

BIOGRAPHY

KRONOS QUARTET

For more than 40 years, San Francisco's Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello)—has combined 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 world's most celebrated and influential ensembles, performing thousands of concerts, releasing more than 50 recordings, collaborating with an eclectic mix of composers and performers, and commissioning over 850 works and arrangements for string quartet. A Grammy winner, Kronos also received the Polar Music Prize and the Avery Fisher Prize. The non-profit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos' work, including the commissioning of new works, concert tours and home-season performances, education programs, and its new presenting program KRONOS PRESENTS. In 2015 KPAA launched a new 5-year commissioning and education initiative, Fifty for the Future: The Kronos Learning Repertoire, which will commission 50 new works (5 by women and 5 by men each year) designed to train students and emerging professionals, and be distributed online for free.

NOTE OF INTENT

FRANGHIZ ALI-ZADEH

Reqs (Dance) (2015)

Franghiz Ali-Zadeh was born in Azerbaijan, a republic of the Soviet States. She first came to prominence as a composer and performer while still a student of the celebrated composer Kara Karayev. Ali-Zadeh is highly regarded for her creativity and distinctive style. Her compositions draw from the vocabulary of modern European classical music, including the Second Viennese School, and incor-

porate the sounds of mugham (the main modal unit of Arabic music), music traditional to Azerbaijan. As a pianist, she performs at international festivals, playing programs that include the works of Crumb, Messiaen, and Schoenberg, composers she has popularized for Eastern audiences. She is recognized as a master interpreter of works by 20th century European and American composers, the Soviet avant-garde, and traditional Azerbaijani composers.

About Reqs, Ali-Zadeh writes:

"Reqs means 'dance' in Azerbaijani as well as in all other Turkic languages. In Azerbaijan, many different dances have existed since time immemorial: for men and women, heroic and lyric, fast and slow. And the tradition of accompanying all important life events with all kinds of dances has been preserved to the present day: engagements and weddings, harvest and farewells, birthdays and even dates of death. There are also burial dances that accompany the farewell to the deceased person. In this respect, the dance tradition remains very strong and current in Azerbaijan today, especially in rural areas. In my new piece for the Kronos Quartet, I have attempted to reflect some of the rhythms and configurations of Azerbaijani dances."

Franghiz Ali-Zadeh's Reqs (Dance) was commissioned as part of the Kronos Performing Arts Association's Fifty for the Future: The Kronos Learning Repertoire, which is made possible by a group of adventurous partners, including Center for the Art of Performance at UCLA, Carnegie Hall and many others.

Kronos Quartet/Kronos Performing Arts Association has launched an exciting new commissioning initiative—Fifty for the Future: The Kronos Learning Repertoire. Beginning in the 2015/16 season, Fifty for the Future will commission 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 men and 25 women. Kronos will premiere each piece and create companion digital materials, including scores, recordings, and performance notes, which will be distributed online for free. Kronos' Fifty for the Future will present string quartet music as a living art form. Kronos, Carnegie Hall, and an adventurous list of project partners will join forces to support this exciting new commissioning, performance, education, and legacy project of unprecedented scope and potential impact.

LAURIE ANDERSON

Flow (2010)

Arranged by Jacob Garchik (b. 1976)

Laurie Anderson is one of America's most renowned—and daring—creative pioneers. Her work, which encompasses music, visual art, poetry, film, and photography, has challenged and delighted audiences around the world for more than 30 years. Anderson is best known for her multimedia presentations and musical recordings. Anderson's first album, O Superman, launched her recording career in 1980, rising to number two on the British pop charts and subsequently appearing on her landmark release Big Science.

She went on to record six more albums with Warner Brothers. In 2001, Anderson recorded her first album with Nonesuch Records, the critically lauded *Life on a String* followed by *Homeland* in 2010. (The original version of "Flow" is the final track on her 2010 Nonesuch album *Homeland*, and was nominated for a Grammy for Best Pop Instrumental.) Recent multimedia productions include *Delusion* (2010) and *Dirtday* (2011), the third in a cycle that also included the works *Happiness* (2001) and *The End of the Moon* (2004).

Anderson collaborated with the Kronos Quartet on the 2013 work *Landfall*. Anderson's visual and installation work has been presented since 1980 in major museums throughout the world. In addition she has directed several films and recorded many works for film and dance.

Jacob Garchik's arrangement of *Flow* by Laurie Anderson was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

OMAR SOULEYMAN

Flow (2010)

Arranged by Jacob Garchik (b. 1976)

La Sidounak Sayyada

Arranged by Jacob Garchik (b. 1976)

Omar Souleyman is a Syrian musical legend. Since 1994, he and his musicians have been a staple of folk-pop throughout Syria issuing more than 500 studio and live-recorded albums which are easily spotted in the shops of any Syrian city. He was born in rural Northeastern Syria, and the myriad musical traditions of the region are evident in his music. Classical Arabic mawal-style vocalization gives way to high-octane Syrian Dabke (the regional folkloric dance and party music), Iraqi Choubi and a host of Arabic, Kurdish and Turkish styles, among others. This amalgamation is truly the sound of Syria. His popularity has risen steadily and the group tirelessly performs concerts throughout Syria and has accepted invitations to perform abroad in Saudi Arabia, Dubai and Lebanon.

Trombonist and composer Jacob Garchik, born in San Francisco, has lived in New York since 1994. He has toured Europe and North America extensively with the acclaimed Lee Konitz New Nonet, and has played with Konitz since 1997.

Since 2006 Garchik has contributed dozens of arrangements and transcriptions for the Kronos Quartet of music from all over the world. An active freelance trombonist, he plays with groups including the Ohad Talmor/Steve Swallow Sextet, the John Hollenbeck Large Ensemble, Slavic Soul Party!, and the Four Bags. His second CD, *Romance*, was released in 2008 on Yestereve Records.

Jacob Garchik's arrangement of *La Sidounak Sayyada* was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

PETE TOWNSHEND

Baba O'Riley (1971)

Arranged by Jacob Garchik

Pete Townshend, The Who's guitarist and principal songwriter, was born into a musical family in Chiswick, West London. He attended Ealing Art College, where he broadened his mind on a diet of radical performance art and American blues music, both of which would eventually inform the Detours as they worked their passage through the West London club and pub circuit. With the arrival in 1964 of drummer Keith Moon and managers Kit Lambert and Chris Stamp, The Who were on their way, with Townshend increasingly cast in the role of leader and spokesman.

Townshend soon found himself at the forefront of the British musical boom of the Sixties. As guitarist and composer of the band, he became the driving force behind one of the most powerful, inventive, and articulate bodies of work in rock. From early classic three-minute singles like "My Generation," "Substitute," and "I Can See For Miles," to complete song cycles in the shape of *Tommy*, *Lifehouse*, and *Quadrophenia*, Townshend established himself as one of the most gifted and imaginative musicians working in the rock field.

He has run his own book publishing company and worked as an editor at the literary house of Faber & Faber which, in 1985, published *Horse's Neck*, a collection of his short stories. Townshend has published his memoir *Who I Am* and is currently working on *Floss*, an ambitious new music project.

"Baba O'Riley" (also known as "Teenage Wasteland") was recorded by The Who for the 1971 album *Who's Next*. The title is inspired by Meher Baba, the Indian spiritual master, and Terry Riley, whose *A Rainbow in Curved Air* was a great influence on Townshend.

Jacob Garchik's arrangement of *Baba O'Riley* was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.