

NONESUCH RECORDS AT BAM

Greetings

At BAM, we work with fantastic artists from all over the world. It is no coincidence that time and again, we have presented artists who have found a recording home with Nonesuch. To help celebrate the label's 50th year, we are showcasing a diverse slate of the imprint's adventurous creators in 14 different programs—including many alumni, and quite a few who make exciting BAM debuts in the 2014 Next Wave.

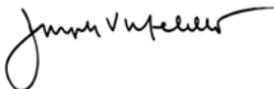
The range is astonishing. It includes artists who have revolutionized the contemporary classical canon, or have expanded it in ingenious ways. Those based in idioms like jazz, folk, and bluegrass who have honed remarkably distinct voices. International stars reaching passionate new audiences. And rock icons crafting fresh collaborations while reminding us of why they're so popular to begin with.

We salute Nonesuch on this milestone, and thank its president, Bob Hurwitz, for working with BAM to bring you this terrific lineup of intrepid musical artists.

Sincerely,



Karen Brooks Hopkins



Joseph V. Melillo

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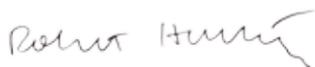
Greetings

BAM started the Next Wave Festival in 1983, a year before I got to Nonesuch. One day, out of the blue, Harvey Lichtenstein, the head of BAM, called my office at ECM Records, where I worked at that time, and insisted that I go that night to see a new show he was producing, *The Gospel at Colonus*. I dutifully changed my plans that night and saw the show—when Harvey called you had to take it seriously! And he was right—the next morning I called Mo Ostin, the head of our parent company, Warner Bros. Records, and strongly urged WB to record *Gospel* (which they ultimately did). Around the same time, I heard John Adams' music for the first time, and immediately called Harvey, who once again insisted I messenger a tape of John's music to him that afternoon. Three years later, BAM was one of the co-producers of *Nixon in China*, John's first opera, and we made the recording during the BAM run.

The first month I was at Nonesuch BAM premiered Steve Reich's *Desert Music* at the Next Wave Festival; a day after the run we recorded the piece. In 1983 we witnessed the brilliant production of Philip Glass' *Satyagraha* at BAM; the following year, we began working with Phil and BAM mounted an unforgettable production of *Einstein on the Beach*. A decade before we started working with Laurie Anderson, BAM presented one of her greatest achievements, *United States: Parts I—IV*. When we started working with the Kronos Quartet, BAM stepped in and became their home for many years. I remember going out to SUNY Purchase with Joe Melillo and John Adams to see Peter Sellars' *Così fan tutti* in the mid-80s, as we began together to plan the recording of *Nixon in China*. And David Bither, my colleague at Nonesuch who has brought so many wonderful artists and projects to the label, started his career at BAM, working at a desk right by another BAM newcomer, Karen Brooks Hopkins, now of course the president of BAM.

Our relationship with BAM has been deeply meaningful for all of us at Nonesuch. We are all grateful for the creativity, vision, hard work, and perseverance of Karen Brooks Hopkins and Executive Producer Joe Melillo in putting together this amazing series as well as for being so supportive to the creative community for the last three decades.

Best,



Bob Hurwitz
President, Nonesuch Records

Brooklyn Academy of Music

Alan H. Fishman,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Adam E. Max,
Vice Chairman of the Board

Karen Brooks Hopkins,
President

Joseph V. Melillo,
Executive Producer

**NONESUCH
RECORDS
AT BAM**

Landfall

By Laurie Anderson for
Kronos Quartet

BAM Harvey Theater
Sep 23—27 at 7:30pm

Approximate running time: one hour and
10 minutes, no intermission

Performers:

Laurie Anderson

Kronos Quartet

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Sunny Yang, cello

Season Sponsor:

**Bloomberg
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*Time Warner is the BAM 2014 Next Wave
Festival Sponsor*

Viacom is the BAM 2014 Music Sponsor

*Citi is the major sponsor of
Nonesuch Records at BAM*

*Leadership support for music at BAM provided by:
Frances Bermanzohn & Alan Roseman
Pablo J. Salame*

*Major support for Nonesuch Records at BAM
provided by Gotham Organization, Inc.*

Creation and Production:

Music and text by **Laurie Anderson**

Erst programming by **Liubo Borissov**

Dramaturg **Robert Currie**

Transcriptions by **Jacob Garchik**

Arrangements by **Laurie Anderson,**

Kronos Quartet, and **Jacob Garchik**

Electronics and software design by

Konrad Kaczmarek

Audio rig design by **Shane Koss**

Lighting design by **Brian H Scott**

Audio engineer **Scott Fraser**



Photos: Laurie Anderson by Noah Greenberg,
Kronos Quartet by Jay Blakesberg.

