

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.

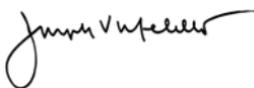
The range is astonishing. It includes artists who have revolutionized the contemporary classical canon, or have expanded it in ingenious ways. Those based in idioms like jazz, folk, and bluegrass who have honed remarkably distinct voices. International stars reaching passionate new audiences. And rock 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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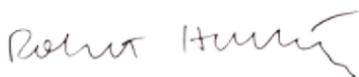
Greetings

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

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Chairman of the Board

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Vice Chairman of the Board

Karen Brooks Hopkins,
President

Joseph V. Melillo,
Executive Producer

**NONESUCH
RECORDS
AT BAM**

Kronos Quartet
Natalie Merchant
Rhiannon Giddens
Sam Amidon
Olivia Chaney

BAM Howard Gilman Opera House
Sep 20, 8pm

Approximate running time:
One hour and 30 minutes, no intermission

Season Sponsor:

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Time Warner is the BAM 2014 Next Wave Festival Sponsor

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Leadership support for music at BAM provided by:

Frances Bermanzohn & Alan Roseman

Pablo J. Salame

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Photos, clockwise from top: Kronos Quartet by Jay Blakesburg; Rhiannon Giddens courtesy Crackerfarm; Olivia Chaney courtesy Nonesuch; Sam Amidon by Michael Wilson; Natalie Merchant by Dan Winters

KRONOS QUARTET

For more than 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 reimagining 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; and the 2004 Grammy-winner, Alban Berg's *Lyrical Suite*. Kronos' two most recent releases (both in 2014) are *Kronos Explorer Series*, a five-CD retrospective boxed set; and the single-disc *A Thousand Thoughts*, featuring mostly unreleased recordings from throughout Kronos' career.

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.

Management for the Kronos Quartet:
Kronos Performing Arts Association
kronosquartet.org | facebook.com/kronosquartet
Twitter: @kronosquartet

NATALIE MERCHANT

With a career spanning over 30 years, singer-song writer Natalie Merchant has long been appreciated for the depth and substance of her work. She began her musical career as the lead vocalist and lyricist of the popular band 10,000 Maniacs and released two platinum and four gold records with the group between 1981 and 1993 (*The Wishing Chair*, *In My Tribe*, *Blind Man's Zoo*, *Hope Chest*, *Our Time in Eden*, and *MTV Unplugged*). In 1994, Merchant began her solo career with her self-produced debut, *Tigerlily* (1995). Subsequent solo releases included *Ophelia*, *Motherland*, and *The House Carpenter's Daughter*. In 2010 Nonesuch released her groundbreaking double album, *Leave Your Sleep*, a collection of classic poems she adapted to music and recorded with 130 musicians of widely varying styles. Her association with Nonesuch continues with the May 2014 release of a self-titled and self-produced collection of new and original songs. "There is something quietly magnificent about her vocal presence, always perfectly set in unshowy arrangements that blend organic instrumentation with sombre yet luxurious orchestral shading, balancing sensuous languor with austere seriousness" (*Daily Telegraph*, CD of the Week). Merchant has collaborated both on stage and in the studio with many artists including Philip Glass, Wynton Marsalis, David Byrne, The Chieftains, Mavis Staples, REM, Daniel Lanois, Ladysmith Black Mambazo, and Wilco. Dedicated to supporting various social justice and environmental causes, Merchant recently directed a film addressing domestic violence, *Shelter*, and was musical director of the concert film protesting hydraulic fracturing, *Dear Governor Cuomo*. She served as a member of the prestigious New York State Council on the Arts (2007—11).

