

20 ✦ **arizona**
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KRONOS QUARTET

GROUND World Premiere

Tonight's program presented
in partnership with



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WE RESPECTFULLY ACKNOWLEDGE. We respectfully acknowledge the University of Arizona is on the land and territories of Indigenous peoples. Today, Arizona is home to 22 federally recognized tribes, with Tucson being home to the O'odham and the Yaqui. The University strives to build sustainable relationships with sovereign Native Nations and Indigenous communities through education offerings, partnerships, and community service.

KRONOS QUARTET

David Harrington, *violin*

Gabriela Díaz, *violin*

Ayane Kozasa, *viola*

Paul Wiancko, *cello*

Brian H. Scott, *Lighting Designer*

Scott Fraser, *Sound Designer*

PROGRAM

Terry Riley / *Good Medicine from Salome Dances for Peace* *

Viet Cuong / *Next Week's Trees*

Peni Candra Rini (arr. Jacob Garchik & Andy McGraw) / *Segara Gunung: IV. Hujan* *

Michael Gordon / *gfdcba: Interlude 1* *

Ramallah Underground (arr. Jacob Garchik) / *Tashweesh* *

Steve Reich / *Triple Quartet* *

In three movements (played without pause)

INTERMISSION

I. *Ground World Premiere*

with special guest, **Laura Ortman**, *Apache violin, amplified violin, voice*
Ground features visuals created by new media artist and filmmaker, **XUAN**, and multi-disciplinary artist, **Jeffrey Gibson** along with **Zach Reich**, graphic design

Program to include:

Noel Joseph / *Song of Salutation wax cylinder recording*

Traditional (Ojibwe), Elisa Harkins (arr. Gabriela Díaz) / *The Eagle's Song* +

featuring the recorded voice of Elisa Harkins

Charley Patton (arr. Jacob Garchik) / *Down the Dirt Road Blues* +

Raven Chacon / *The Journey of the Horizontal People* **

Link Wray (arr. Jacob Garchik) / *Rumble* +

Tanya Tagaq (arr. Tanya Tagaq, Kronos Quartet, and Joel

Tarman) / *Colonizer (Remix)* +

Laura Ortman (arr. Jacob Garchik) / *WAVES CARVE THE SOUND* *

I. *Butterfly Joy Rides*

II. *Sending On Over (Hi Lo Hi)*

III. *Waves Carve the Sound*

IV. *I'll Go With You*

V. *Prisms Ever Wild Ready*

With contributions from: **Layli Long Soldier**, *poetry* / **Jeffrey Gibson**, *visuals* / **Zach Reich**, *graphic design* / **Floyd Massey**, *orator*

* Written for Kronos • ** Written for *Kronos Fifty for the Future* • + Arranged for Kronos

Kronos Quartet

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ABOUT KRONOS QUARTET

For over 50 years, San Francisco's Kronos Quartet 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. In 2024, Kronos' *Pieces of Africa* album was inducted into the National Recording Registry at the Library of Congress. Most recently, Kronos Quartet has been selected as the Doomsday Clock Artists in Residence for The Bulletin of Atomic Scientists.

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. 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.

Photo: Jānis Porietis

GUEST ARTIST BIO



Laura Ortman

A soloist musician, composer and vibrant collaborator, Laura Ortman (White Mountain Apache) creates across multiple platforms, including recorded albums, live performances, and filmic and artistic soundtracks. An inquisitive and exquisite violinist, Ortman is versed in Apache violin, piano, electric guitar, keyboards, and often sings through a megaphone. She is a producer of capacious field recordings. She has collaborated with artists such as Tony Conrad, Jock Soto, Raven Chacon, Nanobah Becker, Okkyung Lee, Jeffrey Gibson, Caroline Monnet, Tanya Lukin Linklater, Martha Colburn, New Red Order, and Martin Bisi.