These are stories with tempos. Threaded through the stories in *Landfall* is an account of Hurricane Sandy that blew through New York just as I was finishing the work. I've always been fascinated by the complex relationship of words and music whether in song lyrics, supertitles, or voice over. In *Landfall*, instruments initiate language through our new text software, Erst. In addition, the conflict between spoken and written text fractures the stories as well as creates an eye/ear polyphonic structure. The blend of electronic and acoustic strings is the dominant sound of *Landfall*. Much of the music in this work is generated from the harmonies and delays of unique software designed for the solo viola and reinterpreted for the quartet. In addition, there were elements of the optigan, a keyboard that uses information stored on optical discs.

—Laurie Anderson

I have hoped that Laurie Anderson would write for Kronos since first encountering her work 30 years ago. She is the master magician musician who has always inhabited those secret places where technology has personality, where “real time” is questioned and where all the elements of performance meet and combine into music. Her process is to gather and continue to gather potentially useful aspects as she sculpts a shape. Her sense of play and fun and her continuous experimenting make her the ideal chemist (or is it alchemist?) in the laboratory of music. As Laurie discovers new essential elements, the world of thought is more encompassing and shapes of the future become more apparent. What a thrill it is for Kronos to join her in *Landfall* as we explore what emerges together.

—David Harrington, *Kronos Quartet*

Special thanks to Pea Hicks and Robert Becker for generously providing the optigan for *Landfall*.

Landfall was commissioned by Adelaide Festival, Australia; Barbican, London; Clarice Smith Performing Arts Center, University of Maryland, College Park; Peak Performances @ Montclair State (NJ); Perth International Arts Festival, Australia; Stanford Live, Stanford University; and the University of Texas Performing Arts Center, Austin. Additional project support was provided to the Kronos Performing Arts Association by the National Endowment for the Arts.

LAURIE ANDERSON

Laurie Anderson is one of America's most renowned—and daring—creative pioneers. Her work, which encompasses music, visual art, poetry, film, and photography, has challenged and delighted audiences around the world for more than 30 years. Anderson is best known for her multimedia presentations and musical recordings. Anderson's first album, *O Superman*, launched her recording career in 1980, rising to number two on the British pop charts and subsequently appearing on her landmark release *Big Science*. She went on to record six more albums with Warner Brothers. In 2001, Anderson recorded her first album with Nonesuch Records, the critically lauded *Life on a String*, followed by *Homeland* in 2010. Recent multimedia productions include *Delusion* (2010) and *Dirtday* (2011), the third in a cycle that also included the works *Happiness* (2001) and *The End of the Moon* (2004). She has performed numerous works at BAM since her landmark work, *United States: Parts I–IV* in the 1983 Next Wave Series. Anderson's visual and installation work has been presented since 1980 in major museums throughout the world. In addition she has directed several films and recorded many works for film and dance.

KRONOS QUARTET

For 40 years, San Francisco's Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello)—has combined a spirit of fearless exploration with a commitment to continually re-imagining the string quartet experience. In the process, Kronos has become one of the world's most celebrated and influential ensembles, performing thousands

of concerts worldwide, releasing more than 50 recordings, collaborating with many of the world's most intriguing and accomplished composers and performers, and commissioning more than 800 works and arrangements for string quartet. A Grammy winner, Kronos is also the only recipient of both the Polar Music Prize and the Avery Fisher Prize. Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki; and Serbia's Aleksandra Vrebalov. Additional collaborators in concert and/or on disc have included Chinese pipa virtuoso Wu Man, performance artist Laurie Anderson, Azeri vocalist Alim Qasimov, iconic Bollywood "playback singer" Asha Bhosle, Inuit throat singer Tanya Tagaq, Beatles legend Paul McCartney, and rockers Tom Waits, Amon Tobin, and The National. The quartet spends five months per year on tour, appearing in the world's most prestigious concert halls, clubs, and festivals. Kronos is equally prolific and wide-ranging on recordings, including *Pieces of Africa* (1992), a showcase of African-born composers that simultaneously topped *Billboard's* Classical and World Music lists; *Nuevo* (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; the 2004 Grammy-winner, *Alban Berg's Lyric Suite*; and the recent *Aheym: Kronos Quartet Plays Music by Bryce Dessner* (2013). With a staff of 11 based in San Francisco, the non-profit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos' work, including the commissioning of new works, concert tours and home-season performances, and education programs.

LIUBO BORISSOV

Erst programming

Liubo Borissov is a bricoleur working with digital, electronic, and organic media. In his works, he explores the interface between art, science, and technology. His multimedia installations, performances, and digital video paintings have been featured internationally, including the New Interfaces for Musical Expression, ICMC, and SIGGRAPH conferences, Lincoln Center Festival, and Kennedy Center. He received baccalaureate degrees in mathematics and physics from Caltech and a doctorate in physics from Columbia, where he also studied electro-acoustic music at the Columbia University Computer Music Center. He holds a masters in Interactive Telecommunications from New York University's Tisch School, where he was a Global Fellow in the performing arts. He has taught at Harvestworks, the Columbia University Graduate School of Architecture, Planning and Preservation, and is currently an associate professor at Pratt Institute's Department of Digital Arts, Brooklyn.

