

# PERTH FESTIVAL 2013

USA

## Perth International Arts Festival Presents **KRONOS QUARTET**

Kronos Quartet by arrangement with Arts Projects Australia

**PERTH CONCERT HALL**

Thursday 28 February

This performance runs for 2 hours including interval

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Image: Michael Wilson

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Kronos Quartet by arrangement with Arts Projects Australia

<b>David Harrington</b>	Violin
<b>John Sherba</b>	Violin
<b>Hank Dutt</b>	Viola
<b>Jeffrey Zeigler</b>	Cello
<b>Laurence Neff</b>	Lighting Designer
<b>Scott Fraser</b>	Sound Designer

## PROGRAM

### Bryce Dessner

Aheym (Homeward) \*

### Omar Souleyman (arr. Jacob Garchik)

La Sidounak Sayyada

(I'll Prevent the Hunters from Hunting You)+

### Traditional/Kim Sinh (arr. Jacob Garchik)

Lưu thủy trường

(Running Water)+

Australian Premiere

### Nicole Lizée

Death to Kosmische \*

### Traditional (arr. Kronos, transc. Ljova)

Tusen Tankar

(A Thousand Thoughts)+

### Steve Reich

WTC 9/11 \*

1. 9/11/01

2. 2010

3. WTC

## INTERMISSION

### Ram Narayan (arr. Kronos, transc. Ljova)

Raga Mishra Bhairavi: Alap+

### Aleksandra Vrebalov

... hold me, neighbor, in this storm... \*

\* Written for Kronos

+ Arranged for Kronos

## Kronos Quartet Management

Kronos Performing Arts Association

kronosquartet.org

By arrangement with Arts Projects Australia

artsprojectsaustralia.com.au

## KRONOS QUARTET

For nearly 40 years, San Francisco's Kronos Quartet – David Harrington, John Sherba (violins), Hank Dutt (viola), and Jeffrey Zeigler (cello) – has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, the Grammy-winning Kronos has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 45 recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning more than 750 new works and arrangements for string quartet. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians.

Since 1973, Kronos has built a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Aleksandra Vrebalov, John Adams, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), and artists from even farther afield (rock guitar legend Jimi Hendrix, Azeri vocalist Alim Qasimov, interdisciplinary composer/performer Meredith Monk).

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers. Kronos has worked extensively with composers such as 'Father of Minimalism' Terry Riley, whose work with Kronos includes *Salome Dances for Peace*, the multimedia production *Sun Rings*, and 2005's *The Cusp of Magic*; Philip Glass, recording his string quartets and scores to films like *Mishima* and *Dracula*; Azerbaijan's Franghiz Ali-Zadeh, featured on the 2005 release *Mugam Sayagi: Music of Franghiz Ali-Zadeh*; Steve Reich, whose Kronos-recorded *Different Trains* earned the composer a Grammy; Argentina's Osvaldo Golijov, whose work with Kronos includes both compositions and extensive arrangements for albums like *Kronos Caravan* and *Nuevo*; and many more.

In addition to composers, Kronos counts numerous artists from around the world among its regular collaborators, including Chinese pipa virtuoso Wu Man; the legendary Bollywood 'playback singer' Asha Bhosle; Inuit throat singer Tanya Tagaq; Mexican rockers Café Tacuba; the Romanian gypsy band Taraf de Haïdouks; and the renowned American soprano Dawn Upshaw. Kronos has performed live with the likes of icons Allen Ginsberg, Zakir Hussain, Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, Howard Zinn, Betty Carter, and David Bowie, and has appeared on recordings by such diverse talents as Nine Inch Nails, Amon Tobin, Dan Zanes, DJ Spooky, Dave Matthews, Nelly Furtado, Joan Armatrading, and Don Walser.

