

Saturday, March 2, 2024, 8pm
Zellerbach Hall

KRONOS Five Decades

Kronos Quartet

David Harrington, *violin*

John Sherba, *violin*

Hank Dutt, *viola*

Paul Wiancko, *cello*

Brian H. Scott, *lighting designer*

Scott Fraser, *sound designer*

PROGRAM

SAM GREEN (b. 1966) *KRONOS at FIFTY** (2023)

SEVERIANO BRISEÑO (1902–1988) *El Sinaloense (The Man from Sinaloa)†*
[arr. Osvaldo Golijov (b. 1960)] (1943/arr. 2001)

SOFIA GUBAIDULINA (b. 1931) *Quartet No. 4** (1993)

PENI CANDRA RINI (b. 1983) *Segara Gunung** (2023, *World Premiere*)
[arr. Jacob Garchik (b. 1976) and Andy McGraw (b. 1974)]
Segara Gunung
Udan
Agni
Ketiga Dawa

with special guests Peni Candra Rini, *voice*,
Leslie Gray, *shadow theater*, Andy McGraw,
gender, shadow theater, and Midiyanto,
shadow theater

INTERMISSION

STEVE REICH (b. 1936) *Triple Quartet** (1999)
In three movements (played without pause)

MICHAEL GORDON (b. 1956) *gfedcba** (2023)

NICOLE LIZÉE (b. 1973) *ZonelyHearts** (2022)
Opening Credits
Part I
Part II
PhoneTap + CCTV
Static Interference

* Written for Kronos

† Arranged for Kronos

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Above: Kronos Quartet. Photo by Lenny Gonzalez. **Below:** Peni Candra Rini. Photo by Arief Budianto.



Sam Green (b. 1966)

KRONOS at FIFTY (2023)

Sam Green is a New York-based documentary filmmaker. He received his master's degree in journalism from UC Berkeley, where he studied documentary with acclaimed filmmaker Marlon Riggs. Green's most recent projects are "live documentaries" including his most recent film *32 Sounds*, which premiered at the 2022 Sundance Film Festival and is a live cinema collaboration with the legendary electronic musician JD Samson. Green's previous live cinema works include *A Thousand Thoughts*, a collaboration with the Kronos Quartet, and *The Love Song of R. Buckminster Fuller* with the indie band Yo La Tengo. With all of these works, Green narrates the film in-person while musicians perform a live soundtrack.

Green's 2004 feature-length film, the Academy Award-nominated documentary *The Weather Underground*, tells the story of a group of radical young women and men who tried to violently overthrow the United States government during the late 1960s and '70s. The film premiered at the Sundance Film Festival, was broadcast on PBS and included in the Whitney Biennial, and has screened widely around the world.

Green is also a prolific maker of short documentaries, including: *The Rainbow Man/John 3:16, lot 63, grave c, Pie Fight '69* (directed with Christian Bruno), *N-Judah 5:30*, and *The Fabulous Stains: Behind the Movie* (directed with Sarah Jacobson). He has received grants from the Creative Capital, Rockefeller, and Guggenheim foundations, as well as the National Endowment for the Arts. www.samgreen.to.

Sam Green's KRONOS at FIFTY was made possible by a gift from the Bob and Jeanne Frasca Fund, with additional support from contributors to the KRONOS Five Decades Project.

Severiano Briseño (1902–1988)

***El Sinaloense (The Man from Sinaloa)* (1943/arr. 2001)**

Arranged by Osvaldo Golijov (b. 1960)

This raucous, bawdy Mexican song about a drunken character from the western state of Sinaloa was actually written by a man who lived on the eastern coast, in the city of Tampico. Severiano Briseño, who performed in the 1950s with a popular trio called the Trio Tamaulipeco, reportedly began writing *El Sinaloense* at a bar in Mazatlán, in southern Sinaloa. The song was later made famous by Banda El Recodo de Don Cruz Lizarraga, one of the most well-known of the *bandas sinaloenses*. Banda El Recodo was founded in the 1930s by Lizarraga in the town of El Recodo, outside of Mazatlán, as a 12-member instrumental ensemble. By the time Lizarraga died in 1995, the *banda* had grown to 16 members, comprised mostly of brass players, with a complement of clarinetists, percussionists, and vocalists. (The band has survived the passing of its first generation of musicians, and continues to perform today.) It was a recording of this song by Banda El Recodo, with superstar singer/songwriter Juan Gabriel's vocals, that inspired Kronos and record producer Gustavo Santaolalla to try to capture the bright timbre and virtuosity of the *banda's* brass section.