Laura has performed at The Whitney Museum of American Art, Guggenheim Museum, Venice Biennale, Brooklyn Museum, Museum of Modern Art, Smithsonian National Museum of the American Indian, Musée d'Art Contemporain de Montréal, MASS MoCA, MCA Chicago, REWIRE Festival at the Hague, Baltimore Museum of Art, The Stone, SF JAZZ, Gagosian, The New Museum, imagineNATIVE Film + Media Arts Festival, MoMA PS1, Toronto Biennial of Art, Borealis Festival, CBGB's, Skaņu Mežs in Latvia, Pioneer Works, Roulette Intermedium, DIA Foundation, Calder Foundation, Experimental Sound Studio (ESS) and Centre Pompidou, Paris, among countless established and DIY venues in the US, Canada, Mexico, and Europe.

In 2008, She founded the Coast Orchestra, an all-Native American orchestral ensemble that performed a live soundtrack to Edward Curtis's film *In the Land of the Head Hunters* (1914), the first silent feature film to star an all-Native American cast that premiered at the Margaret

Mead Film Festival in NYC and at the National Gallery of Art in Washington, D.C. to sold-out audiences.

Ortman is the recipient of the 2026 Native Performing Arts Fellow, 2025 Pioneer Works Music Residency, 2023 Institute of American Indian Arts Fellowship, 2022 Forge Project Fellowship, 2022 United States Artists Fellowship, 2022 Foundation for Contemporary Arts Grants to Artists, 2020 Jerome@Camargo Residency in Cassis, France, 2017 Jerome Foundation Composer and Sound Artist Fellowship, 2016 Art Matters Grant, 2016 Native Arts and Culture Foundation Fellowship, 2015 IAIA's Museum of Contemporary Native Arts Social Engagement Residency, 2014-15 Rauschenberg Residency, and 2010 Artist-in-Residence at Issue Project Room. Ortman was also a participating artist in the 2019 Whitney Biennial. She lives in Brooklyn, New York.

PROGRAM NOTES

Terry Riley (b. 1935) Good Medicine from Salome Dances for Peace (1985-86)

Terry Riley first came to prominence in 1964 when, with the groundbreaking *In C*, he subverted the world of tightly organized atonal composition then in fashion and pioneered the musical aesthetic known as minimalism. Following *In C*, he quit formal composition in order to concentrate on improvisation, and devoted himself to studying North Indian vocal techniques under the legendary Pandit Pran Nath. In 1979, Riley began notating music again when both he and Kronos were on the faculty at Mills College in Oakland. This

four-decade-long relationship has yielded dozens of works for string quartet, including a concerto for string quartet, *The Sands*, which was the Salzburg Festival’s first-ever new music commission; *Sun Rings*, a NASA-commissioned piece for choir, visuals, and space sounds, the recording for which won the 2020 Grammy for Best Engineered Album, Classical; and *The Cusp of Magic*, for string quartet and pipa. Kronos’ album *Cadenza on the Night Plain*, a collection of music by Riley, was selected by both *Time* and *Newsweek* as one of the 10 Best Classical Albums of the Year in 1988. The epic five-quartet cycle, *Salome Dances for Peace*, was selected as the #1 Classical Album of the Year by USA Today and was nominated for a Grammy in 1989.

Good Medicine is the last section of *Salome Dances for Peace*. About *Salome* Riley has said:

“The idea for *Salome Dances for Peace* came out of an improvisation theme from *The Harp of New Albion*. I realized this was potentially a whole new piece. Around that time, David Harrington called me and asked me to write another string quartet.

“I thought that it should be a ballet about Salome using her alluring powers to actually create peace in the world. So Salome in this case becomes like a goddess who—drawn out of antiquity, having done evil kinds of deeds—reincarnates and is trained as a sorceress, as a shaman. And through her dancing, she is able to become both a warrior and an influence on the world leaders’ actions.