A non-profit organisation, the Kronos Quartet/Kronos Performing Arts Association is committed to mentoring emerging musicians and composers, and to creating, performing, and recording new works. The quartet spends five months of each year on tour, appearing in concert halls, clubs and festivals around the world including BAM Next Wave Festival, Carnegie Hall, the Barbican in London, WOMAD, UCLA's Royce Hall, Amsterdam's Concertgebouw, Shanghai Concert Hall and the Sydney Opera House. Kronos is equally prolific and wide-ranging on recordings. The ensemble's expansive discography on Nonesuch Records includes collections such as *Pieces of Africa* (1992), a showcase of African-born composers, which simultaneously topped *Billboard's* Classical and World Music lists; 1998's ten-disc anthology, *Kronos Quartet: 25 Years*; *Nuevo* (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; the 2003 Grammy-winner, Alban Berg's *Lyric Suite*; and *Floodplain* (2009), spotlighting music from regions of the world riven by conflict.



Image: Jeppe Gudmundsen-Holmgreen

## **BRYCE DESSNER (B. 1976)**

### **AHEYM (2009)**

Bryce Dessner is a composer/guitarist/curator based in New York City, best known as the guitarist for the rock band The National. Their albums *Alligator* (2005) and *Boxer* (2007) were named albums of the year in publications throughout the world; *High Violet* was released in 2010. Dessner has received widespread acclaim as a composer and guitarist for the improvising quartet Clogs. He has performed and/or recorded with Sufjan Stevens, Antony Hegarty, Sonic Youth guitarist Lee Ranaldo, Philip Glass, Michael Gordon, the Bang on a Can All-Stars, and visual artist Matthew Ritchie, among others. He premiered and recorded *2x5* by Steve Reich in 2009.

As a composer, he is the recipient of a Jerome Grant from the American Composers Forum and The Kitchen (New York), for a full concert of his music in 2007, and a commission from Thyssen Bornemisza Art Contemporary (Vienna) to create a 40-minute spatial sound work for the *Morning Line*, an outdoor sound pavilion by Matthew Ritchie. He has also received commissions from the Rosenbach Library in Philadelphia in honour of Abraham Lincoln's bicentennial, and BAM's Next Wave Festival, for *The Long Count*, an evening-length work with his brother Aaron Dessner. He composed the score for *Turn the River*, a film written and directed by Chris Eigman.

Dessner is the creator and artistic director of the Music Now Festival in Cincinnati, Ohio, and the co-founder and owner of the Brassland record label. He and Aaron Dessner recently produced an AIDS charity compilation, *Dark Was the Night*, for the Red Hot Organisation. Dessner serves on the board of The Kitchen, and is a graduate of Yale College and the Yale School of Music.

About *Aheym*, Dessner writes:

*David Harrington asked me to write a piece for Kronos Quartet for a performance in Prospect Park, Brooklyn. I live just two blocks from the park and spend many mornings running around it. The park for me symbolises 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.

## OMAR SOULEYMAN (B. 1966)

### LA SIDOUNAK SAYYADA

#### ARRANGED BY JACOB GARCHIK (B. 1976)

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

Trombonist and composer Jacob Garchik, born in San Francisco, has lived in New York since 1994. He has toured Europe and North America extensively with the acclaimed Lee Konitz New Nonet, and has played with Konitz since 1997. Since 2006 Garchik has contributed dozens of arrangements and transcriptions for the Kronos Quartet of music from all over the world. An active freelance trombonist, he plays with groups including the Ohad Talmor/Steve Swallow Sextet, the John Hollenbeck Large Ensemble, Slavic Soul Party!, and the Four Bags. His second CD, *Romance*, was released in 2008 on Yestereve Records.

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

## NICOLE LIZÉE (B. 1973)

### DEATH TO KOSMISCHE (2010)

Nicole Lizée is a composer, sound artist and keyboardist based in Montreal, Quebec. Her compositions range from works for large ensemble and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, Simon and Merlin handheld games, and karaoke tapes. Lizée has received commissions from artists and ensembles such as l'Orchestre Métropolitain du Grand Montréal, CBC, So Percussion, and Darcy James Argue's Secret Society. In 2010 she was awarded a fellowship from the prestigious Civitella Ranieri Foundation based in New York City and Italy. She has twice been named a finalist for the Jules-Léger Prize, most recently in 2007 for *This Will Not Be Televised*, scored for chamber ensemble and turntables, and recommended among the Top Ten at the 2008 International Rostrum of Composers. In 2002 she was awarded the Canada Council for the Arts Robert Fleming Prize, and in 2004 she was nominated for an Opus Prize.