Osvaldo Golijov grew up in an Eastern European Jewish household in La Plata, Argentina. He was raised surrounded by Western classical music, Jewish liturgical and klezmer music, and the new tango of Astor Piazzolla. He moved to Israel in 1983, where he studied with Mark Kopytman at the Jerusalem Rubin Academy and immersed himself in the colliding musical traditions of that city. Upon moving to the United States in 1986, Golijov earned his PhD at the University of Pennsylvania, where he studied with George Crumb, and was a fellow at

Tanglewood, studying with Oliver Knussen in the early 1990s. Golijov became personally acquainted with the Kronos Quartet at Tanglewood, and has since collaborated with the group on about 30 works. He is the recipient of a MacArthur Fellowship, among many other awards. The recording of Golijov's *La Pasión Según San Marcos* on Hänssler Classic received Grammy and Latin Grammy nominations in 2002. Also in 2002, EMI released *Yiddishbuk*, a Grammy-nominated CD of Golijov's chamber music, recorded by the St. Lawrence String Quartet. Kronos' recording of Golijov's *The Dreams and Prayers of Isaac the Blind* was released in 1997 on Nonesuch Records, with clarinetist David Krakauer.

—Sidney Chen

Oswaldo Golijov's arrangement of Severiano Briseño's El Sinaloense was commissioned for the Kronos Quartet and appears on the Nonesuch recording Nuevo.

Sofia Gubaidulina (b. 1931) String Quartet No. 4 (1993)

Sofia Gubaidulina was born in Chistopol in the Tatar Republic of the Soviet Union in 1931. Until 1992, she lived in Moscow. Since then, she has made her primary residence in Germany, outside Hamburg. Gubaidulina's compositional interests have been stimulated by the tactile exploration and improvisation with rare Russian, Caucasian, and Asian folk and ritual instruments collected by the Astreia ensemble, of which she was a co-founder, by the rapid absorption and personalization of contemporary Western musical techniques (a characteristic, too, of other Soviet composers of the post-Stalin generation that includes Edison Denisov and Alfred Schnittke), and by a deep-rooted belief in the mystical properties of music.

Her uncompromising dedication did not endear her to the Soviet musical establishment, but her music was championed in

Russia by a number of devoted performers including Vladimir Tonkha, Friedrich Lips, Mark Pekarsky, and Valery Popov. Since 1985, when she was first allowed to travel to the West, Gubaidulina's stature in the world of contemporary music has skyrocketed. She has received prestigious commissions from the Berlin, Helsinki, and Holland festivals, the Library of Congress, the Chicago Symphony Orchestra, the New York Philharmonic, and many other organizations and ensembles.

Gubaidulina is a member of the Akademie der Künste in Berlin and the Freie Akademie der Künste in Hamburg, the Royal Music Academy in Stockholm, and the German order "Pour le mérite." Her awards include the prestigious Praemium Imperiale in Japan, the Sonning Prize in Denmark, the Polar Music Prize in Sweden, the Great Distinguished Service Cross of the Order of Merit of the Federal Republic of Germany, and the Living Composer Prize of the Cannes Classical Awards. In 2004, she was elected as a foreign honorary member of the American Academy of Arts and Letters.

Of String Quartet No. 4, Gubaidulina writes:

What interested me especially with this piece was how the "real" arises from the "unreal": the "real" normal play of *arco* or *pizzicato* arising from the "unreal" transparent sounds of rubber balls on the strings; the "real" on-stage playing of the quartet arising from the "unreal" playing by the same musicians on a pre-recorded tape; the "real" colored lights arising from the "unreal" white and black (white and black, after all, represent the absence of light; color becomes "unreal" within them).

"As such, three trinities unfold: the sound of the quartet and its two recorded hypostases; the real form and its two recorded satellites; and the creative reality of the play of light and its two unreal protagonists of complete light and complete darkness.

