

Friday, January 25, 2019, 8pm  
Zellerbach Hall



Jay Blakesberg

*Fifty for the Future*  
**Kronos Quartet**

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

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

*Cal Performances' 2018–19 season is sponsored by Wells Fargo.*

# Kronos Quartet

## *Fifty for the Future*

### PROGRAM

#### Kronos Quartet

Islam Chipsey (arr. Jacob Garchik)  
*Zaghlala* (Blurred vision caused by strong light hitting the eyes)

Aleksandra Vrebalov – *My Desert, My Rose*

#### Oakland School for the Arts Quartet

Rhiannon Giddens (arr. Jacob Garchik)  
*At the Purchaser's Option with variations*

#### Kronos Quartet

Aftab Darvishi – *Daughters of Sol*

Jlin (arr. Jacob Garchik) – *Little Black Book*

#### Berkeley High School Quartet

Wu Man (arr. Danny Clay) – *Four Chinese Paintings*  
Traditional/Turpan Dance

Arrangement of Uyghur Chebiyat Maqam –  
Third Dastan for *pipa* by Wu Man, arranged for string quartet by Danny Clay

#### Kronos Quartet and Soo Yeon Lyuh

Soo Yeon Lyuh – *Yessori* (Sound from the Past)  
with special guest Soo Yeon Lyuh, *haegeum*

### INTERMISSION

#### Kronos Quartet

Mario Galeano Toro – *Tolo Midi* (World Premiere)

Nicole Lizée – *Another Living Soul*

#### Crowden School Quartet

Ken Benshoof – *sweeter than wine: II. Postscript*

#### Kronos Quartet

Misato Mochizuki – *Boids* (World Premiere)

#### Kronos Quartet and Chamber Orchestra

Philip Glass – *Quartet Satz*

*All works on tonight's program were 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 Cal Performances, Carnegie Hall, and many others.*

*To view or for more information on the videos you see tonight,  
please visit [kronosquartet.org/fifty-for-the-future](http://kronosquartet.org/fifty-for-the-future).*

### Kronos' *Fifty for the Future*

In 2015, the Kronos Performing Arts Association (KPAA), the San Francisco-based non-profit organization of the Kronos Quartet, launched *Fifty for the Future: The Kronos Learning Repertoire*, an education and legacy project that is commissioning—and distributing for free—the first learning library of contemporary repertoire for string quartet. Celebrating more than 40 years of creative collaboration, Kronos' *Fifty for the Future* is commissioning an eclectic group of composers—25 women and 25 men—representing the truly globe-spanning genres of string quartet literature in the early-21st century. Kronos Quartet/Kronos Performing Arts Association has commissioned more than 1,000 works since it was formed in 1973, but Kronos' *Fifty for the Future* represents the largest single artistic and educational project that it has undertaken.

There is no shortage of string quartet repertoire and educational resources available to today's young musicians who wish to specialize in the canon of works from Haydn through the great composers of the 20th century. Indeed, Kronos founder David Harrington's own entry point into the string quartet was Beethoven's Op. 127. Similarly, there are pedagogical volumes by major composers designed to demonstrate a constellation of techniques on a given instrument, including, for the keyboard, Bach's *Well-Tempered Clavier* and Bartók's *Mikrokosmos*. But there is no coordinated body of work devoted to the most contemporary approaches to the string quartet.

Kronos' *Fifty for the Future* responds to this need, not only providing young quartets with the ability to immerse themselves in contemporary approaches to string quartet performance, but to develop as players by working their way through the ascending levels of complexity and difficulty within the project. Furthermore, the project includes a wealth of companion materials—audio recordings of Kronos performing each of the works, video interviews with the composers, videos and notes illustrating specific techniques, background material on sources and inspiration for the works, and more. In the forward-looking spirit of Kronos' own four-

decade-long career, Kronos' *Fifty for the Future* presents string quartet music as a living art form, providing emerging musicians with both an indispensable library of learning and a blueprint for their own future collaborations with composers.

In addition to freely distributing educational materials online, Kronos has traveled the world—from Abu Dhabi to Washington, DC, from Singapore to the East Bay—area schools you see performing tonight—conducting over 120 residencies and workshops and mentoring over 700 young musicians through *Fifty for the Future*. The scores and parts for the pieces released thus far have been downloaded over 12,000 times from 85 countries and territories around the globe.

A multi-year, \$2.5 million project, Kronos' *Fifty for the Future* is made possible through the generosity and foresight of an adventurous group of presenters, academic institutions, and other arts organizations who participate in the program as Legacy Partners—of which Cal Performances is one—and Commissioning Partners. Through jointly designed master classes, workshops, and residencies, Kronos works with each of these core partners to extend the reach of their own educational programs within their communities. Kronos' *Fifty for the Future* also receives generous support from foundations, corporations, and individual donors, whose commitment to new repertoire allows Kronos Quartet/KPAA to shepherd the creation of an extraordinary source of teaching information, a primer of the musical world we occupy that will help grow the next generations of string quartet players for the next 50 years and beyond.

### Islam Chipsey (b. 1985)

*Zaghlala (Blurred vision caused by strong light hitting the eyes)* (2017)

Arranged by Jacob Garchik (b. 1976)

Islam Chipsey and his band EEK are a three-way force of nature from Cairo, Egypt described by those who've been caught in the eye of their storm as one of the most exciting live propositions on the planet. At the core of the group lies keyboard pioneer Islam Chipsey, whose joyous,

freewheeling sonic blitz warps the standard oriental scale system into otherworldly shapes, as flanked by Mohamed Karam and Mahmoud Refat raining down a percussive maelstrom behind dual drum kits.

About *Zaghlala*, Andy Gilbert writes: If Kronos Quartet had a motto it might be something like: Taking string players to places they've never been before. With Jacob Garchik's surging arrangement of *Zaghlala* (*Blurred vision caused by strong light hitting the eyes*) by Egyptian keyboardist Islam Chipsey, Kronos not only transports intrepid string quartets to the ecstatic milieu of a Cairo nightclub, but the chart also literally turns one ensemble member into a drummer, adding percussive drive to the tune's lapidary churn. As part of *Fifty for the Future*, Kronos' ongoing project to make new-music works readily available to aspiring string ensembles, Garchik's score is accessible and free on the Kronos website, "where you can see how the piece can be played in such a way that each one of us can be the drummer," says David Harrington. "Wouldn't it be cool if every string quartet player in the world could be this Arabic drummer? So far Hank Dutt is ours, but that's not to say that the rest of us won't do it at some point."