About *Death to Kosmische*, Lizée writes:

*Death to Kosmische is a work that reflects my fascination with the notion of musical hauntology and the residual perception of music, as well as my love/hate relationship with the idea of genres. The musical elements of the piece could be construed as the faded and twisted remnants of the Kosmische style of electronic music. To do this, I have incorporated two archaic pieces of music technology (the Stylophone and the Omnicord) and have presented them through the gauze of echoes and reverberation, as well as through imitations of this technology as played by the strings. I think of the work as both a distillation and an expansion of one or several memories of music that are irrevocably altered by the impermanence of the mind. Only ghosts remain.*

Nicole Lizée's *Death to Kosmische* was commissioned for the Kronos Quartet by Margaret Dorfman and the Ralph I. Dorfman Family Fund.

## TRADITIONAL/KIM SINH (B. 1930)

### LƯU THỦY TRƯỜNG (RUNNING WATER)

#### ARRANGED BY JACOB GARCHIK (B. 1976)

Kim Sinh is a nationally renowned Vietnamese musician, born in Hanoi, who performs *cải lương*, a musical theatrical style that is based in folk songs. As one of the most well-known master artists of traditional music in Vietnam, Sinh was awarded the title 'Vietnam's Artist of Merit' in 1983. Blind since the age of three months, he learned to play many different Vietnamese traditional instruments while traveling with music groups touring around the country. When playing dance music in hotels in Hanoi, he came into contact with the slide guitar as well. In the 1990s, he recorded with Ry Cooder, but an album was never released. This arrangement of *Lưu thủy trường* is based on a recording by Sinh.

Trombonist and composer Jacob Garchik, born in San Francisco, has lived in New York since 1994. He has toured Europe and North America extensively with the acclaimed Lee Konitz New Nonet, and has played with Konitz since 1997. Since 2006 Garchik has contributed dozens of arrangements and transcriptions for the Kronos Quartet of music from all over the world. An active freelance trombonist, he plays with groups including the Ohad Talmor/Steve Swallow Sextet, the John Hollenbeck Large Ensemble, Slavic Soul Party!, and the Four Bags. His second CD, *Romance*, was hailed by the *New York Times* as 'odd and excellent ... taut with paradox ... slow and beautiful art songs.'

Jacob Garchik's arrangement of *Lưu thủy trường* by Kim Sinh was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

## TRADITIONAL (SWEDEN)

### TUSEN TANKAR (A THOUSAND THOUGHTS) (ARR. 2005)

#### ARRANGED BY KRONOS QUARTET, TRANSCRIBED BY LJØVA

*Tusen Tankar* is a traditional Scandinavian folk song, which recounts a timeless, mournful tale of unrequited love. The English translation of the original lyrics reads, in part: 'A thousand thoughts oppress me/For love of one who can't be mine./... All I can feel is the pain I bear/And it's all for you, my dear.

Kronos' arrangement is based on a recording by the Swedish folk band, Triakel, built around the haunting vocals by Emma Hårdelin. Triakel consists of Emma Hårdelin (vocals and fiddle), Kjell-Erik Eriksson (fiddle) and Janne Strömstedt (harmonium). All three are well-established in the forefront of Swedish folk music. The group has toured throughout Sweden and also played in about fifteen different European countries. They have also appeared in Japan and several times in the United States and Canada. Triakel has recorded one single CD (*Innan Gryningen*, 1999) with Benny Andersson, and five full-length CDs of their own. The first was released in May 1998 and the latest in February 2011.