"All the details of the piece—both its material essence and its compositional design—are derived from the basic idea that "real genuine" is born of the "unreal artificial" (and not the reverse). For me, this idea was best expressed in T. S. Eliot's "Four Quartets." I would be pleased if my composition were to be heard and perceived as a musical response to the creative world of that great poet."

Sofia Gubaidulina's String Quartet No. 4 was commissioned for Kronos by Mrs. Ralph I. Dorfman, the Barbican (London), and Théâtre de la Ville (Paris). Kronos' recording of String Quartet No. 4 can be found on the Nonesuch recordings Night Prayers and Kronos Quartet: 25 Years. Gubaidulina's String Quartet No. 2 appears on Kronos' Nonesuch recording Short Stories.

Peni Candra Rini (b. 1983)
Segara Gunung (2023)
Arranged by Jacob Garchik (b. 1976)
and Andy McGraw (b. 1974)

Peni Candra Rini is the daughter of a master puppeteer from East Java, Indonesia, and one of few female contemporary composers, songwriters, poets, and vocalists who performs *sinden*, a soloist-female style of gamelan singing. Strongly committed to preserving and sharing the musical traditions of her country, Candra Rini has created many musical compositions for vocals, gamelan, and *karawitan*, and has collaborated with various artists worldwide, including Katsura Kan, Noriko Omura, Aki Bando, Kiyoko Yamamoto (JP), Found Sound Nation New York, Elena Moon Park (USA), Ali Tekbas (Turkey), Mehdi Nas-souli (Morocco), Asma Ghanem (Palestine), and Rodrigo Parejo (Spain), among many others.

Candra Rini has collaborated with various gamelan groups from all over the world, and has performed at major festivals including Mascot SIPA Solo International

Performing Arts 2016, TEDx Ubud 2019, Big Ears Festival 2019, Mapping Melbourne 2018 Multicultural Art Festival, International Gamelan Festival 2018 Surakarta, Indonesian Tong-Festival Festival 2018 in The Hague, Holland Festival 2017, WOMADelaide festival 2014 in Adelaide, Spoleto Dei Duo Mondì Festival 2013, and Lincoln Center White Light Festival 2011. Her recorded albums include *Ayom* (2019), *Timur* (2018), *Agni* (2017), *Mahabharata – Kurusetra War* (2016), *Daughter of the Ocean* (2016), *Bhumi* (2015), *Sekar* (2012), and *Bramara* (2010).

In 2012, Candra Rini completed an artist residency at the California Art Institute with funding from the Asian Cultural Council. During that time, she appeared as a guest artist at eight American universities and participated in master classes with vocal master Meredith Monk. In addition to this extensive work as a performer, Candra Rini is also a lecturer in the Karawitan Department, an Aga Khan Laureate, and a former Fulbright Scholar. In 2021, she earned a doctorate in musical arts from the Indonesian Art Institute (ISI) in Surakarta.

About *Segara Gunung*, Peni Candra Rini writes:

This music is about the mountains and the sea, and the respect we have for them in Indonesia. Mountains symbolize the unity of humans and the divine and are thought to be the abode of the Gods. The sea is a woman, the spring of springs and a source of all life.

Indonesia is also a ring of fire, encircled by active volcanoes and frequently shaken by earthquakes. The mountain brings both destruction and life. The ash from frequent eruptions has created some of the most fertile soil in the world. Villages are damaged by the eruptions but then reap the boon of the harvest.

But the traditional respect and reverence of the land and sea has eroded in my country—in your country—pushed

aside by greed. Mountains become the backdrop for tourist photos and tourism erodes the environment. Waters are rising, washing villages into the sea. Ultimately, we must remember that mother earth will clean house: burning us up and washing us clean. Ready or not. *Segara Gunung* is my response to these changes.

The second movement of this piece is titled *Udan*, or "rain." Rain holds a special place in the childhood memories of all Indonesians. Rain is honored as a celebration of growth, returning buds to the tips of dry branches. Thunder and lightning inspire awe, alongside the joy of refreshing showers. The earth responds with the delicious aroma of water hitting parched soil and the perfume of flowers bursting in bloom, shaking off their withered leaves. Our childhood memories of rain are suffused with a sense of hope and rebirth.