With his ear already drawn to the region by the Arab Spring protests, Harrington "kept coming back to Islam Chipsey," he says. Part of Egypt's thriving underground music scene, Chipsey's EEK trio has carved out a singular sonic niche distinct from the electro-*chaabi* artists who are almost required at wedding celebrations. Raw and lo-fi, his music is both virtuosic and unabashedly hand-crafted: "There's a certain way that he plays—where he takes his fist and slams it into the keyboard—that feels so visceral and exciting," Harrington says. "There's also this sense of fun and abandonment. I can imagine thousands of people dancing."

Kronos premiered *Zaghlala* at NPR Music's 10th Anniversary Concert in December 2017. For Garchik, the challenge was capturing the torrential textures generated by the drum kit tandem of Mohamed Karam and Mahmoud Refat and Chipsey's keyboard, "which he plays like a percussionist," Garchik says, employing inexpensive, cracked software like FruityLoops

on a keyboard designed for Middle Eastern scales. The instrument allows him to play huge, swooping glissandos with a finger, "glissing an octave or more up or down, and I wasn't sure if Kronos would be able to handle the speed and range. The string players have to do the hard work, but it comes off really well."

While some pieces by Arab composers that Garchik has arranged for Kronos require careful notation to capture microtonal nuances, on *Zaghlala*, he was more concerned with maintaining the piece's relentless momentum.

"One of them actually has to play a percussion instrument," he says. "That's always a challenge, but Kronos is not afraid. For the other players, the parts are very rhythmic and syncopated. I simplified the drum part so that it's playable for someone in a string quartet. The challenge is to play together and get a nice groove."

#### Aleksandra Vrebalov (b. 1970)

##### *My Desert, My Rose* (2015)

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 that range from concert music, to opera and modern dance, to music for film. Vrebalov's collaborative work with director Bill Morrison, *Beyond Zero (1914–1918)*, was commissioned and premiered by Kronos here 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*. In 2016 she collaborated with choreographer Patricia Okenwa on a new piece for Rambert Dance Company.

About the piece, Aleksandra 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. 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 lines predestined to reunite. It is like a journey of four characters who start in distinctly different places; who, after long searching and occasional, brief meetings, end up in the same space, time, language.

“The writing of this piece, in a form that is both open and tightly coordinated, was possible thanks to 20 years of exposure to the 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.”

**Rhiannon Giddens (b. 1977)**

*At the Purchaser's Option with variations*  
(2016)

**Arranged by Jacob Garchik**

Singer-songwriter Rhiannon Giddens is the co-founder of the Grammy Award-winning string band Carolina Chocolate Drops, in which she also plays banjo and fiddle. She began gaining recognition as a solo artist when she stole the show at the T Bone Burnett-produced *Another Day, Another Time* concert at New York City's Town Hall in 2013. The elegant bearing, prodigious voice, and fierce spirit that brought the audience to its feet that night is also abundantly evident on Giddens' critically acclaimed solo debut, the Grammy-nominated album *Tomorrow Is My Turn*, which masterfully blends American musical genres like gospel, jazz, blues, and country, showcasing her extraordinary emotional range and dazzling vocal prowess.

Giddens' follow-up album, *Freedom Highway*, was released in February 2017. It includes nine original songs Giddens wrote or co-wrote along with a traditional song and two civil rights-era songs, “Birmingham Sunday” and the Staple Singers' well-known “Freedom Highway,” from which the album takes its name.

Giddens' televised performances include appearances on *The Late Show*, *Austin City Limits*, *Later...with Jools Holland*, and both CBS *Saturday* and *Sunday Morning*, among numerous other notable media appearances. She performed for President Obama and the First Lady on a PBS-televised White House Tribute to Gospel, along with Aretha Franklin and Emmylou Harris. Giddens collaborated with country superstar Eric Church on his powerful anti-racism song “Kill a Word,” which was in the Top 15 on country radio; the two have also performed the song on *The Tonight Show* and at the CMA Awards. Giddens received the BBC Radio 2 Folk Award for Singer of the Year and won the Steve Martin Prize for Excellence in Bluegrass and Banjo in 2016. In 2017 Rhiannon Giddens was honored to be named a MacArthur Foundation “Genius” Grant Winner.

Giddens, who studied opera at Oberlin, made her acting debut with a recurring role on the television drama *Nashville*, playing the role of Hanna Lee “Hallie” Jordan, a young social worker with “the voice of an angel.”

*At the Purchaser's Option with variations* is an instrumental variation of a song from Giddens' album *Freedom Highway* (Nonesuch, 2017), arranged by Jacob Garchik. She wrote the song after finding in a book a 19th-century advertisement for a 22-year-old female slave whose nine-month-old baby was also for sale, but “at the purchaser's option.” This piece was inspired by that advertisement, and by thinking about what that woman's life might have been like.

**Aftab Darvishi (b. 1987)**

*Daughters of Sol* (2017)

Aftab Darvishi was born in Tehran, Iran. She started playing violin at age five, and as she grew older, she became acquainted with instruments like the *kamancheh* (an Iranian string instrument) and classical piano. Darvishi has studied music performance at the University of Tehran, composition at the Royal Conservatory of The Hague, and composing for film and Carnatic music (South Indian music) at the Conservatory of Amsterdam.

Darvishi has presented her music in various festivals in Europe and Asia, working with a range of ensembles. She has also attended various artistic residencies with groups including AiEP Contemporary Dance Company (Milan), the Kinitiras studio (Athens), and Akropoditi Dance Center (Syros). She is a former member of KhZ ensemble, an experimental electronic ensemble with the supervision of Yannis Kyriakides that has performed in events such as the Holland Festival. After her graduation, she has regularly been invited as a guest lecturer at the University of Tehran.

In 2014 Darvishi was short-listed for the 20th Young Composer Meeting in Apeldoorn (Netherlands), and in 2015 she won the Music Education Award from Listhus Artist Residency to hold workshops for presenting Persian music to music teachers at the music school of Fjallabyggd, Iceland. In 2016 Darvishi received the prestigious Tenso Young Composers Award for her piece *And the world stopped Lacking you... for a cappella choir*.

