

KRONOS PRESENTS

Kronos Festival 2017

Here & Now

SFJAZZ Center

Thursday, Friday & Saturday

February 2, 3 & 4, 2017

KRONOS QUARTET

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Sunny Yang, cello

SAHBA AMINIKIA

Artist-In-Residence

Friday, February 3, 2017

7:30 PM / DAY 2

"Carrying the Past"

With special guests Van Dyke Parks, Soo Yeon Lyuh, and the Dragon String Quartet from Ruth Asawa San Francisco School of the Arts

MINER AUDITORIUM

Aleksandra Vrebalov / My Desert, My Rose *

Composed for *Fifty for the Future: The Kronos Learning Repertoire*

Performed by Dragon String Quartet // Theo Haber, violin / Kana Luzmoor, violin / Laila Zaidi, viola / Christine Blair, cello

Mohammad Reza Shajarian & Kayhan Kalhor (arr. Sahba Aminikia) / Rain +

Terry Riley / The Serquent Risadome * SF Bay Area premiere

Hamza El Din (realized by Tohru Ueda) / Escalay (Water Wheel) *

Soo Yeon Lyuh / Yessori (Sound from the Past) * World premiere

Composed for *Fifty for the Future: The Kronos Learning Repertoire*
with Soo Yeon Lyuh, haegeum

INTERMISSION

A Coney Island of the Mind (Excerpts) World premiere

Poetry by **Lawrence Ferlinghetti**

Underscore by **Van Dyke Parks**

Goya

Straits of Demos

I Am Waiting

with Van Dyke Parks, narrator

Dan Becker / Carrying the Past *

* WRITTEN FOR KRONOS + ARRANGED FOR KRONOS

The Hamid and Christina Moghadam Program in Iranian Studies at Stanford University is proud to help sponsor tonight's performance in celebration of Maestro Mohammad Reza Shajarian—the internationally acclaimed Persian classical singer, composer, and master of Persian music—and in the hope that his envisioned collaboration with Kronos Quartet may be realized.

Terry Riley (b. 1935)

The Serquent Risadome (2014)

Terry Riley first came to prominence in 1964 when he subverted the world of tightly organized atonal composition then in fashion. With the groundbreaking *In C*—a work built upon steady pulse throughout; short, simple, repeated melodic motives; and static harmonies—Riley achieved an elegant and non-nostalgic return to tonality. In demonstrating the hypnotic allure of complex musical patterns made of basic means, he produced the seminal work of Minimalism. After a period in the late 1960s and early '70s during which Riley quit formal composition in order to concentrate on improvisation, he began notating music again in 1979 when both he and the Kronos Quartet were on the faculty at Mills College in Oakland. By collaborating with Kronos, he discovered that his various musical passions could be integrated, not as pastiche, but as different sides of similar musical impulses that still maintained something of the oral performing traditions of India and jazz. This nearly four-decade-long relationship has yielded 27 works for string quartet, including *Cadenza on the Night Plain*, which was selected by both *Time* and *Newsweek* as one of the 10 Best Classical Albums of the Year in 1988, and the epic five-quartet cycle *Salome Dances for Peace*, which was selected as the #1 Classical Album of the Year by USA Today and was nominated for a Grammy in 1989.

About *The Serquent Risadome*, Riley writes:

"It is from a short futuristic tale I wrote some years back called *The Autodaydreamographical Anteriod* using mostly made-up words. The tale was subsequently used in a piece that I performed with the Bang on a Can All-Stars entitled *Science Fiction*. *Serquent Risadome* seemed like a good fit with the music of the new quartet.

"The opening sentence is, 'Not yet obvicacious or boliferant, it subsequated, or rather anteriorted down the mawg veering toward the location formerly known as Cherenefora, in a seemingly plisphephine yet serquent risadome.'"