But now those joyful childhood memories are being replaced by an unsettling fear. Our rhythms of monsoon and dry season have become irregular and unpredictable. Rains come with such force they wash away villages, like a never-ending sobbing, eroding hope. Nostalgia and fear transform into a fierce protectiveness, to ensure that we protect our environment and never again take it for granted.

Shadow Theater developed by:

Peni Candra Rini (Indonesian Institute of Arts Surakarta)

Andy McGraw (University of Richmond)

Ranang Agung Sugihartono (Indonesian Institute of Arts Surakarta)

Midiyanto (University of California, Berkeley)

Leslie K Gray (Triumvirate Pi Theatre, Los Angeles)

Wejo Seno Yuli Nugroho (Indonesian Institute of Arts Surakarta)

Students and faculty from the Institut Seni Indonesia Surakarta, including: Aries Budi Marwanto, Sri Marwati, Koko Is

Prayogo, Pendi Puji Nugroho, Dayung Lampahsae, Hanif Gilang Arwika, and Ryvaldo Mahendra Putra

Peni Candra Rini's Segara Gunung (Ocean-Mountain), arranged by Jacob Garchik and Andy McGraw, was commissioned for the Kronos Quartet in celebration of its 50th anniversary by Aga Khan Music Programme, Andrea A. Lunsford, and Kirsten & Gilad Wolff. Additional commissioning support was provided by KRONOS Five Decades Lead Partners Cal Performances/University of California Berkeley, Carnegie Hall, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, Portland Friends of Chamber Music, and Stanford Live, and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.

The development of this work was supported by Jagad Sentana Art Music Production, Suryadi Nugroho, Andy McGraw & Idud Sentana Art, Indonesian Institute of Arts Surakarta, University of Richmond, University of California Berkeley, and the Indonesian Ministry of Education, Culture, Research and Technology.

Environmental sounds recorded in Borneo, courtesy of Yoga Nugraha Usmad.

Steve Reich (b. 1936)

Triple Quartet (1999)

Steve Reich has been recognized internationally as one of the world's foremost living composers. Starting in the 1960s, his pieces *It's Gonna Rain*, *Drumming*, *Music for 18 Musicians*, *Tehillim*, *Different Trains*, and many others helped shift the aesthetic center of musical composition worldwide away from extreme complexity and towards rethinking pulsation and tonal attraction in new ways. He continues to influence younger generations of composers and mainstream musicians and artists all over the world.

Born in New York, Reich graduated with honors in philosophy from Cornell University and studied at Juilliard with William Bergsma and Vincent Persichetti. After receiving his MA in music from Mills College, Reich studied drumming at the Institute for African Studies at the University of Ghana and traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. Reich founded his own ensemble, Steve Reich and Musicians, which since 1971 has frequently toured the world, performing at venues as diverse as Carnegie Hall and the Bottom Line cabaret.

Reich's 1988 piece *Different Trains*, written for Kronos, marked a new compositional method, rooted in *It's Gonna Rain* and *Come Out*, in which speech recordings generate the musical material for musical instruments. In 1990, he received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by Kronos on Nonesuch. He has gone on to win Grammy Awards for his piece *Music for 18 Musicians* and an album of his percussion works by Third Coast Percussion. His Double Sextet won the Pulitzer Prize in 2009.

He received the Praemium Imperiale in Tokyo, the Polar Music Prize in Stockholm, the Golden Lion at the Venice Biennale, the BBVA Foundation Frontiers of Knowledge award in Madrid, the Debs Composer's Chair at Carnegie Hall, and the Gold Medal in Music from the American Academy of Arts and Letters. He has been named Commandeur de l'Ordre des Arts et des Lettres in France, and awarded honorary doctorates by the Royal College of Music in London, the Juilliard School in New York, and the Liszt Academy in Budapest, among others.

About *Triple Quartet*, Reich writes:

Triple Quartet is dedicated to the Kronos Quartet. It is for three string quartets. For Kronos or any other single string quartet to perform the piece they must prerecord quartets two and three and then play the quartet one part along

with the prerecorded tape. Alternately, the piece can be played by 12 players with no tape.