“I’m always trying to find ways that I can, besides doing music, to contribute to world peace, or maybe neighborhood peace or home peace. I told David that when we first started that I thought we ought to create a piece that can be played at the United Nations on special holidays. It would not be just a concert piece but a piece that could be played as a rite.”

Salome Dances for Peace was commissioned for Kronos by IRCAM and Betty Freeman, and recorded by Kronos for Nonesuch Records.

Viet Cuong (b. 1990) **Next Week’s Trees (2024)**

About *Next Week’s Trees*, Viet Cuong writes:

The title of this piece comes from Mary Oliver’s poem “Walking To Oak-Head Pond, And Thinking Of The Ponds I Will Visit In The Next Days And Weeks.” In this particular time of great loss, I was deeply inspired by Oliver’s words—words that are a gentle reminder of the uncertainty of the future, the confident hope of the present, and the propulsive force of life that drives us through any doubt that a new day will arrive.

Next Week’s Trees was commissioned by the California Symphony as part of their Young American Composer-in-Residence program. Heartfelt thanks to everyone at the California Symphony.

Peni Candra Rini (b. 1983) **Segara Gunung (2023)** **IV. Hujan (“Rain”)** **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 and a Doctoral Candidate for Musical Arts at the Indonesian Art Institute (ISI) in Surakarta.

About *Segara Gunung*, Peni Candra Rini writes:

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

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

“But the traditional respect and reverence of the land and sea has eroded in my country—in your country—pushed aside by greed. Mountains become the backdrop for tourist photos and tourism erodes the environment. Waters are rising, washing villages into the sea. Ultimately, we must remember that mother earth will clean house: burning us up and washing us clean. Ready or not. *Segara Gunung* is my response to these changes.”

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

Chamber Music, and Stanford Live, and by Partners Arizona Arts Live/University of Arizona, Center for the Art of Performance at UCLA, Green Music Center at Sonoma State University, The Royal Conservatory of Music, and Washington Performing Arts.

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

Michael Gordon (b. 1956) gfredcba (2023)

Michael Gordon's *gfredcba* is a modular suite of several short movements and interludes that takes inspiration from Haydn's scherzos to bring humor, fun, and laughter to the concert hall. Individual movements are accompanied by an optional video element, and can be presented alone, in various groupings, or as a complete collection, depending on the setting. Gordon's *gfredcba* travels through a kaleidoscopic world of humor, wit, and pulse. Video for Interlude 1 courtesy of Funda Yildiz, *The Life of Leo Cat*.

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

**Ramallah Underground
Tashweesh (2008)
Arranged by Jacob Garchik**

Ramallah Underground (RU) is a musical collective, based in Ramallah, Palestine, attempting to rejuvenate Arabic culture through their music. RU was founded by artists Boikutt, Stormtrap, and Aswatt. The members started off as producers; Boikutt and Stormtrap later picked up the mic and began to MC in Arabic, which added a political layer to the music. Their work comes out of a deep sense of their local culture and imposing presence of Palestine in their lives. RU's express hope is to bring an alternative voice from the Arab world.

Ramallah Underground's *Tashweesh*, arranged by Jacob Garchik, was commissioned for the Kronos Quartet by the Columbia Foundation and the David Harrington Research and Development Fund.

**Steve Reich (b. 1936)
Triple Quartet (1999)**

Steve Reich has been recognized internationally as one of the world's foremost living composers. From his early taped speech works *It's Gonna Rain* (1965) and *Come Out* (1966) to *The Cave* (his 1993 collaboration with the video artist Beryl Korot) Reich's path has embraced not only aspects of Western classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz.

Born in New York, Reich graduated from Cornell University and studied at Juilliard with William Bergsma and Vincent Persichetti. After receiving his M.A. in Music from Mills College, Reich studied drumming at the Institute for African Studies at the University of Ghana and traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and

Jerusalem. Reich founded his own ensemble, Steve Reich and Musicians, which since 1971 has frequently toured the world, performing at venues as diverse as Carnegie Hall and the Bottom Line cabaret.