About the piece, Aftab Darvishi writes: “*Daughters of Sol* is inspired by a poem by Ahmad Shamloo, a contemporary Iranian poet. This piece contains gentle transitions and detailed changes, which leads to the dissolving of different shades and colors. It is a constant evolution between shadows and light. It is a journey about conveying gentle circular movements, which I think resemble cycles of life. We evolve and dissolve in gentle and harsh conversations. We change colors, yet we tend to go back to our roots despite of our differences.”

**Jlin (b. 1987)**

*Little Black Book* (2018)

Arranged by Jacob Garchik

Jlin, one of the most prominent electronic producers of the current generation, first appeared on Planet Mu’s second *Bangs & Works* compilation, which had a huge impact on electronic/club music. Though she is known for bringing footwork to a wider audience, Jlin doesn’t consider herself a footwork artist. Hailing from Gary, Indiana, a place close to yet distant enough from Chicago to allow her to develop a different perspective on the genre, she

has morphed its sounds into something entirely new. Released in 2015, her debut album, *Dark Energy*, presented an innovative sound that propelled it to the top of many of the year’s “Best Of” lists. Jlin’s sophomore album, *Black Origami*, was released to even greater critical acclaim and attention. In 2017 Jlin also composed the music for a major new dance work by Wayne McGregor, one of the UK’s best-known choreographers.

**Wu Man (b. 1963)**

*Four Chinese Paintings* (2015)

Arranged by Danny Clay (b. 1989)

Recognized as the world’s premier *pipa* virtuoso and a leading ambassador of Chinese music, Grammy Award–nominated musician Wu Man has carved out a career as a soloist, educator, and composer, giving her lute-like instrument—which has a history of over 2,000 years in China—a new role in both traditional and contemporary music. Having been brought up in the Pudong School of *pipa* playing, one of the most prestigious classical styles of Imperial China, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary *pipa* music by today’s most prominent composers. Wu Man’s efforts were recognized when she was named Musical America’s 2013 Instrumentalist of the Year, the first time this prestigious award has been bestowed on a player of a non-Western instrument.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing, where she became the first recipient of a master’s degree in *pipa*. Accepted into the conservatory at age 13, Wu Man’s audition was covered by national newspapers and she was hailed as a child prodigy, becoming a nationally recognized role model for young *pipa* players. In 1985 she made her first visit to the United States as a member of the China Youth Arts Troupe. Wu Man moved to the US in 1990 and currently resides with her husband and son in California.

About *Four Chinese Paintings*, Wu Man writes: “After two decades of collaborating with the

Kronos Quartet, I am finally beginning to understand Western string instruments. With the group's encouragement and support, I was able to create this, my first work for string quartet.

"*Four Chinese Paintings* is a suite consisting of four short pieces which, taken together, resemble a set of portraits of traditional cultures from around the country. In Chinese traditional music, instrumental pieces often have poetic titles to express their content and style. I decided to continue this tradition with this collection.

"The inspiration for this suite came from styles of traditional music in China familiar to me, including Uyghur Maqam of Xinjiang province, a *pipa* scale from the 9th century, and the Silk-and-Bamboo music, or teahouse music, from my hometown of Hangzhou.

"The first two movements, 'Gobi Desert at Sunset' and 'Turpan Dance,' are adapted from the Uyghur Maqam 'Chebiyat.' In 2008, thanks to the Aga Khan Music Initiative, I had the opportunity to learn these pieces directly from the Uyghur musicians Abdullah Majnun and Sanubar Tursun. The third movement, 'Ancient Echo,' is based on a scale found among the oldest tunes for *pipa*. The fourth movement, 'Silk and Bamboo' is a variation on the tune 'Joyful Song' (*Huanle*) from the collection of Silk-and-Bamboo music.

"I feel quite grateful to be able to bring these old styles of traditional music—Uyghur Maqam, Jiangnan Silk-and-Bamboo music, and ancient *pipa* music—into the repertoire of Western string ensembles. The left-hand portamento, or sliding, technique called for here is quite distinct from the types of expression found in Western music. I hope that audiences will come to better understand music from China through these four stories told in regional dialects.

"I'd like to thank Kronos for their trust and encouragement, for letting me be a part of the *Fifty for the Future* project, and for giving me this opportunity to share my musical experiences with young string quartets around the world!"

**Soo Yeon Lyuh (b. 1980)**

*Yessori (Sound from the Past)* (2016)

For more about Soo Yeon Lyuh, please see p. 27. About *Yessori*, the composer 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 this observation in mind, I composed *Yessori*, 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."

**Mario Galeano Toro (b. 1977)**

*Tolo Midi* (2018, World Premiere)

Mario Galeano Toro, born in Bogotá, has been focused over the past 15 years on researching Colombian tropical music and its diaspora throughout the continent. His search has resulted in influential tropicalista projects that range from roots music to experimental music, such as *Frente Cumbiero*, *Los Pirañas*, and *Ondatrópica*. His work has been released on nearly a dozen vinyl records, and performed in more than 35 countries worldwide.

Galeano studied composition in the world music department of the Rotterdam Conservatory in the Netherlands. He has achieved grants and distinctions from cultural organizations from Colombia and abroad, as well as a Latin Grammy for musical production. Toro is a record collector of music from Latin America, the Caribbean, and Africa. He is a university teacher of music history, and a record cutting apprentice.

About the work, Mario Galeano writes: "*Tolo Midi* is a piece influenced by the rhythmic and melodic universe of Cumbia, a musical style born in the Colombian caribbean as a result of the encounter between indigenous American, African, and European people. It is a rhythmic

piece that aims to give the interpreter an immersion into syncope, and the fundamental legacy of Africa in America (be strict with accents!), while exploring native melodic phrasing from the *tolo* (one of the names of the indigenous flutes that provided the melodic identity for Cumbia). Although Cumbia originated in Colombia, it spread impressively through the whole continent unlike any other style in the Americas. The piece could even be performed from California to Patagonia and be recognized as local.”