The piece is in three movements: fast-slow-fast. It is organized harmonically on four dominant chords in keys a minor third apart: E minor, G minor, B-flat minor, C-sharp minor, and then returning to E minor to form a cycle. The first movement goes through this harmonic cycle twice with a section about one minute long on each of the four dominant chords. The result is a kind of variation form. Rhythmically, the first movement has the second and third quartet playing interlocking chords while the first quartet plays longer melodies in canon between the first violin and viola against the second violin and cello. The slow movement is more completely contrapuntal with a long slow melody in canon in all 12 voices. The third movement resumes the original fast tempo, maintains the harmonic chord cycle but treats all the previous material in the piece more freely.

Biography reprinted by kind permission of Boosey & Hawkes.

Steve Reich's Triple Quartet was commissioned for the Kronos Quartet with funds provided by the National Endowment for the Arts, David A. and Evelyn T. Lennette, Patricia Unterman and Tim Savinar, and Meet the Composer/Arts Endowment Commissioning Music/USA, which is made possible by generous support from The Helen F. Whitaker Fund, and The Catherine Filene Shouse Foundation.

Michael Gordon (b. 1956)
gfedcba (2023)

Michael Gordon is known for his monumental and immersive works. *Decasia*, for 55 retuned spatially positioned instruments (with Bill Morrison's accompanying cult-classic film) has been featured on the Los Angeles Philharmonic's Minimalist Jukebox Festival and at the Southbank Centre.

Timber, a tour-de-force for percussion sextet, played on amplified microtonal simantras, has been performed on every continent, including by Slagwerk Den Haag at the Musikgebouw and Mantra Percussion at BAM. *Natural History*, a collaboration with the Steiger Butte Drum of the Klamath tribe, was premiered by the Britt Festival Orchestra and Chorus on the rim of Crater Lake (Oregon) by conductor Teddy Abrams and is the subject of the PBS documentary *Symphony for Nature*. Gordon's vocal works include *Travel Guide to Nicaragua*, an autobiographical choral work for The Crossing; the opera *What to wear* with the legendary director Richard Foreman; and the film-opera *Acquanetta* with director Daniel Fish. For the 2023–24 season, the Kronos Quartet premieres Gordon's new work of miniatures for string quartet featuring video-vignettes. Gordon and Kronos Quartet have a collaborative partnership extending over decades. Their most recent collaboration, *Campaign Songs*, featured songs from the canon of American patriotic music in abrasive new arrangements that reflect the issues and division of American life in the 2020s. *Campaign Songs* was released this summer on Cantaloupe Music. Other Kronos collaborations have included *Clouded Yellow* (2010), *Exalted* (2010), *The Sad Park* (2006), and *Potassium* (2000).

gfedcba is a modular suite of several short movements and interludes that takes inspiration from Haydn's scherzos to bring humor, fun, and laughter to the concert hall. Individual movements are accompanied by an optional video element, and can be presented alone, in various groupings, or as a complete collection, depending on the setting. Gordon's *gfedcba* travels through a kaleidoscopic world of humor, wit, and pulse.

Video for String Quartet B by Laurie Oliner.
Video for Interlude 1 courtesy of Funda Yildiz, *The Life of Leo Cat*.

Michael Gordon's *gfedcba* was commissioned for the Kronos Quartet in celebration of its 50th anniversary by Andrea A. Lunsford and Kirsten & Gilad Wolff. Additional commissioning support was provided by KRONOS Five Decades Lead Partners Cal Performances/University of California Berkeley, Carnegie Hall, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, Portland Friends of Chamber Music, and Stanford Live, and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.

Nicole Lizée (b. 1973)

ZonelyHearts (2022)

Called "a brilliant musical scientist" (CBC) and "breathtakingly inventive" (*Sydney Times Herald*, Australia), and lauded for "creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation" (*Winnipeg Free Press*), award-winning composer and video artist Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, Hitchcock, Kubrick, Alexander McQueen, thrash metal, early video game culture, 1960s psychedelia, and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology and captures these glitches, notates them, and integrates them into live performance.

Lizée's compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated

into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, vintage board games, and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete, and the harnessing of imperfection and glitch to create a new kind of precision.