According to Triakel, the first two verses of *Tusen Tankar* were taken from a version by Swedish singer Thyra Karlsson, while the third verse can be traced back to Danish origins.

Kronos' arrangement of *Tusen Tankar* was commissioned for Kronos by the Angel Stoyanof Commission Fund.

## STEVE REICH (B. 1936)

### WTC 9/11 (2010)

1. 9/11/01
2. 2010
3. WTC

Recipient of the Pulitzer Prize for 2009, Steve Reich's music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of Minimalism, having in his youth broken away from the 'establishment' that was serialism. His music is known for steady pulse, repetition and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music (especially jazz). His studies have included Cornell University, the Juilliard School of Music, Mills College (with Luciano Berio), the Balinese Gamelan, African drumming (at the University of Ghana), and traditional forms of chanting the Hebrew scriptures.

*Different Trains* (written for and recorded by the Kronos Quartet) and *Music for 18 Musicians* have each earned him Grammy awards, and his documentary video operas – *The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot – have pushed the boundaries of the operatic medium. Over the years his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition *Double Sextet*, as well as the Praemium Imperiale given by Crown Prince Hitachi in Tokyo in 2006, and the Polar Prize given by the King of Sweden in 2007. In 2008, Reich wrote his first piece for rock band set-up, 2x5, which premiered on the opening night of Manchester International Festival on a double-bill with German electronic music legends Kraftwerk. He is published by Boosey & Hawkes.

*The Guardian* (UK) has said, 'There's just a handful of living composers who can legitimately claim to have altered the direction of musical history and Steve Reich is one of them.'

WTC 9/11 is the third string quartet Reich has written for Kronos. About WTC 9/11, he writes:

*In 2009 the Kronos Quartet asked me for a piece using pre-recorded voices. My first idea was to elongate the speaker's final vowels or consonants. Stop Action sound. Impossible in 1973 when I first thought of it. Possible in 2001 when Dolly was begun. In this piece it was to be, and is, the means of connecting one person to another – harmonically.*

*I had no idea who was speaking. No subject matter. After several months I finally remembered the obvious. For 25 years we lived four blocks from the World Trade Center. On 9/11 we were in Vermont, but our son, granddaughter and daughter-in-law were all in our apartment. Our phone connection stayed open for six hours, and our next-door neighbours were finally able to drive north out of the city with their family and ours. For us, 9/11 was not a media event.*

*By January 2010, several months after Kronos asked me for the piece, I realised the pre-recorded voices would be from 9/11. Specifically, they would start from publicly accessible recordings by NORAD [North American Aerospace Defense Command] and FDNY [the New York City Fire Department], and then from interviews with former friends and neighbours who lived or worked in lower Manhattan.*

WTC is also an abbreviation for 'World to Come,' as my friend composer David Lang pointed out. After 9/11 the bodies and parts of bodies were taken to the Medical Examiner's office on the east side of Manhattan. In Jewish tradition there is an obligation to guard the body from the time of death until burial. The practice, called *Shmira*<sup>\*</sup>, consists of sitting near the body and reciting Psalms or Biblical passages. The roots of the practice are, on one level, to protect the body from animals or insects, and on another, to keep the neshama, or soul, company while it hovers over the body until burial. Because of the difficulties in DNA identification, this went on for seven months, 24/7. Two of the women who sat and recited Psalms are heard in the third movement. You will also hear a cellist (who has sat *Shmira* elsewhere) and a cantor from a major New York City synagogue sing parts of Psalms and the Torah.