**Nicole Lizée (b. 1973)**

***Another Living Soul* (2016)**

Called a “brilliant musical scientist” and lauded for “creating a stir with listeners for her breathless imagination and ability to capture Gen-X and beyond generation,” Montreal-based composer Nicole Lizée creates new music from an eclectic mix of influences including the earliest MTV videos, turntablism, rave culture, glitch, Hitchcock, Kubrick, Lynch, 1960s psychedelia, and 1960s modernism. She is fascinated by the glitches made by outmoded and well-worn technology, and captures, notates, and integrates these glitches into live performance.

Lizée’s compositions range from works for orchestra and solo turntablist featuring fully notated DJ techniques, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones, Simon™, and karaoke tapes. In the broad scope of her evolving work 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 40 works is varied and distinguished and includes works for the Kronos Quartet, BBC Proms, San Francisco Symphony, l’Orchestre Métropolitain du Grand Montréal, New York City’s Kaufman Center, TorQ Percussion, Fondation Arte Musica/Musée des beaux-arts de Montréal, Calefax, ECM+, Continuum, and Soundstreams, among others. Her music has been performed worldwide in venues includ-

ing Carnegie Hall, Royal Albert Hall (London), and Muziekgebouw (Amsterdam), and in festivals including the BBC Proms (UK), Huddersfield (UK), Bang On a Can (USA), Roskilde (Denmark), Classical:NEXT (Rotterdam), Melos-Ethos (Slovakia), Suoni Per Il Popolo (Canada), X Avant (Canada), Luminato (Canada), Switchboard (San Francisco), Casalmaggiore (Italy), and Dark Music Days (Iceland).

In 2013 Lizée was awarded the prestigious Canada Council for the Arts Jules Léger Prize for New Chamber Music. A Civitella Ranieri Foundation Fellow (New York City/Italy), Lizée was selected in 2015 by acclaimed composer and conductor Howard Shore to be his protegee as part of the Governor General’s Performing Arts Awards. *This Will Not Be Televised*, her seminal piece for chamber ensemble and turntables, was chosen for the 2008 UNESCO International Rostrum of Composers’ Top 10 Works. *Hitchcock Études* for piano and notated glitch was chosen by the International Society for Contemporary Music and featured at the 2014 World Music Days in Poland. Additional awards and nominations include a Prix Opus (2013), Dora Mavor Moore Awards in Opera (2015), two Prix collégien de musique contemporaine (2012, 2013), and the 2002 Canada Council for the Arts Robert Fleming Prize for achievements in composition.

About the piece, Lizée writes: “*Another Living Soul* is stop-motion animation for string quartet. Considered one of the most complex and idiosyncratic art forms, stop motion demands imagination, craft, isolation, an unwavering vision, fortitude, and copious amounts of time. The act of beginning the process invites both angst at the daunting task that has just begun and a kind of zen acceptance of the labyrinthine road ahead.

“The earliest stop motion—those beings and worlds created by Harryhausen, Starevich, Clokey, et al—still impresses and inspires. Oozing creativity, their work has a rough-hewn beauty and a timeless enchantment.

“Throughout its evolution, the end result has always been incrementally imbuing vitality and life to something devoid of any such spark on its

own. The close quarters, intimacy, and camaraderie of the people who work in this art form are mirrored by the scrutiny and care they afford their tiny subjects and the attention to minutiae required to render a work that is life-like. The impossible becomes possible—souls emerge from where once there were none.”

**Ken Benshoof (b. 1933)**

*sweeter than wine* (2015)

Composer/pianist Ken Benshoof was born on a Nebraska farm. He went through high school in Fairbanks, Alaska. Studies at Pacific Lutheran University and the Spokane Conservatory were followed by a two-year stint in the US Army, a bachelor's degree from the University of Washington, a master's degree at San Francisco State University, and studies in London at the Guildhall School of Music as a Fulbright Scholar. His most influential teachers were Volfgangs Darzins, John Verrall, Roger Nixon, George Frederick McKay, and Afred Neiman.

Primarily a composer of chamber pieces, Benshoof has received commissions from a wide variety of sources, most notably Kronos Quartet, for whom he has produced eight works. He also served as resident composer at San Diego's Old Globe Theater over several seasons and at the Seattle Repertory Theater for a number of years. Recently retired from a teaching career at the University of Washington, Benshoof resides in Seattle with his wife, Theresa, a cellist with the Seattle Symphony.

About *sweeter than wine*, Benshoof writes: “In the spring of 2015, David Harrington suggested I take another look at ‘Kisses Sweeter than Wine.’ I had put a refrain of that tune in the *Traveling Music* quartet in 1973, a work composed for Kronos. Before that, I had made arrangements and references to it in several other works. (This was a natural outgrowth of an extensive interest in folk music and some aspects of popular American music, a fling with a five-string banjo, and a love of Dorian mode.)

“This year's view is delicate, with tenderness. It is a gentle walk, nostalgic in its various moods, comfortable in its own quietness, warm in its strengths.”

**Misato Mochizuki (b. 1969)**

*Boids* (2018, World Premiere)

Born in Tokyo, Misato Mochizuki is equally active in Europe and in Japan. After receiving a master's degree in composition at the National University of Fine Arts and Music in Tokyo, she was awarded first prize for composition at the Conservatoire National Supérieur in Paris in 1995, and then joined the Composition and Computer Music program at IRCAM (1996–97).

In her very own combination of Occidental tradition and the Asiatic sense of breathing, Mochizuki's style of writing developed magical rhythms and unusual sounds of great formal and stylistic freedom. Her catalogue of works (published by Breitkopf & Härtel) consists of about 40 works today, including 15 symphonic compositions and 12 pieces for ensemble. Her works, which have been performed at international festivals such as the Salzburg Festival, the Biennale di Venezia, the Folle Journée in Tokyo, and the Lincoln Center Festival, have received awards including the audience prize at the Festival Ars Musica in Brussels for *Chimera* in 2002, the Japanese State Prize for young artistic talent in 2003, the Otaka Prize for the best symphonic world premiere in Japan in 2005 (for *Cloud nine*), the Grand Prize of the Tribune internationale des compositeurs in 2008 (for *L'heure bleue*), and the Heidelberg Women Artists' Prize in 2010. Her most ambitious productions include an orchestral portrait concert at Suntory Hall in Tokyo (2007), a cinema concert at the Louvre with the music to the silent film *Le fil blanc de la cascade* by Kenji Mizoguchi (2007), and a portrait concert at the Festival d'Automne in Paris (2010).