In 2001, Lizée received a master's degree in music from McGill University. After a decade and a half of composition, her commission list of over 50 works is varied and distinguished and includes Kronos Quartet, Carnegie Hall, the New York Philharmonic, the BBC Proms, the San Francisco Symphony, the National Arts Centre Orchestra, the Toronto Symphony Orchestra, l'Orchestre symphonique de Montréal, the Vancouver Symphony Orchestra, the Banff Centre, Bang On A Can, Sô Percussion, and numerous others.

Lizée was recently awarded the prestigious 2019 Prix Opus for Composer of the Year. In 2017, she received the SOCAN Jan V. Matejcek Award. In 2013, she received the Canada Council for the Arts Jules Léger Prize for New Chamber Music. She is a two-time JUNO nominee for Composition of the Year. She is a Lucas Artists Fellow (California) and a Civitella Ranieri Foundation Fellow (Italy). In 2015, she was selected by acclaimed composer and conductor Howard Shore to be his protégée as part of the Governor General's Performing Arts Awards. *This Will Not Be Televised*, her seminal piece for chamber ensemble and turntables, placed in the 2008 UNESCO International Rostrum of Composers' Top 10 Works.

Lizée was Composer in Residence at Vancouver's Music on Main from 2016–18. She is a Korg Canada and Arturia artist.

About *ZonelyHearts*, Lizée writes:

Rod Serling's *Twilight Zone*: a singular series brimming with imagination and creativity that left an indelible impression on its audience. The tone and messaging inherent in the series were powerful, unrelenting, and often controversial but wholly relevant; and it remains relevant—arguably more than ever—today.

ZonelyHearts does not sample content from the series but rather takes its cue from the tone and certain subject matter and messages—namely: mind control, censorship, surveillance, brainwashing, and revisionist history through altering and banning books. (These issues have a personal importance.) Perhaps its strongest message is freedom of expression and freedom to take artistic risks—both of which resonate strongly with me.

The sounds and visual elements from the *Twilight Zone* series have become iconic. From a compositional perspective, these elements are as appealing to me as any traditional member of the orchestra. Even Rod Serling's voice in his narrations and introductions imparts a unique timbre and musical inflection. In *ZonelyHearts*, specially created sounds and custom-made devices are integrated to mirror and embody the spirit of the series in my own way. Part of the joy of experiencing the TV series is its ability to surprise, and I look to convey this element in my own work."

Nicole Lizée's ZonelyHearts was commissioned for the Kronos Quartet by Andrea Lunsford and the Middlebury Bread Loaf School of English Centennial.

Kronos Quartet

For 50 years, San Francisco's Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wi-
ancko (cello)—has reimaged what the
string quartet experience can be. One of the
most celebrated and influential groups of
our era, Kronos has given thousands of con-
certs worldwide, released more than 70 re-
cordings, and collaborated with many of the
world's most accomplished composers and
performers across many genres. Through its
nonprofit organization, Kronos Performing
Arts Association (KPAA), Kronos has com-
missioned more than 1,100 works and ar-
rangements for quartet. Kronos has received
more than 40 awards, including the Polar
Music, Avery Fisher, and Edison Klassiek
Oeuvre prizes.

Integral to Kronos' work is a series of
long-running commissioning collabora-
tions with hundreds of composers world-
wide, including Terry Riley, Aleksandra
Vrebalov, Tanya Tagaq, Philip Glass, inti fig-
gis-vizuela, Fodé Lassana Diabaté, and Steve
Reich. In its most ambitious commissioning
effort to date, KPAA has recently completed
Kronos Fifty for the Future. Through this ini-
tiative, Kronos has commissioned—and
distributed online for free—50 new string
quartet works written by composers from
around the world.

In recordings, Kronos has collaborated
with artists including Wu Man, Zakir Hus-
sain, Asha Bhosle, Mahsa Vahdat, and Nine
Inch Nails. Kronos has performed live with
the likes of Paul McCartney, Allen Ginsberg,
Rokia Traoré, David Bowie, Rhiannon Gid-
dens, Caetano Veloso, and The National,
among many others.

The quartet tours for several months each
year, appearing in celebrated venues, includ-
ing Carnegie Hall (New York), Palacio de
Bellas Artes (Mexico City), the Barbican
Centre (London), the Muziekgebouw (Am-
sterdam), Shanghai Concert Hall, Suntory
Hall (Tokyo), and the Sydney Opera House.

