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Landfall

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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PROGRAM NOTES

These are stories with tempos. Threaded through the stories in *Landfall* is an account of Hurricane Sandy, which 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 are becoming more apparent. What a thrill it is for Kronos to join her in *Landfall* as we explore what emerges together.

—David Harrington,
Kronos Quartet

Erst is a custom-built software that 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.

ABOUT THE ARTISTS

Laurie Anderson (Performer/Music and Text/Arrangements) is one of America's most renowned—and daring—creative pioneers. She is best known for her multimedia presentations and innovative use of technology. As writer, director, visual artist, and vocalist, she has created groundbreaking works that span the worlds of art, theater, and experimental music.

Her recording career, launched by “O Superman” in 1981, includes the soundtrack to her feature film *Home of the Brave and Life on a String* (2001). Anderson's live shows range from simple spoken word to elaborate multimedia stage performances such as *Songs and Stories for Moby Dick* (1999). Anderson has published seven books, and her visual work has been presented in major museums around the world.

In 2002, Anderson was appointed the first artist-in-residence of NASA, which culminated in her 2004 touring solo performance *The End of the Moon*. Recent projects include a series of audio-visual installations and a high-definition film, *Hidden Inside Mountains*, created for World Expo 2005 in Aichi, Japan. In 2007 she received the prestigious Dorothy and Lillian Gish Prize for her outstanding contribution to the arts. In 2008 she completed a two-year worldwide tour of her performance piece *Homeland*, which was released as an album on Nonesuch Records in June 2010. Anderson's solo performance *Delusion* debuted at the Vancouver Cultural Olympiad in February 2010 and toured internationally throughout 2011. In 2010 a retrospective of her visual and installation work opened in São Paulo, Brazil, and later traveled to Rio de Janeiro.

In 2011 her exhibition of all new work titled *Forty-Nine Days in the Bardo* opened at the Fabric Workshop and Museum in Philadelphia. That same year she was awarded with the Pratt Institute's Honorary Legends Award. In January of 2012, Anderson was the artist-in-residence at the High Performance Rodeo in Calgary, Alberta, where she developed her latest solo performance, *Dirtday!* Her exhibition *Boat*, curated by Vito Schnabel, opened in May 2012. She is currently artist-in-residence at Center for the Art of Performance at UCLA in Los Angeles and Experimental Media and Performing Arts Center in Troy, New York. Anderson lives in New York City.

Kronos Quartet (Performers/ Arrangements), from San Francisco, has pursued a singular artistic vision for nearly 40 years, 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 commissioning more than 750 new works and arrangements for string quartet. In 2011, Kronos became the only recipient of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians.

Integral to Kronos's 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 Argentina's Osvaldo Golijov. Additional collaborators from around the world have included Chinese pipa virtuoso Wu Man, the legendary Bollywood “playback singer” Asha Bhosle, Inuit throat singer Tanya Tagaq, Mexican rockers Café Tacuba, famed Azeri vocalist Alim Qasimov, and iconic American singer-songwriter Tom Waits.

A nonprofit organization, 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 devotes five months of each year to touring, appearing in the world's most prestigious concert halls, clubs, and festivals. Kronos is equally prolific on recordings, with a discography on Nonesuch Records 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 2003 Grammy winner, Alban Berg's *Lytic Suite*; and *Floodplain* (2009), spotlighting music from regions of the world riven by conflict.

Liubo Borrisov (Erst Programming) 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 at the New Interfaces

for Musical Expression, International Computer Music, and SIGGRAPH conferences; the Lincoln Center Festival; and the Kennedy Center, Washington, DC. He received baccalaureate degrees in mathematics and physics from California Institute of Technology and a doctorate in physics from Columbia, where he also studied electro-acoustic music at the Columbia University Computer Music Center. He holds a master's degree 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, and Planning and Preservation and is currently an associate professor at Pratt Institute's department of digital arts, Brooklyn.

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

Jacob Garchik (Transcriptions/ Arrangements), a 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 City's downtown and Brooklyn scene, playing trombone with the Lee Konitz Nonet, Steve Swallow/Ohad Talmor Sextet, The Four Bags, Slavic Soul Party, and the John Hollenbeck Large Ensemble. Since 2006 Garchik has contributed dozens of arrangements and transcriptions of music from all over the world for the Kronos Quartet. 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.

Konrad Kaczmarek (Electronics and Software Design) 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 Brooklyn Academy of Music; Works & Process at the Guggenheim; Bargemusic; The Stone; Joyce SoHo; and the 92nd Street Y. He received a

BA in music from Yale and a MMus 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), born and raised in rural Maryland, twiddled and fiddled his way through Berklee, Los Angeles, and London to find himself in New York City, 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) is a New York-based lighting designer. Most 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 *Café Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaboration with the Martha Graham Dance Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds—The Radio Play*, and *Macbeth*. As a member of Austin, Texas-based Rude Mechanicals, he has designed light for numerous projects, including *Lipstick Traces* and *Method Gun*.

Laurie Anderson Worldwide Tour Representation

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www.pomegranatearts.com
info@pomarts.com

For further information contact:
Canal Street Communications
Cooper Holoweski, Studio Manager
www.laurieanderson.com
studio@difficultmusic.com

Kronos Performing Arts Association

Managing Director **Janet Cowperthwaite**
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Artistic Administrator **Sidney Chen**
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www.kronosquartet.org
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Music

Music

Music

Dr. Susan A. Cole, President
 Daniel Gurskis, Dean, College of the Arts
 Jedediah Wheeler, Executive Director, Arts & Cultural Programming

Landfall

by Laurie Anderson for the Kronos Quartet

Performers
Laurie Anderson

Kronos Quartet
David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Jeffrey Zeigler, cello

Music and Text **Laurie Anderson**
 Erst Programming **Liubo Borrisov**
 Dramaturg **Robert Currie**
 Transcriptions **Jacob Garchik**
 Arrangements **Laurie Anderson, Kronos Quartet, and Jacob Garchik**
 Electronics and Software Design **Konrad Kaczmarek**
 Audio Rig Design **Shane Koss**
 Lighting Design **Brian H Scott**

Audio Engineer **Brian Mohr**
 Production Director and Lighting Supervisor **Laurence Neff**

Landfall was commissioned by Peak Performances @ Montclair State (NJ); Adelaide Festival, Australia; Barbican, London; Clarice Smith Performing Arts Center, University of Maryland, College Park; 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.

This tour of Kronos Quartet is made possible by a grant from Mid Atlantic Arts Foundation with support from the National Endowment for the Arts.

Duration: 1 hour 10 minutes, no intermission.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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Montclair State's **Office of Arts & Cultural Programming (ACP)** presents and produces leading artists of the world in dance, music, theater, and opera. Under its signature series Peak Performances, ACP has produced works such as *Zinnias: The Life of Clementine Hunter* by Robert Wilson, Bernice Johnson Reagon, Toshi Reagon, and Jacqueline Woodson; *Dog Days* by David T. Little and Royce Vavrek; Harry Partch's *Oedipus*; and Ridge Theater's *The Difficulty of Crossing a Field* by David Lang. In addition, ACP has commissioned works by Bill T. Jones, Kronos Quartet, Jan Fabre, Liz Lerman, Wayne McGregor, Laurie Anderson, Romeo Castellucci, Richard Alston, Susan Marshall, Fred Hersch, and David Gordon.

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Peak Performances



Credit: Jay Blakesberg

Landfall

by Laurie Anderson
 for the Kronos Quartet

May 10 and 11, 2013

Alexander Kasser Theater
 Montclair State University

To view our complete season and for more information, visit www.peakperfs.org.



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