Between 2011 and 2013 Mochizuki was the composer-in-residence at the Festival international de musique de Besançon. Since 2007 she has been professor of artistic disciplines at the Meiji Gakuin University in Tokyo. She has been invited to give composition courses in Darmstadt, Royaumont, Takefu, and Amsterdam. Within the framework of her activities, she continually reflects on the role of the composer in today's society. In addition, Mochizuki writes about music and culture in her own column

for the renowned *Yomiuri Shimbun*, the most widely read daily newspaper in Japan.

About the piece, Misato Mochizuki writes: “*Boids* was composed as an apostil to *Brains*, a string quartet I wrote in 2017. They can be played separately, or enchainé. In *Boids*, the violins and viola each have scales that represent ‘personalities’—chromatic, whole tone, and pentatonic—that all swim together in the same direction to create the sense of a flock. Each strike from the cello is a stone thrown into the water: after each pizz the ‘fish’ disperse, but eventually they begin to flock together anew.”

### Philip Glass (b. 1937)

#### *Quartet Satz* (2017)

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*). Glass’ 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 April 2007, the English National Opera, in conjunction with the Metropolitan Opera, remounted Glass’ *Satyagraha*, which appeared in New York in April 2008. Glass’ opera *Kepler*, based on the life and work of Johannes Kepler and commissioned by Linz 2009, Cultural Capital of Europe, and Landestheater Linz, premiered in September 2009 in Linz, Austria and in November 2009 at the

Brooklyn Academy of Music. Symphony No. 9 was completed in 2011 and premiered in Linz on January 1, 2012 by the Bruckner Orchestra, followed by a US premiere in New York at Carnegie Hall on January 31, 2012 as part of the composer’s 75th birthday celebration. Symphony No. 10 was completed that spring and received its European premiere in France in the summer of 2012.

In August of 2011, Glass launched the inaugural season of the Days And Nights Festival, a multidisciplinary arts festival in Carmel/Big Sur, California.

About *Quartet Satz*, Andy Gilbert writes: “Serving as both muse and vehicle for Philip Glass’ music, Kronos Quartet has played an essential role in the composer’s creative realm for decades. But *Quartet Satz*, Glass’ contribution to Kronos’ *Fifty for the Future* initiative, isn’t just a dazzling addition to a body of work that constitutes one of new music’s definitive relationships. Solemn, measured, and inexorable as the tides, the sweeping piece distills the rhythmic and emotional currents that have woven Glass’ music into our consciousness.”

“Each movement feels like an entire universe,” says Kronos’ David Harrington. “That’s what I thought before we even played it. Philip was giving us something that encapsulates his entire vision in one work. I think it’s one of his most amazing pieces. Philip has this connection to the early root system of the string quartet, a connection you hear it in this work’s gorgeous sonorities.”

At this point it’s impossible to know whether we experience Glass’ work as cinematic because of the countless times film scores have employed his music or whether there’s something inherent in his palette of pulse and texture and melodic imagination that evokes the moving image. No collaboration better embodies the depth of Glass’ relationship with Kronos than the score for Todd Browning’s *Dracula*, which they performed together live numerous times at screenings of the classic 1931 film and documented on a 1999 Nonesuch album.

Glass has written several other major pieces specifically for Kronos, starting with 1991’s String Quartet No. 5 (featured on the 1995

Nonesuch album *Kronos Quartet Performs Philip Glass*). All of those experiences came to play in writing *Quartet Satz*, as Glass had the ensemble in mind as he was composing. “I automatically visualize them playing the music and know how they sound,” he says. “I’m thinking, ‘This will be a good part for Hank. He will like this part.’ I think it’s likely I’ll never have this kind of a relationship with another quartet.”

Glass’ history with Kronos isn’t the piece’s only subtext. Some of the ideas in *Quartet Satz* first appeared in a piece he wrote for Robert Hurwitz marking the end of his spectacularly productive tenure running Nonesuch. But the title also unambiguously references Schubert’s famously incomplete *Quartettsatz*, a move that Glass acknowledges with a chuckle as “a form of self-aggrandizement. Schubert was my fa-

ther’s favorite composer. I grew up with him, and we actually share a birthday, January 31st. I know the Schubert landscape like the back of my hand.”

Under the auspices of Kronos’ *Fifty for the Future*, Glass’ hand now gracefully welcomes new generations of string players. Mastering *Quartet Satz* means grappling with the string quartet as an organic organism, and the piece’s architectural strength means that Kronos can usher young musicians inside the piece. At a recent string festival at Austria’s Esterházy Palace “we had an amazing experience with two very fine quartets we were mentoring, Canada’s Rolston String Quartet and South Korea’s Esmé Quartet,” Harrington says. “The 12 of us played *Satz* as an encore and it sounded glorious.”

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## ABOUT THE ARTISTS

For 45 years, San Francisco’s **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 reimagine 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 60 recordings of extraordinary breadth and creativity, collaborating with many of the world’s most intriguing and accomplished composers and performers, and commissioning more than 1,000 works and arrangements for string quartet. Kronos has received over 40 awards, including both the Polar Music Prize and Avery Fisher Prize, two of the most prestigious awards given to musicians, 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 un-

orthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages, and electronic effects. Kronos then began building a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Webern, Schnittke), contemporary composers (Vladimir Martynov, Aleksandra Vrebalov, Sahba Aminikia), jazz legends (Charles Mingus, Maria Schneider, Thelonious Monk), rock artists (Jimi Hendrix, The Who’s Pete Dinklage, Sigur Rós), and artists who truly defy genre (performance artist Laurie Anderson, visual artist Trevor Paglen, spoken-word poets from Youth Speaks).

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 NASA-commissioned multimedia ode to the earth and its people that features celestial sounds and images from space; and *The Serquent Risadome*, premiered during Kronos’ *40th Anniversary*

*Celebration* at Carnegie Hall in 2014. In 2015 Nonesuch Records released *One Earth, One People, One Love: Kronos Plays Terry Riley*, a five-disc, four album box set dedicated to Riley that included the new release *Sunrise of the Planetary Dream Collector: Music of Terry Riley*. 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 an album of his string quartets in 1995 and premiering String Quartet No. 6 in 2013 and No. 7 in 2014; Azerbaijan's Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi*; Steve Reich, with whom Kronos has worked on recordings of the Grammy-winning composition *Different Trains* (1989), *Triple Quartet* (2001), and *WTC 9/11* (2011); among many other composers and arrangers.