Kronos' expansive discography on Non-
esuch includes three Grammy-winning
albums—Terry Riley's *Sun Rings* (2019),
Landfall with Laurie Anderson (2018), and
Alban Berg's *Lyric Suite* (2003)—along with
dozens of other acclaimed releases. Kronos'
most recent recording is *My Lai* (2022), an
opera by Jonathan Berger and Harriet Scott
Chessman. Kronos' work has also featured
prominently in many films, including the
“live documentary” *A Thousand Thoughts*,
written and directed by Sam Green and Joe
Bini, which premiered at the Sundance Film
Festival in 2018.

Based in San Francisco, the nonprofit
KPAA staff manages all aspects of Kronos'
work, including commissioning, concert
tours and local performances, recordings,
education programs, and an annual *Kronos
Festival* in San Francisco.

Peni Candra Rini

See page 10a for artist bio.

Leslie Gray

Based in Los Angeles, Leslie K. Gray is a vi-
sual artist, puppetry and theater designer,
and director whose work has been seen
both locally and internationally at such
places as the Music Center on Tour, the
Skirball Cultural Center, the Getty Museum,
Highways Performance Space, Ma Chere
Artspace in Chiang Mai, Thailand, and El
Museo Nacional in Montevideo, Uruguay.
She teaches puppetry and art workshops for
many community organizations and mu-
seums and is a credentialed K–12 special
education and deaf education teacher. She
has taught all age levels and specializes in
adapting techniques to different learning
styles. For more of her work, please visit
www.tri-pi.org.

Andy McGraw

Andy McGraw received his Ph in ethno-
musicology from Wesleyan University in
2005. Dr. McGraw has published extensively

on Southeast Asian music, music and ethics, and rhythmic analysis. He has written two monographs for Oxford University Press and has co-edited monographs on Cornell University Press and Smithsonian. He is an active performer and directs a gamelan orchestra for the Richmond community.

Midiyanto

Renowned Central Javanese musician and puppet master (*dhalang*) Ki Midiyanto, teaches and performs as Lecturer and Co-Director of Gamelan Sari Raras at UC Berkeley, and also as a guest artist and instructor throughout the US, Indonesia, and internationally.

Born in Wonogiri, a rural district in the southern part of Central Java, Midiyanto comes from a family of many generations of gamelan musicians and puppeteers. Midiyanto was an autodidact learning and performing his craft at a young age. He attended the Sekolah Menengah Karawitan Indonesia (Indonesian Academy of Musical Arts) and Sekolah Tinggi Seni Indonesia, now known as Institut Seni Indonesia (Indonesian Academy of Musical Arts) in Surakarta before going abroad to teach and perform.

Midiyanto co-founded the Gamelan Sari Raras performing ensemble at the Department of Music, UC Berkeley in 1988 with Professor Ben Brinner, and first taught gamelan at Berkeley from 1988 to 1991. In 1997, Midiyanto completed his master's degree in education at Lewis and Clark in Portland, Oregon. He served as gamelan director at the college for 10 years until 2002, and has continued as visiting director since then. He returned to UC Berkeley in 2004, where he now teaches student gamelan classes and the Sari Raras community gamelan ensemble.

Over the last 30 years, Midiyanto has taught and performed extensively in Indonesia, the US, Singapore, New Zealand, Australia, and Canada. He has been featured in several documentary films and directed the gamelan for the *Shadow Music of*

Java CD recorded at the Smithsonian in Washington, DC during a two-month residency in 1991. Midiyanto is acclaimed for his master artistry combined with his ability to foster Western student and audience appreciation of the rich and uniquely Javanese traditions of gamelan and *wayang kulit* (shadow puppetry).

For the Kronos Quartet/Kronos Performing Arts Association

Janet Cowperthwaite, Executive Director
Mason Dille, Development Director
Dana Dizon, Business Manager
Sarah Donahue, Operations Director
Deja Jenkins, Production and Marketing Associate

Reshena Liao, Creative Producer
Nikolás McConnie-Saad, Artistic Administrator

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The Kronos Quartet records for Nonesuch Records.

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