WTC 9/11 is in three movements (though the tempo remains unchanged throughout):

1. 9/11/01
2. 2010
3. WTC

*The piece begins and ends with the first violin doubling the loud warning beep (actually an F) your phone makes when it is left off the hook. In the first movement there are archive voices from NORAD air traffic controllers, alarmed that American Airlines Flight 11 was off course. This was the first plane to deliberately crash into the World Trade Center. The movement then shifts to the FDNY archives of that day telling what happened on the ground.*

*The second movement uses recordings I made in 2010 of neighbourhood residents, an officer of the Fire Department and the first ambulance driver (from Hatzalah volunteers) to arrive at the scene, remembering what happened nine years earlier.*

*The third and last movement uses the voices of a neighbourhood resident, two volunteers who took shifts sitting near the bodies, and the cellist/singer and cantor mentioned above.*

*Throughout WTC 9/11 the strings double and harmonise the speech melodies and prolonged vowels or consonants of the recorded voices. You will hear a total of three string quartets, one live, and two pre-recorded. The piece can also be played by three live quartets and pre-recorded voices.*

WTC 9/11 is only 15-and-a-half minutes long. While composing it I often tried to make it longer, and each time it felt that extending its length reduced its impact. The piece wanted to be terse.

Biography reprinted by kind permission of Boosey & Hawkes.

Steve Reich's WTC 9/11 was commissioned for the Kronos Quartet by the Barbican/London, Carnegie Hall, Duke Performances/Duke University, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, the Philharmonic Society of Orange County, the Phyllis C Wattis Foundation, and the National Endowment for the Arts. This commission was also made possible by the Chamber Music America Commissioning Program, with funding generously provided by The Andrew W Mellon Foundation, the Aaron Copland Fund for Music, and the Chamber Music America Endowment Fund.

<sup>\*</sup> 'Stretching a Jewish Vigil for the Sept. 11 Dead', *The New York Times*, 6 November 2001

## RAM NARAYAN (B. 1927)

### RAGA MISHRA BHAIRAVI: ALAP

#### ARRANGED BY KRONOS QUARTET, TRANSCRIBED BY LJOVA

Ram Narayan is one of the world's most revered masters of the sarangi, the bowed string instrument from northern India renowned for its vocal expressiveness. Over the course of his long career, Narayan has been the person most responsible for bringing this ancient chordophone into the foreground of classical Hindustani music. Born in Udaipur, Rajasthan, Narayan grew up in a family of musicians, and began playing the sarangi as a child under his father's tutelage. He began his career as a music teacher in Udaipur at age 15, then moved to Delhi in 1947 to work as a staff player at All India Radio. Like most sarangi players of the era, he played as a vocal accompanist only; however, he soon realised the potential of the sarangi as a solo instrument and pushed to bring his performances into the spotlight – a practice that was unheard of at the time. He moved to Bombay two years later to play in the burgeoning film industry and slowly pave the way for a solo career. In the early 1950s his ragas were some of the first to be recorded on LPs produced in India, and by the end of the decade Narayan became widely acknowledged as a soloist. Since then, he has received numerous awards, including the Sangeet Natak Academy Award, the highest honor issued in India for dance, music and theatre. Many innovations made by Narayan to bowing and fingering techniques on the sarangi have now become standard.

Ram Narayan is known for his vivid interpretations of traditional Indian ragas. A specified combination of notes played and embellished within a parent framework called a *thaat*, each different raga has the power to evoke a unique emotional transcendence. This esthetic feeling was termed by music scholars as *Rasavadhana*: a mystic state completely unrelated to desire, which is purely compounded of joy and consciousness. This arrangement of *Raga Mishra Bhairavi* is based on a performance by Narayan, recorded in 1989.

Ljova (Lev Zhurbin) is a composer, arranger and violist. Born in Moscow, he now works out of New York City. Ljova's arrangements have been performed by the Kronos Quartet, Yo-Yo Ma's Silk Road Project, Lara St. John, and many others. He has composed more than 70 works, including compositions for orchestras, chamber ensembles, jazz and Latin bands, as well as over a dozen scores for film and theatre projects. Recent commissions include orchestral works for the Staten Island Symphony, the Wild Ginger Philharmonic and the New York Symphonic Arts Ensemble, as well as a chamber music commission from the American Composers Forum.

The Kronos Quartet's arrangement of *Raga Mishra Bhairavi* by Ram Narayan was commissioned for Kronos by Deborah and Creig Hoyt in memory of Raymond Frase. Kronos' recording is available on *Floodplain*, released on Nonesuch Records.