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; Mexican rockers Café Tacvba; the Romanian gypsy band Taraf de Haïdouks; the Malian *griot* musicians Trio Da Kali; and Iranian vocalist Mahsa Vahdat. Kronos has performed live with the likes of Paul McCartney, David Bowie, Patti Smith, Allen Ginsberg, Jarvis Cocker, Zakir Hussain, the Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, Rhiannon Giddens, Howard Zinn, Betty Carter, Van Dyke Parks, Caetano Veloso, k.d. lang, Amanda Palmer, Jherek Bischoff, The National, múm, and Lau's Martin Green, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, Glenn Kotche, Dave Matthews Band, Nelly Furtado, Joan Armatrading, Don Walser, Angelique Kidjo, and Dan Wilson. 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 been featured prominently in a number of films, including the Academy Award-nominated documentaries *How to Survive a Plague* (2012) and *Dirty Wars* (2013), 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-directed Bela Lugosi classic); by Clint Mansell for the Darren Aronofsky films *Noah* (2014), *The Fountain* (2006), and *Requiem for a Dream* (2000); by Terry Riley for François Girard's *Hochelaga terre des âmes* (2017); and by Jacob Garchik for Guy Maddin's *The Green Fog—A San Francisco Fantasia* (2017). Additional films featuring Kronos' music include *La grande bellezza* (*The Great Beauty*, 2013), *21 Grams* (2003), *Heat* (1995), and *True Stories* (1986). *A Thousand Thoughts*, a live documentary co-directed and written by filmmakers Sam Green and Joe Bini, which features live narration by Green and live music Kronos Quartet, premiered in 2018 at the Sundance Film Festival and Wexner Center for the Arts at the Ohio State University and begins touring the world later this year.

The quartet spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world including Carnegie Hall, Disney Hall, the Barbican Centre in London, BAM's Next Wave Festival, Big Ears, Palacio de Bellas Artes in Mexico City, WOMAD, Amsterdam's Concertgebouw, Shanghai Concert Hall, Lincoln Center Out of Doors, Sydney Opera House, Victoria Hall in Geneva (Switzerland), and Haydn Hall in Schloss Esterhazy.

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 charts; 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 renowned soprano Dawn Upshaw. 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. Kronos' most recent releases include *Folk Songs*, which features Sam Amidon, Olivia Chaney, Rhiannon Giddens, and Natalie Merchant singing traditional folk songs with arrangements by Jacob Garchik, Nico Muhly, Donnacha Dennehy, and Gabe Witcher; the collaborative album *Ladilikan* with Trio Da Kali, an ensemble of Malian *griot* musicians assembled by Aga Khan Music Initiative; the collaborative album *Landfall* with the venerable multidisciplinary artist Laurie Anderson; *Clouded Yellow*, a collection of work written for Kronos by Bang on the Can founding composer Michael Gordon; and vinyl re-releases of *Pieces of Africa*, *Dracula*, *Requiem for a Dream*, and *The Fountain*. Music publishers Boosey & Hawkes and Kronos have released two volumes of *Kronos Collection* sheet music, featuring works by Terry Riley, Hamza el Din, Aleksandra Vrebalov, and 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 with Carnegie Hall's Weill Music Institute, Kaufman Music Center's Face the Music, Ruth Asawa San Francisco School of the Arts, San Francisco Conservatory of Music, and through the Embassy Adoption Program (a program of Washington Performing Arts and District of Columbia Public Schools), among other institutions in the US and overseas. Kronos has recently undertaken extended educational residencies here at Cal Performances, as well as at the Holland Festival, Texas Performing Arts Association at the University of Texas at Austin, New York University Abu Dhabi, and Mount Royal University Conservatory.

With a staff of 11, the nonprofit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos' work, including commis-

sioning, concert tours and local performances, education programs, and a self-produced Kronos Festival in San Francisco.

**Soo Yeon Lyuh** is a *haegeum* (Korean two-string bowed instrument) player, composer, and improviser currently based in the San Francisco 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 South Korea, she served as a member of the National Gugak Center's new-music group for 12 years.

Deeply invested in exploring new musical possibilities via improvisation, she has collaborated with the William Winant, Fred Frith, Joan Jeanrenaud, and numerous other international performers and composers. Lyuh has premiered over 50 new-music compositions in the last two years, including pieces by Cindy Cox, Larry Polansky, David Evan Jones, and Jean Ahn. She has performed renowned contemporary and experimental concerts in festivals and venues all over the world, including at the Bang on a Can Summer Music Festival (MASS MoCA), Ecstatic Music Festival (The Greene Space at WQXR, New York), as a featured soloist with the UC Berkeley Symphony Orchestra on tour (Spain), Isang Yun Music Festival (North Korea), Büyükşehir Belediyesi Sanat ve Kültür Sarayı (Turkey), Siri Fort Auditorium (India), and the Seoul Arts Center (South Korea). Lyuh has recorded multiple CDs of Korean court music, jazz, and improvisation, as well as being featured on an improvisational recording with Henry Kaiser, Rudresh Mahanthappa, Bill Laswell, and Simon Barker.

Lyuh holds a BA, MA, and PhD 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 composition and ethnomusicology faculty at UC Berkeley, UC Santa Cruz, UC Davis, Mills College, and the University of Hawaii at Manoa. Lyuh seeks to continually expand contemporary *haegeum* possibilities through work with new media and technology. She is currently a scholar-artist in residence at Mills College.

### **Berkeley High School Quartet**

The Berkeley High School Quartet is comprised of violinists Lev Gordon-Feierabend and Clio Petty, violist Natalie Couch, and cellist Zealin Glickrieman. The musicians' chamber orchestra teacher is Mary Dougherty.

### **Crowden School Quartet**

The Crowden School Quartet is comprised of violinists Annika Lin and Leila Yokoyama, violist Mali Nguyen, and cellist Meilani Huynh. The ensemble's associate artistic director is Eugene Sor.