Hamza El Din (1929–2006)

Escalay (Waterwheel) (1989)

Realized by Tohru Ueda

In the society of what once was Nubia, the waterwheel was the oldest mechanical device used for farmland irrigation. When Nubian musician Hamza El Din was commissioned by Lincoln Center to compose his first piece for the Kronos Quartet, he sought to recreate both the sounds and the images of that ancient culture. "My country was flooded after the construction of the Aswan Dam," El Din explained, "and we lost it after a recorded history of 9,000 years, so I have a nostalgia for that place. *Escalay* is a representation of how to start the waterwheel and let it run."

Born in Nubia in 1929, and educated at the Fouad Institute of Music in Cairo and the Accademia di Santa Cecilia in Rome, El Din was living and teaching in the San Francisco Bay Area at the time of his death in 2006. For *Escalay*, he drew upon both the musical and the cultural traditions of his homeland. "Our music system is Afro-Arab—we are a bridge, musically and culturally, between Africa and the Middle East," he said. "I wanted the Quartet to represent the sound of my instrument, the oud. The challenge was to make audible the overtones that only the musician can hear from a solo instrument—the 'unheard' voice. Amazingly, Kronos performs it as if they are from that place.

"I was in New York when the Aswan Dam was finished. I lost my village. When I went back and saw my village and my people in a different place, I saw in their eyes the loss. I saw my people were lost. They had moved to an almost semi-desert place. When I came back I was lost myself. I was playing my oud, doing nothing except repeating a phrase. I was on the water wheel, the oldest surviving machine in our land. Whoever sits on that machine will become hypnotized by that noise.

"Terry Riley introduced me to Kronos, who asked me to write a piece for them. They liked the idea of the water wheel. Everyone who sits behind the oxen, which helps the water wheel go round, will express himself according to his age. If it's a child, he'll sing a children's song. If it's a woman or a man, she or he will sing a love song. If it's an older man, he'll sing a religious song. I wrote this as the sound of the older man, so with Kronos it becomes a religious song."

Program note by Derk Richardson

Soo Yeon Lyuh (b. 1980)

Yessori (Sound from the Past) (2016)

Biography on page 21

About *Yessori*, Lyuh writes:

"When I first played the haegeum for Kronos violinist David Harrington, he commented that the sound seemed ancient, and commissioned me to write a piece that explores aspects of Korean traditional music. With his observation in mind, I composed *Yessori* (옛소리), which is Korean for 'sound from the past.'

"The first time I experienced Korean traditional music, the relative pitch relationships and fluid nature of the rhythmic cycles felt chaotic, perhaps because of my background in Western music. However, over the past two decades of studying the haegeum, I came to love these unique qualities and am excited to share them through *Yessori*.

"My compositional process began with improvisations on the haegeum in the style of traditional Korean music. I then adapted the distinctive techniques, vibrato and articulations, for string quartet."



Mahsa Vahdat

Mahsa Vahdat (born in Tehran, Iran, in 1973) is an Iranian artist and singer and strong advocate of freedom of expression. Her music style is a contemporary expression rooted in old traditional and folk and regional music of Iran, which she has developed for many years. She writes most of her songs. She took piano and Setar lessons and received Persian singing instructions from various musicians in Iran from an early age. She entered Tehran Arts University in 1993 and graduated with a B.A. in Music. Since 1995 Mahsa has performed as an independent singer and musician in many concerts and festivals in Asia, Europe, the US, and Africa, together with musicians from Iran, Europe, and America. She has also appeared on stage with her sister Marjan Vahdat in many concerts. Following her participation in *Lullabies from the Axis of Evil* (2004), Mahsa started a long-lasting collaboration with the Norwegian record label Kirkelig Kulturverksted (KKV), which led to a worldwide release of a series of records. Since 2007, Vahdat has been one of the ambassadors of Freemuse Organization, an independent international organization that advocates freedom of expression for musicians and composers worldwide. In 2010, she was granted the Freemuse Award and in 2013 her album *Twinklings of hope*, together with Marjan Vahdat, won an Independent Music Award in the U.S. In 2015 her album *Traces of an old vineyard* was named one of the 10 best albums of the year by *Songlines* magazine in UK. In 2016 her a cappella album *The sun will rise* won a German Critics award.

