



**Gualala Arts Chamber Music Series**  
*Looking Forward to 2023 – 2024*

**October 8, 2023** – Kevin Kenner, pianist and former winner of the International Chopin Competition

**November 11, 2023 (Saturday)**– Michelle Kennedy, soprano who thrilled us in the Cultural Crossroads special event

**January 14, 2024** – Gaeun Kim, cello – Winner of the Klein International String Competition

**February 11, 2024** – Beo String Quartet, exciting ensemble new to local audiences

**March 10, 2024** – Naeve Trio, piano trio that performs to "exchange, engage, and connect"

**April 14, 2024** – Jolente De Maeyer and Nikolaas Kende, internationally acclaimed piano/violin duo

**July 13-14, 2024 – Summer Music Festival**

*"Thanks to Friends of Kronos at The Sea Ranch for helping to bring Kronos back to Gualala Arts"*



Gualala Arts Global Harmony &  
Gualala Arts Chamber Music  
**Present**  
***A Special Concert Event***



## **KRONOS Five Decades**

### **Kronos Quartet**

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Paul Wiancko, cello

Joey Guthman, Lighting Supervisor

Brian Mohr, Sound Designer

Sunday, September 24, 2023 ~ 4:00 p.m.

Gualala Arts Center ~ Coleman Hall

## A special concert event comes to the Mendonoma Coast.

For 50 years, San Francisco's famed Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wiancko (cello)—has reimagined what the string quartet experience can be. One of the most celebrated and influential groups of our era performs today's concert.

This year's performance at the Gualala Arts Center is a special fundraiser dedicated to raising monies specifically designated for rising costs of Property and Fire Insurance. All proceeds from this concert will go directly to Gualala Arts in conjunction with the "Together for the Arts" inaugural fundraiser in September.



### **Kronos Quartet**

For 50 years, San Francisco's Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wiancko (cello)—has reimagined what the string quartet experience can be. One of the most celebrated and influential groups of our era, Kronos has given thousands of concerts worldwide, released more than 70 recordings, and collaborated with many of the world's most accomplished composers and performers across many genres. Kronos has received more than 40 awards, including three Grammys and the Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes.

Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,100 works and arrangements for quartet. KPAA also manages Kronos' concert tours, local performances, recordings, and education programs, and produces an annual Kronos Festival in San Francisco. In its most ambitious commissioning effort to date, KPAA has recently completed *Kronos Fifty for the Future*. Through this initiative, Kronos has commissioned—and distributed online for free—50 new works for string quartet designed for students and emerging professionals, written by composers from around the world.

#### 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.

spent a season in the Glimmerglass Opera, Opera Memphis and Florida Grand Opera, where she immersed herself in all aspects of opera production. Her opera *Mileva* (2011) had its world premiere at the 150th Anniversary season of the Serbian National Theater in Novi Sad.

As a Serbian expat Vrebalov is the recipient of the Golden Emblem from the Serbian Ministry of Foreign Affairs for lifelong dedication and contribution to her native country's culture.

She combines her time between New York City and Novi Sad, Serbia.

About *Gold Came From Space*, Aleksandra Vrebalov writes:

“*Gold Came From Space* — a meditation on the beauty and purity of soul incorruptible by earthly dealings and on the nobleness of work guided by love and truth — is a singular journey driven by curiosity, passions, memories, and exploration of my deep creative connection to Kronos Quartet and our place as creators who together crossed over from the XX into the XXI century.

“The dramatic narrative of the piece is abstract and distorted with islands of harmonic and melodic grounding. The piece unfolds through the juxtaposition of contrasting, extreme qualities of musical parameters: rhythm is amorphous and driven, harmony emerges from and dissolves into noise, the texture vacillates between sparse and dense, and fragmented circular patterns—timestoppers—propel into linear cohesion. The overall structure follows 17 harmonics descending towards the mothertone, and 17 turns of the spiral in the Fibonacci sequence spiraling down to 1. The piece, much like nature, follows the contours of these phenomena, but it never conforms to their theoretical precision.

“Sporadic references to a chord, a pattern, or a line from *The Sea Ranch Songs*, *Beyond Zero 1914-1918*, and *elektrikés rhimés* do not sound like quotes; they form the fabric of a new context, celebrating where we—Kronos and I—have musically come from over 25 years of collaboration.