The Crowden School, recognized as the first of its kind in the United States, is a coeducational day school for grades four through eight that balances music and academics to provide a transformative education. Every morning, students spend two hours on a comprehensive study of music, followed by a full academic school day. The school is noted for using the cooperative art of chamber music in remarkable ways to expand the learning potential of its students. Crowden School quartet members Mali Nguyen, Annika Lin, Leila Yokoyama, and Meilani Huynh attend eighth grade and will graduate this spring. The Crowden School is the flagship program of Crowden Music Center in Berkeley, a Bay Area nonprofit serving 12,000 music lovers of all ages each year.

### **Oakland School for the Arts Quartet**

The Oakland School for the Arts Quartet is comprised of violinists Kayla Phan and Raphaela Brown, violist Izabelle Itom, and cellist Ariadne Bashore-Walker. The ensemble is coached by Justin Ouellet and Crystal Pascucci, and overseen by Nicholas Kanozik, Chair, Instrumental Music.

Oakland School for the Arts is a public charter school in the Oakland Unified School District founded by Jerry Brown in 2002 with a

mission to offer immersive arts experiences in a college preparatory setting. The instrumental department encompasses 150 students and five programs—jazz, chamber music, piano, guitar, and world music—that immerse students in a broad range of musical genres, giving students a well-founded, and well-rounded musical education.

### **For the Kronos Quartet/Kronos Performing Arts Association**

Janet Cowperthwaite, *managing director*

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Sarah Donahue, *production operations manager*

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Reshena Liao, *creative projects manager*

Nikolás McConnie-Saad, *office manager*

Brian Mohr, *Sound Designer, technical manager*

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Brian H. Scott, *lighting designer*

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The Kronos Quartet records for Nonesuch Records.

the experience gained in Meiningen working with one of Europe's best orchestras, Strauss also met there the violinist and sometime composer Alexander Ritter, who introduced him to the revolutionary works of Wagner and Liszt, music that Strauss' reactionary father had forbidden him to hear. Strauss became convinced by Ritter, and the musical examples he provided, that an instrumental piece could spring from the inspiration of what Strauss later called "a poetic idea," and need not be restricted to the abstract expression of the Classical masterworks that had served as the models for his earlier compositions. The Sonata for Violin and Piano of 1887–88, the last work of Strauss' youthful Classicism, stands at this nexus in his creative life.

Strauss' Violin Sonata is firmly rooted in the Classical models he mastered as a youth, but it also shows the breadth of gesture and the sharpening of artistic profile he had gained through the contemporaneous work on his first three symphonic poems, *Aus Italien*, *Macbeth*, and *Don Juan*. Indeed, the heroic proclamation from the piano that serves as the main theme of the sonata's opening movement could well have been chiseled for *Don Juan*. The violin responds with a tender reflection of the piano's phrase without losing the music's impetuous rhythmic drive and sense of urgency. The sub-

sidary subject, floated high in the violin's compass, provides lyrical contrast. The center of the movement is devoted to a loquacious development of the principal motives before a full recapitulation of the earlier themes provides balance and formal closure. Though Strauss titled the second movement "Improvisation," there is nothing extemporaneous about the work's precisely delineated form nor about its richly textured instrumental lines. An arching violin melody, a wordless product of Strauss' skill as a song writer, occupies the Andante's first section before the movement moves onto more animated and chromatically inflected music in its center region. The opening melody, considerably elaborated, returns to round out the movement. The main theme of the sonata-form finale, previewed in a shadowy piano introduction, revives the bold, quasi-symphonic style of the first movement. A delicately playful transition leads to the second theme, a broad melody introduced by the violin over sweeping piano arpeggios. The development section is brief, little more than a few iterations of the main subject at various tonal levels. The recapitulation is announced by the piano's bold theme. A dashing coda, based on the principal theme, closes this final work of Richard Strauss' apprenticeship.

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## ABOUT THE ARTISTS

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**Nicola Benedetti** is one of the most sought-after violinists of her generation. Her ability to captivate audiences with her innate musicianship and dynamic presence, coupled with her wide appeal as a high-profile advocate for classical music, has made her one of today's most influential classical artists.

With concerto performances at the heart of her career, Benedetti is much in demand with major orchestras and conductors across the globe. Conductors with whom Benedetti has worked include Vladimir Ashkenazy, Jiří Bělohlávek, Stéphane Denève, Christoph Eschenbach, James Gaffigan, Hans Graf, Valery Gergiev, Alan Gilbert, Jakub Hrůša, Kirill Kara-

bits, Andrew Litton, Kristjan Järvi, Vladimir Jurowski, Zubin Mehta, Andrea Marcon, Peter Oundjian, Vasily Petrenko, Donald Runnicles, Thomas Søndergård, Krzysztof Urbanski, Juraj Valcua, Edo de Waart, Pinchas Zukerman, and Jaap van Zweden.

Benedetti regularly works with the world's finest orchestras and has enjoyed rich collaborations with the London Symphony Orchestra, London Philharmonic Orchestra, New York Philharmonic, National Symphony Orchestra (Washington, DC), Orchestra of the Mariinsky Theatre, Leipzig Gewandhausorchester, Frankfurt Radio Symphony, Camerata Salzburg, Czech Philharmonic, Danish National Sym-

phony Orchestra, Los Angeles Philharmonic, San Francisco Symphony, and the Chicago Symphony at the Ravinia Festival.

Last summer saw Benedetti make her debut at the Philharmonie de Paris with Karina Canellakis and the Orchestre de Paris. She returned to the BBC Proms with Andrew Gourlay and the BBC Concert Orchestra and performed at the Edinburgh International Festival twice: with Marin Alsop and the Baltimore Symphony Orchestra and with Richard Egarr and the Academy of Ancient Music.

This season Benedetti makes her debut with the Royal Stockholm Philharmonic and collaborates with the BBC Symphony Orchestra, Chicago Symphony, Lucerne Symphony Orchestra, Royal Scottish National Orchestra, Orchestre National du Capitole de Toulouse, Orchestre de Bretagne, Seattle Symphony, San Francisco Symphony, Frankfurter Museumsorchester, Toscanini Orchestra, and Philharmonia Orchestra with Pablo Heras-Casado. She will also undertake tours with the Scottish Chamber Orchestra, performing Mozart violin concertos, and with the National Youth Orchestra of Great Britain, performing the Bruch Violin Concerto.