ROBERT CURRIE

Dramaturg

Robert Currie is an artist living and working in New York City and Ann Arbor, MI. He is currently making a double chorus piece in the form of 15 sonnets about pronouns.

JACOB GARCHIK

Transcriptions, arrangements

Jacob Garchik, multi-instrumentalist, composer, and arranger, was born in San Francisco and has lived in New York since 1994. At home in a wide variety of styles and musical roles, he has become a vital part of New York's downtown and Brooklyn scene, playing trombone with the Lee Konitz Nonet, Ohad Talmor/Steve Swallow Sextet, the Four Bags, Slavic Soul Party, and the John Hollenbeck Large Ensemble. Since 2006 Garchik has contributed dozens of arrangements and transcriptions for the Kronos Quartet of music from all over the world. His arrangements were featured on *Floodplain* (2009) and *Rainbow* (2010). His solo CD *The Heavens: the Atheist Gospel Trombone Album* (2012) has received wide acclaim.

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KONRAD KACZMAREK

Electronics and software design

Konrad Kaczmarek is a composer, musician, and programmer whose music combines live audio processing and improvisation, drawing from his diverse musical and technical background. His freelance work programming and performing have taken him to the Kunsternes Hus in Oslo, Norway; the New Zealand International Arts Festival; the Whitney Biennial Performance Series; the Next Wave Festival at BAM; Works and Process at the Guggenheim; Bargemusic; the Stone; Joyce SoHo; and the 92nd Street Y. He received a BA in music from Yale, a MM in electronic music composition from University of London, Goldsmiths, and is currently pursuing his doctoral degree in composition at Princeton.

SHANE KOSS

Audio rig design

Shane Koss, born and raised in rural Maryland, twiddled and fiddled his way through Berklee, Los Angeles, and London to find himself in New York, where he now stays up way too late making strange noises and beating his computers into submission. The latter has helped him design studios and performance rigs both stateside and abroad.

BRIAN H SCOTT

Lighting design

Brian H Scott is a New York-based lighting designer. Recently, he designed an installation project by Ann Hamilton at the Park Avenue Armory entitled *The Event of a Thread*. As a member of SITI Company he has designed lighting for *Cafe Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaboration with the Martha Graham Dance Company, *Under Construction*, *WhoDoYouThinkYouAre*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds Radio Play*, and *Macbeth*. As a member of the Austin, TX based Rude Mechanicals he has designed lighting for numerous projects including *Lipstick Traces* and *Method Gun*.

ERST

Software

Erst is a custom-built software which enables musicians to interact with text systems, extending the language of musical performance into the realm of narrative. Composers can configure deterministic relationships or design probabilistic connections between musical and visual events. Musical gestures can activate the visual bringing text to life by sampling words, phrases, timings, alphabets, and symbols.

LAURIE ANDERSON WORLDWIDE TOUR REPRESENTATION

Pomegranate Arts
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Founder and President, Linda Brumbach
Managing Director, Creative, Alisa E. Regas
Managing Director, Operations, Kaleb Kilkenny
Associate General Manager, Linsey Bostwick
Company Management Associate, Katie Ichtertz
Office Manager, Susannah Gruder

POMEGRANATE ARTS

Pomegranate Arts is an independent production company dedicated to the development of international contemporary performing arts projects. Since its inception, Pomegranate Arts has conceived, produced, or represented projects by Philip Glass, Laurie Anderson, London's Improbable Theatre, Sankai Juku, Dan Zanes, Lucinda Childs, and Goran Bregovic. Special projects include *Dracula: The Music and Film* with Philip Glass and Kronos Quartet; the music theater work *Shockheaded Peter*; Brazilian vocalist Virginia Rodrigues; Drama Desk Award-winning *Charlie Victor Romeo*; *Healing the Divide*, *A Concert for Peace and Reconciliation*, presented by Philip Glass and Richard Gere; and Hal Willner's *Came So Far for Beauty*, *An Evening of Leonard Cohen Songs*. Upcoming projects include the remount of *Available Light* by John Adams, Lucinda Childs, and Frank

Gehry; the North American tour of Sankai Juku's newest work *Umusuna*; Taylor Mac's *24-Hour History of Popular Music*; and a new work in development by Lucinda Childs, Philip Glass, and James Turrell.

FOR FURTHER INFORMATION:
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KRONOS QUARTET MANAGEMENT

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Scott Fraser, Sound Designer
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Nicolás McConnie-Saad, Office Manager
Hannah Neff, Production Associate
Lucinda Toy, Business Operations Manager

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