“*Gold Came From Space* is a space of gathering of old friends, an imaginary session of philosophers and alchemists, a picture a little diffused and out of focus whose image slowly gets revealed as the eye adjusts.

“My purpose - to create beauty, and to create it *with* others, *for* ourselves *and* for others, for the world to be more loving and wonder-full, has been fulfilled many times with Kronos, as well as with The Friends of Kronos at The Sea Ranch who commissioned this work. I am immensely grateful for it.”

*Aleksandra Vrebalov's Gold Came From Space was commissioned for the Kronos Quartet by The Friends of Kronos at The Sea Ranch, as part of the KRONOS Five Decades Project, which celebrates the quartet's 50th anniversary.*

## Program

**El Sinaloense (The Man from Sinaloa) +**  
Severiano Briseño (arr. Osvaldo Golijov)

**Keep Going \*** Gabriella Smith

**Maduswara \*\*** Peni Candra Rini (arr. Jacob Garchik)

**Aheym (Homeward) \*** Bryce Dessner

**Flugufrelsarinn (The Fly Freer) +**  
Sigur Rós (arr. Stephen Prutsman)

**ZonelyHearts: PhoneTap + CCTV \*** Nicole Lizée

**Gold Came From Space \* *preview*** Aleksandra Vrebalov

PROGRAM SUBJECT TO CHANGE

\* Written for Kronos

\*\* Written for *Kronos Fifty for the Future*

+ Arranged for Kronos



## *Program Notes*

**Severiano Briseño (1902–1988)**

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

**Arranged by Osvaldo Golijov (b. 1960)**

This raucous, bawdy song about a drunken character from the western coastal state of Sinaloa was actually written by a man who lived on the opposite coast, in the city of Tampico. Severiano Briseño, who performed with a popular trio in the 1950s 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 he died in 1995, the *banda* had grown to 16, 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.

Program note by Sidney Chen.

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

**Gabriella Smith (b. 1991)**

**Keep Going (2023)**

Composer Gabriella Smith grew up in the San Francisco Bay Area playing and writing music, hiking, backpacking, and volunteering on a songbird research project. Described as “the coolest, most exciting, most inventive new voice I’ve heard in ages” (*Musical America*) and an “outright sensation” (*LA Times*), Gabriella’s music comes from a love of play, exploring new sounds on instruments, building compelling musical arcs, and connecting listeners with the natural world in an invitation to find joy in climate action. Recent highlights include the premiere of her organ concerto, *Breathing Forests*, written for James McVinnie and LA Phil, conducted by Esa-Pekka Salonen; performances of *Tumblebird Contrails* by San Francisco Symphony and Esa-Pekka Salonen, both at home and on their European tour; and the release of her first full-length

concerto, 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 impart 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.*

**Aleksandra Vrebalov (b. 1970)**

**Gold Came From Space (2023)**

Aleksandra Vrebalov's 90 works—ranging from concert music and opera to music for modern dance and film—have been performed by the Kronos Quartet, Serbian National Theater, English National Ballet, Rambert Dance, Sybarite5, Jorge Caballero, the Sausalito Quartet, ETHEL, Dusan Tynek Dance Company, Ijsbreker, Moravian Philharmonic, Belgrade Philharmonic, and Providence Festival Ballet, among others. Vrebalov's cross-disciplinary interests led to participation at residencies and fellowships that include the MacDowell Colony, Djerassi, The Hermitage, New York's New Dramatists, Rockefeller Bellagio Center, American Opera Projects, Other Minds Festival, and Tanglewood. Between 2007 and 2011, Vrebalov created and led Summer in Sombor (Serbia), a weeklong composition workshop with the South Oxford Six composers' collective that she co-founded in 2002 in NYC. The workshop facilitated the creation of over 50 new works by young composers from Europe and the USA.

Most recently, Vrebalov joined Muzikhane (House of Music) founded by composer Sahba Aminikia in Mardin and Nusaybin, towns on Turkish/Syrian border, and for six weeks made music with young refugees from Syria and Iraq.