RHIANNON GIDDENS

Rhiannon Giddens, from the Piedmont region of North Carolina, started singing when she was a child but dreamed of becoming a quantum physicist. Enrolling in a choral camp the summer of her senior year, however, confirmed that music

was ultimately her passion. In 2005, Giddens co-founded the Grammy Award-winning Carolina Chocolate Drops with Dom Flemons and fiddle player Justin Robinson. Their concerts, *The New York Times* states, are “an end-to-end display of excellence... they dip into styles of southern black music from the 1920s and '30s—string-band music, jug-band music, fife and drum, early jazz—and beam their curiosity outward.” While Giddens stays busy making music and performing with the Chocolate Drops, most recently at BAM during the Winter/Spring 2014 season, she still finds time to make solo appearances, including last fall’s *Another Day, Another Time: Celebrating the Music of Inside Llewyn Davis* at Town Hall, where *Variety* called her a “breakout star... hold[ing] the capacity crowd spellbound.” Her new solo album, *Tomorrow Is My Turn*—produced by the legendary T Bone Burnett—is a personal journey with a nod to history, framing songs associated with female artists who are her musical and spiritual forebears. The album also illustrates the democratic way American music has taken shape and evolved, bringing together Celtic, gospel, jazz, and folk.

SAM AMIDON

Sam Amidon releases his fourth album of radically re-worked folk songs this year on Nonesuch Records. *Bright Sunny South* has been called “an interior, wandering journey through your own soul,” by none other than Sam Amidon himself. Born and raised in Brattleboro, VT, Amidon has recently settled in London after a period of itinerancy. However, he recaptures little moments of “the wandering spirit” from time to time. Tonight was one of these, as he moved through the environs of Epping Forest, through Lower Clapton, and onwards to the upstairs of his house where he lay in the bath while reading a biography of Robert Altman. *Bright Sunny South* was produced by Amidon in collaboration with Thomas Bartlett (aka Doveman) and legendary engineer Jerry Boys (Buena Vista Social Club, Vashti Bunyan, R.E.M.) and recorded in London. Amidon himself not only sings but also plays banjo, fiddle, acoustic guitar, and piano on the album. *Bright Sunny South* follows 2010’s critically acclaimed *I See the Sign*, which earned Amidon praise from *SPIN* which

noted his “quirky alchemy... contrasting pretty sounds with violent lyrical undercurrents” and *Pitchfork*, which said, “[Amidon’s] interpretations are so singular that it stops mattering how (or if) they existed before.” Prior to *I See the Sign*, which was released on the Iceland-based label Bedroom Community, Amidon released *But This Chicken Proved Falsehearted* (Plug Research, 2007) and *All Is Well* (Bedroom Community, 2008). In addition to his solo albums, Amidon has collaborated on performances pieces with musical polymath Nico Muhly, toured as part of Thomas Bartlett’s group Doveman and the Brooklyn band Stars Like Fleas, collaborated with Beth Orton, and embarked on a series of live shows with the guitarist Bill Frisell.

OLIVIA CHANEY

Olivia Chaney is a London-based singer/songwriter. She was nominated for two 2014 BBC Radio 2 Folk Awards—the Horizon Award for best emerging artist, and Best Original Song for “Swimming in the Longest River.” A self-taught multi-instrumentalist and accomplished lyricist and vocalist, Chaney graduated from the Royal Academy of Music and learned the guitar from her father’s renditions of Bob Dylan, Fairport Convention, and Bert Jansch, among others. Since then she has built a loyal and growing following, both in the UK and internationally, through her acclaimed live performances as a solo artist and also in collaboration with a diverse range of artists, including Alasdair Roberts, Zero 7, and the Labèque Sisters. In February 2013 she self-released her eponymous debut EP. Co-produced with Leo Abrahams, it included the BBC Radio 2 Folk Awards-nominated song “Swimming in the Longest River,” as well as “The King’s Horses,” a track that “confirms Chaney’s arrival as a major talent,” according to BBC Music. Chaney commented, “I grew up listening to Nonesuch’s eclectic output, from Steve Reich, Kronos Quartet, and Laurie Anderson to traditional American music, Emmylou Harris and Oumou Sangaré; and not least my two heroines, the late Lorraine Hunt Lieberson and Joni Mitchell. Nonesuch encompasses everything I’ve searched and stood for since I was a child. To be welcomed into such a great musical ethos is a dream come true.”