San Francisco Girls Chorus

San Francisco Girls Chorus, founded in 1978, is a regional center for music education and performance for girls and young women, ages 5–18. Each year, hundreds of singers from 45 Bay Area cities participate in this internationally recognized program, deemed “a model in the country for training girls’ voices” by the California Arts Council. Annually, its dedicated young artists present

season concerts, tour nationally or internationally, and appear with respected partner organizations, including San Francisco Symphony and San Francisco Opera. The SF Girls Chorus 2015–16 season culminated in a groundbreaking appearance at the New York Philharmonic’s Biennial Festival of New Music at Lincoln Center, and this season the Chorus will appear at Lincoln Center in Washington DC, for the SHIFT Festival of American Orchestras in April. The Girls Chorus has won many honors, including the prestigious “Margaret Hillis Award” in 2001, given annually by Chorus America; three ASCAP awards for Adventurous Programming in 2001, 2004, and 2011; and five Grammy awards.



SAN FRANCISCO GIRLS CHORUS

Lisa Bielawa, Artistic Director

Valérie Sainte-Agathe, Music Director and Principal Conductor

Soprano I: Isabela Colmenar, AnaKatrina Cortado, Lucy Downes, Kathleen Isaza, Georgia Jones, Emma MacKenzie, Eva Melin-Gompper, Elisabeth Rothenbuhler, Caroline Sloan

Soprano II: Charlotte Ensley, Nina Erickson, Glenna Harris, Arianna Hee, Allegra Kelly, Victoria Ko, Isabella Lopez, Sarah Ng, Emma Powell

Alto I: Isabella Carlucci, Audrey Chandler, Elisabeth Easton, Rohini Govier, Charlotte Hall, Margaret Martin, Angela Panich, Nia Caiani Spaulding, Gabriella Vulakh, Viola Yasuda

Alto II: Jungah Ahn, Mia David, Kelsey Greenberg, Marie Johnson, Calla Kra-Caskey, Maggie Lu, Lola Miller-Henline, Eleanor Murphy-Weise, Jennifer Park, Miya Suzuki, Renée Theodore

Soo Yeon Lyuh

Soo Yeon Lyuh is a haegeum (Korean two-string fiddle) player, composer, and improviser currently based in the Bay Area. Rigorously trained in court and folk repertoires from a young age, Lyuh is known for her masterful performances of new compositions for the haegeum. In Korea, she served as a member of the National Gugak Center’s new music troupe for 12 years. Deeply invested in exploring new musical possibilities via improvisation, she has collaborated with the Kronos Quartet, Henry Kaiser, William Winant, and numerous other diverse international performers and composers. Lyuh has premiered new music compositions by Cindy Cox, David Evan Jones, Donald Womack, and Thomas Osborne. She has performed renowned contemporary and experimental concerts in festivals and venues all over the world,



including the 2016 Bang on a Can Summer Music Festival (MASS MoCA), Isang Yun Music Festival (North Korea), Pacific Exchange 2016 (SF), Büyükşehir Belediyesi Sanat ve Kültür Sarayı (Turkey), Siri Fort Auditorium (India), and the Seoul Arts Center, among others. Lyuh holds a BA, MA, and Ph.D. in Korean Musicology from Seoul National University where she taught for six years. More recently, she has organized workshops and lecture concerts in collaboration with faculty at UC Berkeley (Ken Ueno), UC Santa Cruz (Hi Kyung Kim), UC Davis (Katherine Lee), and Mills College (John Bischoff, Chris Brown). Lyuh seeks to continually expand contemporary haegeum possibilities through work with new media and technology. Recently serving as a 2015–16 Visiting Scholar at UC Berkeley's Center for Korean Studies, she is the 2017 Scholar-in-Residence at Mills College.

albums, written numerous film and television scores, and is the author of three children's books. Parks lives with his family in Los Angeles.