Vrebalov received The Charles Ives Fellowship from the American Academy of Arts and Letters, The Hoefer Notable Alum Prize from the San Francisco Conservatory, The Harvard Fromm Commission, the Barlow Endowment Commission, as well as awards from ASCAP, American Music Center, Meet the Composer, MAP Fund, Vienna Modern Masters, and Friends and Enemies of New Music. As the Douglas Moore Fellow (2004), supported by the Columbia University's Alice Ditson Fund, she

the world—including fellow musicians like David Bowie, Beck, Radiohead, and, of course, Kronos—the group earned recognition as the winner of the prestigious Shortlist Prize for new music in 2001.

In the original, sung version featured on Sigur Rós' album *Ágætis Byrjun*, *Flugufrelsarinn* relates a parable of salvation and sacrifice, in which an unnamed narrator tries to rescue helpless flies in a lake from the jaws of the approaching salmon. In Stephen Prutsman's arrangement for Kronos, the work takes on a new delicacy while losing none of its essential mystery.

*Stephen Prutsman's arrangement of Flugufrelsarinn was commissioned for the Kronos Quartet by the Reykjavik Arts Festival.*

Program note by Matthew Campbell.

### **Nicole Lizée (b. 1973)** **ZonelyHearts (2022)**

Called “a brilliant musical scientist” (CBC) and “breathtakingly inventive” (Sydney Morning Herald, Australia), composer and video artist Nicole Lizée creates music from an eclectic mix of influences, including the earliest MTV videos, rave culture, Stanley Kubrick, Alexander McQueen, thrash metal, 1960s psychedelia, and 1960s modernism. Lizée's compositions range from works for orchestra and solo turntablist, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, 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.

Lizée received a Master of Music degree from McGill University in 2001. Since then, she has been awarded the Prix Opus for Composer of the Year (2019), the SOCAN Jan. V. Matejcek Award (2017), and the Canada Council for the Arts Jules Léger Prize for New Chamber Music (2013). *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.

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,

album, *Lost Coast*, recorded in Iceland with cellist Gabriel Cabezas, named one of NPR Music's “26 Favorite Albums Of 2021 (So Far)” and a “Classical Album to Hear Right Now” by *The New York Times*. Gabriel and Gabriella have since debuted a (cello-violin-voice-electronics) duo version of *Lost Coast* at the Philharmonie de Paris, and in May 2023 Gabriel will premiere the cello concerto version of *Lost Coast* with LA Phil, conducted by Gustavo Dudamel.

“Keep Going” is a movement from a larger work that seeks to answer some of the biggest questions at the intersection of music and activism today: How can we build a music community around climate solutions? How can we inspire people to find their role in the climate movement, to find joy in it, to make climate action an integral part of their lives? Itself an exercise in collective organizing, the work incorporates conversations with longtime climate activists from around the world, and aims to encourage audiences to action in their own communities.

*Gabriella Smith's Keep Going was commissioned for the Kronos Quartet in celebration of its 50th anniversary by The National Endowment for the Arts. 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.*

### **Peni Candra Rini (b. 1983)** **Maduswara (2020)** **Arranged by Jacob Garchik (b. 1976)**

Peni Candra Rini is one of a few contemporary composers, songwriters, poets, and vocalists who performs *sinden*, a female soloist style of gamelan singing. Strongly committed to preserving and sharing the musical traditions of her home country of Indonesia, Candra Rini has created many works for vocals, gamelan, and karawitan, and regularly collaborates with artists and gamelan groups worldwide. In 2012, Candra Rini completed an artist residency at the California Art Institute, during which she appeared as guest artist at eight American universities and participated in master classes with vocal master Meredith Monk. 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 *Maduswara*, Peni Candra Rini writes:

“In a changing Javanese society, the decline of the traditional arts has had a major impact on the existence of the female Javanese singer (*sindhen*). Unlike the fast songs, MIDI instruments, and electric keyboards popular in discotheques today, the *rebab* is a subtle and old-fashioned instrument and is beginning to be eliminated, reflecting the move away from more delicate presentation *gending*. The impact is a generational gap where younger singers feel they do not need to study the classical vocabulary because it is rarely used, and *sindhen* singing is no longer taken seriously in schools. Especially with the emergence of social media and celebrity culture, the duties as a singer and orator of the poetry of life takes second fiddle.

“*Maduswara* was arranged to encourage this generation of *pesindhen* to realize their duty as conveyors of the universal values of life because, whether they are aware or not, these artists shape the spirit of the nation.”