Reich's 1988 piece *Different Trains*, written for Kronos, marked a new compositional method, in which speech recordings generate the musical material for musical instruments. In 1990 he received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by Kronos. In 1994 Steve Reich was elected to the American Academy of Arts and Letters.

About *Triple Quartet*, Reich writes:

"*Triple Quartet* is dedicated to the Kronos Quartet. It is for three string quartets. For Kronos or any other single string quartet to perform the piece they must prerecord quartets two and three and then play the quartet one part along with the prerecorded tape. Alternately, the piece can be played by twelve players with no tape.

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

Biography reprinted by kind permission of Boosey & Hawkes.

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

Ground

Ground, the first segment of the Kronos Quartet's *Three Bones*, invites us to consider the foundational basis, the underpinnings, of music-making on this continent that predates the establishment of the United States, but will not allow us to remain in the past. The quartet thus continues to break down boundaries, bringing together samples of Native music from that which was first recorded in 1890 up to contemporary Native compositions and new arrangements, educating us both on continuity and change, and on issues of identity that attend these processes and are marked both by distortion and by new clarity.

There is no way, of course, to present in one concert the breadth of Native music-making from an entire continent, where peoples speaking over 600 languages interacted with each other over the course of centuries. Kronos primarily features newer compositions including some commissioned specifically by the quartet. These pieces often refer in various ways, however, to the long history of indigenous peoples in North America, to their movements, and to interactions between those communities as well as with the immigrants who came here from other parts of the world.

The entry music you heard was a recording made 136 years ago in March 1890, when the ethnologist Jesse Walter Fewkes went to Maine to test out the newly-available Edison cylinder recorder. In Calais, he recorded songs and narratives from three Passamaquoddy men, in so doing making the very first ethnographic (culturally-descriptive) recordings. This particular cylinder recording of a "Song of Salutation," sung by a man named Noel Joseph on March 15, is preserved in the American Folklife Center archive at the Library of Congress and is being played here with permission from the Passamaquoddy Tribal Historic Preservation Officer.

The next piece is an arrangement by Gabriela Díaz of an Eagle song composition by Cherokee composer, Elisa Harkins, who received the song, attributed to long-ago Chippewa sources, in a ceremonial context. Harkins has reinterpreted the old single-line melody by using Vocoder technology, originally used to distort and disguise voices. She describes this process as "transforming the voice into an electronic signal that is part song and part transmission." The result here, then, is not to mask the original, but to provide a new way of carrying such ancestral sounds into our times and beyond.

We then listen to an arrangement of "Down The Dirt Road Blues" by Charley Patton. Born in Mississippi, and often called the Father of the Delta Blues, Patton was usually considered to be African-American, but his parentage and race remain uncertain, and there have been many assertions that he was part-Cherokee or Choctaw. Patton's voice on the original recording is rough and somewhat distorted, so not easily understood. His lyrics, with lines like "I'm goin' away to Illinois, I'm worried now, but I won't be worried long," also gives voice to unsettled times, to enslaved and vulnerable persons fleeing from places where "every day seem like murder" – a plight often

voiced in the blues, and known to those of every nationality and ethnicity seeking safety elsewhere.

Every culture, every people, has its origin stories, conveying understandings of how things come to be and where they are found. The renowned Diné composer and artist, Raven Chacon, has created an instrumental origin story of the future, shaped in part by traditional Navajo narratives of clans coming together in the Southwest, being led by a woman. Composed for Kronos in 2016, *The Journey of the Horizontal People* experiments with distorted sounds for stringed instruments with their long tones, but also with time itself. The piece is designed so that each member of the ensemble (having his/her own sense of time) will lose their place during the piece while one member of the group, preferably (as in this performance) a woman, then serves as a guide to reorient them into the shared time. The piece represents a group of people traveling from west to east (contrary to the motion of the sun – and to the typical journey direction of European settlers over the Americas). The travelers are seeking others like themselves, but in that temporal process, they essentially become the very ones they seek, thus embodying both change and continuity.