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## ALEKSANDRA VREBALOV (B. 1970)

### ... HOLD ME, NEIGHBOR, IN THIS STORM ... (2007)

Aleksandra Vrebalov, a native of the former Yugoslavia, left Serbia in 1995 and continued her education in the United States. She holds a doctorate from the University of Michigan, where she studied with Evan Chambers and Michael Daugherty, and a master's degree from the San Francisco Conservatory, where her teacher was Elinor Armer. She has participated in numerous masterclasses and workshops, such as the New York University Summer Composition Workshop, Music Courses in Darmstadt (Germany), Szombathely (Hungary) and Kazimierz Dolny (Poland) in collaboration with IRCAM, and the Cabrillo Festival in Santa Cruz, California. She now teaches at the City College of New York.

Vrebalov's works have been performed by the Kronos Quartet, the Cabrillo Festival Orchestra, Jorge Caballero, the Sausalito Quartet, Dusan Tynek Dance Company, Ijsbreker, and the Moravian Philharmonic, among others. Her music has been recorded for Nonesuch and Vienna Modern Masters.

In 2005, *Lila* was premiered in Weill Recital Hall at Carnegie Hall by violinist Ana Milosavljevic. The premiere of the orchestral work *Orbits* opened the 30th Novi Sad Music Festivities and was broadcast live on national television, on the NS Channel. The same channel produced a 30-minute television biography of Vrebalov. That year, she also worked on the score for *Sleeping Beauty*, an experimental film introduced at New York City's Anthology Film Archives.

About ...*hold me, neighbor, in this storm...*, Vrebalov writes:

*The Balkans, with its multitude of cultural and religious identities, has had a troubled history of ethnic intolerance. For my generation of Tito's pioneers and children of Communists, growing up in the former Yugoslavia meant learning about and carrying in our minds the battles and numberless ethnic and religious conflicts dating back half a millennium, and honoring ancestors who died in them. By then, that distant history had merged with the nearer past, so those we remember from World War II are our grandparents. Their stories we heard firsthand. After several devastating ethnic wars in the 1990s we entered a new century, this time each of us knowing in person someone who perished. As I write this in November 2007, on YouTube a new generation of Albanians and Serbs post their war-songs bracing for another conflict, claiming their separate entitlements to the land and history, rather than a different kind of future, together.*

*Strangely, the cultural and religious differences that led to enmity in everyday life produced – after centuries of turbulently living together – most incredible fusions in music. It is almost as if what we weren't able to achieve through words and deeds – to fuse, and mix, and become something better and richer together – our music so famously accomplished instead.*

*... hold me, neighbor, in this storm ... is inspired by folk and religious music from the region, whose insistent rhythms and harmonies create a sense of inevitability, a ritual trance with an obsessive, dark energy. Peaceful passages of the work grew out of the delicately curved, elusive, often microtonal melodies of prayers, as well as escapist tavern songs from the region, as my grandmother remembers them.*

*For me, ... hold me, neighbor ... is a way to bring together the sounds of the church bells of Serbian orthodox monasteries and the Islamic calls for prayer. It is a way to connect histories and places by unifying one of the most civilised sounds of Western classical music – that of the string quartet – with ethnic Balkan instruments, the gusle [a bowed string instrument] and tapan [large double-headed drum]. It is a way to piece together our identities fractured by centuries of intolerance, and to reach out and celebrate the land so rich in its diversity, the land that would be ashen, empty, sallow, if any one of us, all so different, weren't there.*

Aleksandra Vrebalov's ... *hold me, neighbor, in this storm...* was commissioned for the Kronos Quartet by Carnegie Hall and by the Clarice Smith Performing Arts Center at Maryland with funds from The Leading College and University Presenters Program of the Doris Duke Charitable Foundation. Additional support was provided by The James Irvine Foundation. Kronos' recording is available on *Floodplain*, released on Nonesuch Records.

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## KRONOS QUARTET MANAGEMENT

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