Peni Candra Rini’s *Maduswara* was commissioned as part of *Kronos Fifty for the Future*, which is made possible by a group of adventurous partners, including Carnegie Hall and many others.

Launched in the 2015/16 season, *Kronos Fifty for the Future* is an education and legacy project that has commissioned—and distributed for free—the first learning library of contemporary repertoire for string quartet. Fifty new works have been commissioned, and scores and parts, as well as supplemental learning materials that include recordings, videos, performance notes, and composer interviews, are available on [kronosquartet.org](http://kronosquartet.org).

## **Bryce Dessner (b. 1976)**

### **Aheym (2009)**

Bryce Dessner is a vital and rare force in new music. He has won Grammy Awards as a classical composer and with the band The National, of which he is founding member, guitarist, arranger and co-principal song-writer. He is commissioned to write for the world’s leading ensembles, from Orchestre de Paris to the Los Angeles Philharmonic. Meanwhile he is a high-profile presence in film score composition, with credits including Alejandro González Iñárritu’s *The Revenant* - for which he was Grammy and Golden Globe nominated. Dessner’s recordings include *El Chan; St. Carolyn by the Sea* (both Deutsche Grammophon); *Aheym*, commissioned by Kronos Quartet; *Tenebre*, an album of his works for string orchestra recorded by Germany’s Ensemble Resonanz and which won a 2019 Opus Klassik award and a Diapason d’Or; and *When we are inhuman* with Bonnie ‘Prince’ Billy and Eighth Blackbird (2019). Also active as a curator, Dessner is regularly requested to program festivals and residencies around the world at venues such as at the Barbican, Philharmonie de Paris, and Hamburg’s Elbphilharmonie. He co-founded and curates the festivals

MusicNOW in Cincinnati, HAVEN in Copenhagen, Sounds from a Safe Harbour and PEOPLE. Bryce Dessner lives in France.

About *Aheym*, Dessner writes:

“David Harrington asked me to write a piece for Kronos Quartet for a performance in Prospect Park, Brooklyn. At the time, I lived just two blocks from the park and spent many mornings running around it. The park for me symbolizes much of what I love about New York, especially the stunning diversity of Brooklyn with its myriad cultures and communities. My father’s family, Jewish immigrants from Poland and Russia, also lived near the park for many years in the 1940s and ‘50s before moving to Queens. In discussing the new piece, David proposed to perform the work in Brooklyn, and then to retrace the journey of my grandparents and perform it in Lodz, Poland, a city where my great-grandparents lived and through which my grandmother passed on her voyage to America.

“‘*Aheym*’ means ‘homeward’ in Yiddish, and this piece is written as musical evocation of the idea of flight and passage. As little boys, my brother and I used to spend hours with my grandmother, asking her about the details of how she came to America. She could only give us a smattering of details, but they all found their way into our collective imagination, eventually becoming a part of our own cultural identity and connection to the past. In her poem ‘Di rayze aheym,’ the American-Yiddish poet Irena Klepfisz, a professor at Barnard in New York and one of the few child survivors of the Warsaw Ghetto, writes: ‘Among strangers is her home. Here right here she must live. Her memories will become monuments.’

“*Aheym* is dedicated to my grandmother, Sarah Dessner.”

Bryce Dessner’s *Aheym* was written for the Kronos Quartet.

## **Sigur Rós (formed 1994)**

### **Flugufrelsarinn (The Fly Freer) (1999/arr. 2002)**

**Arranged by Stephen Prutsman (b. 1960)**

Formed in 1994, the Icelandic group Sigur Rós is at the forefront of invention in today’s international pop and post-rock scenes. Led by the ethereal vocals and hauntingly bowed guitar of Jón Thor (“Jónsi”) Birgisson, the group leaves traditional song forms on some lower, less magical plane, slipping instead into ever-shifting environments of sound—sometimes coolly beautiful, more than occasionally unsettling, and always inspired.

The band's music is simultaneously sublime and enigmatic. Beyond the difficulties for non-Icelandic speakers in understanding some of Jónsi’s lyrics, there is the fact that Jónsi sings the remainder of his songs in a self-invented language he calls Hopelandish. Fortunately, the critical and popular response to Sigur Rós has been anything but enigmatic. In addition to its early fans around