When we then hear Jacob Garchik's arrangement of Link Wray's 1958 instrumental, "Rumble," with its original use of distortion and tremolo, we're reminded of how individual works can provoke and promote much larger movement. Though his North Carolina family listed themselves as white, Wray spoke of his mother as being of Shawnee descent (and later on in his career provided additional acknowledgement of his tribal ancestry). This composition's techniques essentially brought change to all of pop music, not just the traditions of his home area, as others then utilized the type of sounds Wray had created. In 1959, federally licensed radio

stations banned the song for its perceived dangerous title and sound, making it the only instrumental to ever be banned from American radio. "Rumble" was added to the National Recording Registry of the Library of Congress in 2008 and was inducted into the Rock and Roll Hall of Fame in 2018 in a new category for singles.

Tanya Tagaq, of Inuk parentage and part of the Indigenous music community in Canada, brings her throat-singing-inspired techniques and her knowledge of contemporary realities shaped by 500 years of colonial history into her 2022 composition arranged for Kronos entitled "Colonizer." In the arrangement of the piece for this program, we hear the pre-recorded voice of the composer, with breathy sounds and the repeated words "Colonizer," "oh, you're guilty," in conjunction with examples of such realities as boarding schools and the military-industrial complex. Known for her activism around social issues, Tagaq has collaborated internationally with other performers and won numerous awards. People's conceptions of indigenous music rarely include string instruments, but in fact there are Native American musical genres that incorporate and feature strings. For example, Tohono O'odham willa dance music evolved out of fiddle bands in the southwest, performing norteño-derived music. The old-time music heard at Athabaskan fiddle festivals in Alaska is distinctly Indigenous while evoking more than two centuries of contact via fur traders who brought along both instruments and repertory. But Laura Ortman's WAVES *CARVE THE SOUND* is a composition for Kronos that provides recognition of her White Mountain Apache roots in her use of the unique "Apache fiddle," a one-stringed bowed instrument found among the Apache people since at least the 1870s. The piece has five movements; the music seeks to imbue the audience with vibrant energy, a joyful sense of communication through language,

and a connection to nature through its collage of melodies and rhythms. We also hear the recorded voice of the Oglala Lakota poet, Layli Long Soldier. WAVES CARVE THE SOUND features projected visuals created by Cherokee/Choctaw multidisciplinary artist Jeffrey Gibson.

Together all of these compositions and arrangements point to places, techniques, and narratives where boundaries are overcome while traditions continue to be recognized and brought to new audiences – the ground indeed of *Three Bones*.

Judith Gray
Folklife Specialist
American Folklife Center
Library of Congress

Launched in the 2015/16 season, Kronos' Fifty for the Future is commissioning 50 new works—by 25 women and 25 men—devoted to contemporary approaches to the string quartet and designed expressly for the training of students and emerging professionals. Kronos will premiere each piece and create companion digital materials, including scores, recordings, and performance notes, which can be accessed online for free.

Laura Ortman's WAVES CARVE THE SOUND was co-commissioned by University of Arizona, Carnegie Hall, University of California Santa Barbara, and Dartmouth College for Three Bones. The World Premiere was given by Kronos Quartet and Laura Ortman at La Rosa Arts Center, Tucson, on April 1st, 2026.

Ground Commissioning Credits

Usage of Song of Salutation wax cylinder was granted to Kronos by Passamaquoddy Historic Preservation Officer Donald Soctomah, by way of the American Folklife Center at the Library of Congress.

Jacob Garchik's arrangement of Down the Dirt Road Blues by Charley Patton was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund as a part of Three Bones.

Jacob Garchik's arrangement of Rumble by Link Wray was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund as a part of Three Bones.

Raven Chacon's The Journey of the Horizontal People 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.

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David Harrington, Producer
Samantha Williams, Associate Producer
Xuan - Film Maker

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