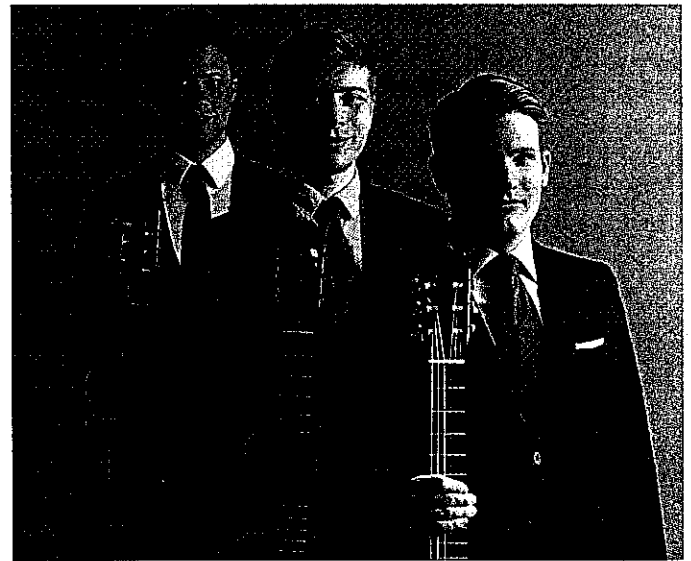
Mobius Trio

Described by the eminent Sergio Assad as "the most inventive and exciting young guitar ensemble today," Mobius Trio has made it its mission to fully integrate the classical guitar into the 21st century's adventurous musical lexicon. The Trio exclusively performs music that they have commissioned; they seek to expand the guitar ensemble's repertoire to encompass all of the myriad currents passing through contemporary art music. Mobius Trio has commissioned over three dozen composers in their first few years of existence, and that pace isn't slowing. Recent commissions include Sergio Assad, Luciano Chessa, and Ryan Brown, with more pieces and collaborations on the way. Mobius Trio was formed in 2010 by guitarists Robert Nance, Mason Fish, and Matthew Holmes-Linder while studying at the San Francisco Conservatory of Music. They started things off with a bang, commissioning and learning five pieces within the span of a couple of months, and performing many of those pieces at Washington, DC's Kennedy Center the following April. Matt, Rob, and Mason are all accomplished, competition-winning guitarists in their own right, and they all live and work in San Francisco.

Van Dyke Parks

Born 1943 in Hattiesburg, Mississippi, Van Dyke Parks has spent over 40 years in music. He signed at Warner Brothers in 1966, after working as lyricist for Brian Wilson of the Beach Boys. At Warner Brothers he produced the first records of Randy Newman and Ry Cooder, among many others. He pioneered an audio/visual department at Warner Brothers Records in 1971, the first of its kind to film music videos for record promotion. He has created musical arrangements for artists including Aaron Neville, The Everly Brothers, U2, Natalie Cole, Carly Simon, Bonnie Raitt, Linda Ronstadt, Jennifer Warnes,

Leo Kottke, Bruce Springsteen, Ry Cooder, and Cher. On keyboard, his credits include the Byrds, Keith Moon, and Grateful Dead albums. He has released eight studio



Delphi Trio

The Delphi Trio is grounded in the immensely rich classic repertoire for piano trio and is committed to the exploration of its deep, lasting meaning for performers and audience alike. The Trio sees contemporary music as a natural extension of the standard repertoire and is therefore dedicated to the music of our time. 2016–17 season highlights include the world premiere of William Bolcom's *Piano Trio*; an evening of solo concerti by Schumann, Bernstein, and Shostakovich with the San Jose Chamber Orchestra and Barbara Day Turner; a recording project with indie rock artist John Vanderslice and composer Max Stoffregen; the West Coast