeration.

Elise: So I went with my father to look for some drinking water. And we went out of our tent. There were all these dead bodies in the mud. Some of them were living their last minutes. Others had bloated bodies. So that was the place that was called Qatar.

David: *Yergeer*. A magical place full of wonder and cruelties.

Turkey: A crime scene. No more Enver and Talaat statues and streets. No more pretending it didn't happen. No more macho posturing. Liberate yourselves from twisted and toxic nationalist narratives.

Ambassador Morgenthau: Where are the Armenians heading?

Talaat: Their destination is the abyss. We, the keepers of memories and dreams keep coming up like weeds to remind you and ourselves of the past. A faded but dear landscape drenched in blood. The burning of books and churches. We live in their ashes and beyond them.

Against the ruin of the world?
There is only one defense: The creative act. Rexroth
Let us play again in our gardens and fields and glory in the beauty of the flowers forever.

A century is a long time.
It is and it isn't.

Why do I feel it is important to talk about the Armenian Genocide 100 years later?

It's important to complete the poems and eat the last pieces of *lavash* and *bastegh*. Our grandparents are singing, let's finish their songs.

Mary Kouyoumdjian's *Silent Cranes* was commissioned for the Kronos Quartet with support from the David Harrington Research and Development Fund, the Angel Stoyanof Commission Fund, Zvart and Rouben Potoukian, Andrea A. Lunsford, Gates McFadden and Robert Straus, Dayna Sumiyoshi and Greg Smedsrud, many funders in the Indiegogo community, and other generous individuals. *Silent Cranes* was premiered by the Kronos Quartet at the Yerevan Perspectives 16th International Music Festival in the Armenian National Academic Theatre of Opera and Ballet in Yerevan, Armenia, on April 29, 2015.

Kronos Quartet

For more than 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 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 850 works and arrangements for string quartet. In 2011, Kronos became the only recipient 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 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 (Sophia

Gubaidulina, Bryce Dessner, Aleksandra Vrebalov), jazz legends (Ornette Coleman, Maria Schneider, 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, and singer-songwriter/poet Patti Smith).

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers. One of the quartet's most frequent composer-collaborators is "Father of Minimalism" Terry Riley, whose work with Kronos includes *Salome Dances for Peace* (1985–86); *Sun Rings* (2002), a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images from space (performed here at Cal Performances earlier this year); 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 11-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, Jarvis Cocker, Zakir Hussain, the Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, Rhiannon Giddens, Howard Zinn, Betty Carter, and David Bowie, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, Glenn Kotche, 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 *The Great Beauty* (2013), *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 Carnegie Hall, Lincoln Center Out of Doors, Big Ears, BAM Next Wave Festival, Chicago's Harris Theater, Disney Hall, Palacio de Bellas Artes in Mexico City, the Barbican Centre in London, WOMAD, Amsterdam's Concertgebouw, Shanghai Concert Hall, and 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 10-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 soprano Dawn

Upshaw. Other more 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). In celebration of the quartet's 40th anniversary season in 2014, Nonesuch released both *Kronos Explorer Series*, a five-CD retrospective boxed set, and the single-disc *A Thousand Thoughts*, featuring mostly unreleased recordings from throughout Kronos' career. The year 2015 brought the release of *Tundra Songs* by Derek Charke as well as a boxed set of Terry Riley's music written for and performed by Kronos in celebration of the composer's 80th birthday. 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 Music Institute, and other institutions in the US and overseas. Kronos has recently undertaken extended educational residencies at Cal Performances, The Clarice at the University of Maryland, and with the Kaufman Music Center's Face the Music.

With a staff of 11 based in San Francisco, the nonprofit Kronos Performing Arts Association manages all aspects of Kronos' work, including the commissioning of new works, concert tours and local performances, education programs, and more. KPAA's *Kronos: Under 30 Project*, a unique commissioning and residency program for composers under age 30, has now added five new works to the Kronos repertoire. KRONOS PRESENTS is a new presenting program showcasing Kronos' commissioned works, artistic projects, and far-ranging musical collaborations through an annual festival, education and community activities, and other events in the Bay Area and beyond.

**For the Kronos Quartet/
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