With her regular duo partner pianist Alexei Grynyuk, Benedetti frequently performs recitals in the world's leading concert halls and festivals with recent highlights including Wigmore Hall, Amsterdam's Concertgebouw, Utrecht, Rome, Copenhagen, Dortmund, Bielefeld, Ludwigshafen, and Kiel. Benedetti is also a devoted chamber musician and collaborates with cellist Leonard Elschenbroich and pianist Alexei Grynyuk (the three have been performing as a trio since 2008). Recent performances include London's Cadogan Hall, Amsterdam's Concertgebouw, Birmingham Symphony Hall, Edinburgh Festival, Glasgow Royal Concert Hall, Frankfurt Alte Oper, Ravinia Festival, New York's 92nd Street Y, and Hong Kong City Hall. Also this season, the trio embarks on a month-long Australian tour, performing 12 times in seven cities.

Fiercely committed to music education, Benedetti has formed associations with schools, music colleges, and local authorities. In 2010

she became Sistema Scotland's official musical "Big Sister" for the Big Noise project, a music initiative partnered with Venezuela's El Sistema (Fundación Musical Simón Bolívar). As a board member and teacher, Benedetti embraces her position of role model to encourage young people to take up music and work hard at it, and she continues to spread this message in school visits and master classes, not only in Scotland, but all around the world.

In addition, Benedetti has developed her own education and outreach initiative—The Benedetti Sessions— which gives hundreds of aspiring young string players the opportunity to rehearse, undertake, and observe master classes, culminating in a performance alongside Benedetti. She has presented The Benedetti Sessions at the Royal Albert Hall, Cheltenham Festival, and Royal Concert Hall Glasgow, and has plans to develop the program on an international scale.

Winner of Best Female Artist at both the 2012 and 2013 Classical BRIT Awards, Benedetti records exclusively for Decca (Universal Music). Her most recent recording, *Shostakovich & Glazunov Violin Concertos*, has been met with critical acclaim. Richard Morrison of *The Times* maintains that "This riveting performance of Shostakovich's First Violin Concerto is Nicola Benedetti's best recording to date." Her past seven recordings on Universal/Deutsche Grammophon include a varied catalogue of works, from the Szymanowski Concerto (London Symphony Orchestra/Daniel Harding) to *Homecoming: A Scottish Fantasy*, which made Benedetti the first solo British violinist since the 1990s to enter the Top 20 of the official UK Albums Chart.

Benedetti attracts an enormous amount of worldwide media attention following the various facets of her extraordinary career and her international television appearances have been wide and varied, including performing at the Opening Ceremony of the 2014 Commonwealth Games to a television viewing audience of 9.4 million people.

Benedetti was the youngest-ever recipient of the Queen's Medal for Music (2017), and was appointed as a Member of the Most Excellent

Order of the British Empire (MBE) in the 2013 New Year Honours, in recognition of her international music career and work with musical charities throughout the United Kingdom.

Born in Scotland and of Italian heritage, Benedetti began violin lessons at the age of five with Brenda Smith. In 1997, she entered the Yehudi Menuhin School, where she studied with Natasha Boyarskaya. She then continued her studies with Maciej Rakowski and Pavel Vernikov. She continues to work with multiple acclaimed teachers and performers.

Nicola Benedetti plays the *Gariel Stradivarius* (1717), courtesy of Jonathan Moulds.

Kiev-born pianist **Alexei Grynyuk** displayed tremendous interest in music from an early age and gave his first public concerts at the age of six. At 13, he attracted wide attention by winning the first prize at the Sergei Diaghilev All-Soviet Union piano competition in Moscow. By then he had already been touring Eastern Europe as a soloist as well as performing Mozart and Chopin piano concertos with Ukrainian orchestras. Grynyuk went on to achieve first prizes at the Vladimir Horowitz International Piano Competition in Kiev and the Shanghai International Piano Competition in China.

His musical development was shaped by his studies at the Kiev Conservatory under Natalia Gridneva and Valery Kozlov. He also studied with Hamish Milne at the Royal Academy of Music in London.

Grynyuk performs throughout the world and has been invited to give recitals at the Great Hall of the Moscow Conservatory, Wigmore Hall in London, Palau de la Música Catalana, Salle Cortot and Salle Gaveau in Paris, 'Musica Sacra' Festival in Netherlands, Duszynki Chopin Festival in Poland, Otono International Music Festival in Madrid, Newport Music

Festival in the United States, and other prestigious festivals and venues. He has performed concertos with the Mexico State Symphony Orchestra, Krakow Philharmonic, Odessa Philharmonic, Brighton Philharmonic, National Symphony Orchestra of Ukraine, and the Bolshoi Symphony Orchestra, among others, under Enrique Bátiz, Natalia Ponomarchuk, Oksana Lyniv, Hobart Earle, Stephen Bell, Adam Clocek, Barry Wordsworth, Vladimir Sirenko, and Kirill Karabits.

His recitals have been broadcast by BBC Radio 3, Hessischer Rundfunk, Bayerischer Rundfunk, KRO4 Hilversum, and Radio France, and televised on Ukrainian, Chinese, and Russian channels. His career has been generously supported by the Alexis Gregory Foundation, which led Grynyuk to perform at the renowned piano series at the Metropolitan Museum of Art in New York, Sophia Bhabha Hall in Mumbai, and Vaux le Vicomte in France.

In recent years the music of Franz Liszt has been an important part of Grynyuk's repertoire. He celebrated Liszt's bicentenary at a special concert in Kiev in 2012, performing the composer's Sonata in B minor followed by both piano concertos. Later that year, his performance of the sonata was broadcast live on BBC Radio 3 as a part of the *Live in Concert* series. In 2013 Grynyuk released a Liszt CD on the Orchid Classics label.

In 2017 Alexei Grynyuk embarked on a 27-concert tour of the United States, performing Prokofiev and Schumann piano concertos with the National Symphony Orchestra of Ukraine, and making his New York trio debut at the 92nd Street Y with his regular partners Nicola Benedetti and Leonard Elschenbroich. He also made his recital debut at the Verbier Festival in Switzerland, and performed Beethoven's *Choral Fantasy* with the Kiev Philharmonic.