



KRONOS QUARTET WITH WU MAN, PIPA  
*A CHINESE HOME*

Thursday, January 28, 2010, at 7:30pm  
Tryon Festival Theatre

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## PROGRAM

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

Wu Man, pipa

### *Ghost Opera (1994)*

For string quartet and pipa with water, stone,  
paper, and metal

Music, text, and installation by Tan Dun

### *20-minute intermission*

### *A Chinese Home 中国之家 (2009)*

Conceived by Wu Man 吴蛮, David Harrington,  
and Chen Shi-Zheng 陳士爭

Part I. Return 回归

Part II. Shanghai 上海

Part III. The East Is Red 东方红

Part IV. Made in China 中国制造

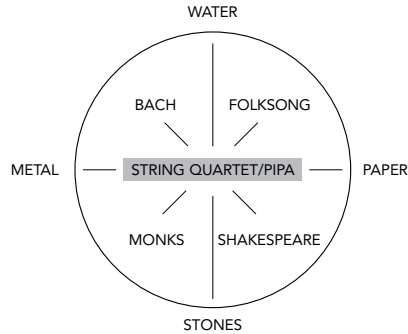
*Played without pause*

Chen Shi-Zheng, director and visual designer  
Laurence Neff, lighting and scenic designer  
Scott Fraser, sound designer  
Camilla French, video photography  
flora&faunavisions, video editing  
Laurence Xu, costume designer  
Lisa Iacucci, assistant director  
Calvin L. Jones, associate sound designer

*A Chinese Home* was commissioned for the Kronos Quartet and Wu Man by Carnegie Hall and the University of Notre Dame's DeBartolo Performing Arts Center. The work was co-commissioned by the Clarice Smith Performing Arts Center, University of Maryland at College Park, with funds from The Leading College and University Presenters Program of the Doris Duke Charitable Foundation; Florida State University's Seven Days of Opening Nights; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; and Stanford Lively Arts, Stanford University. Additional support was provided by the National Endowment for the Arts.

1. Cast  
 Now String quartet and pipa  
 Past Bach, folksong, monks, Shakespeare  
 Forever water, stones, metal, paper

2. Synopsis



3. Libretto

Bach: [Prelude]  
 Monks: Ya O Ya  
 Folksong: 小白菜呀 (Little Cabbage, ah)  
 地里黄呀 (The earth is yellow, ah)  
 三两岁呀 (Two or three years old, ah)  
 没爹娘呀 (No more father, no more mother, ah)  
 呀 (Ah)  
 Shakespeare: We are such stuff  
 As dreams are made on, and our little life  
 Is rounded with a sleep.  
 Bach: [Prelude]  
 Monks: Ya O  
 Folksong: 菜... (Cabbage . . .)  
 地... (Earth . . .)  
 三... (Three . . .)  
 没... (Without . . .)  
 呀... (Ah . . .)  
 Shakespeare: Yea, all which it inherit, shall dissolve  
 And, like this insubstantial pageant faded,  
 Leave not a rack behind.  
 Monk: Ya  
 Bach: [Prelude]

The conceptual and multifaceted composer/conductor Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical, multimedia, Eastern, and Western musical systems. Central to his body of work are distinct series of works that reflect his individual compositional concepts and personal ideas: among them, a series that brings his childhood memories of shamanistic ritual into symphonic performances; works that incorporate elements from the natural world; and multimedia concerti. Opera has a significant role in Tan Dun's creative output of the past decade, most recently with the premiere of *The First Emperor* by the Metropolitan Opera in 2006 with a title role created for Plácido Domingo. In 2008, Tan composed *Internet Symphony No. 1: "Eroica,"* commissioned by Google/YouTube as the focal point for the world's first collaborative online orchestra. Of his many works for film, Tan Dun's score for Ang Lee's film *Crouching Tiger, Hidden Dragon* received an Oscar Award for best original score.

*Ghost Opera*, the first work commissioned from the composer by an American ensemble, was developed by Tan Dun through discussions with Kronos Quartet and Wu Man, and the work received its premiere at the Brooklyn Academy of Music in 1995 after a weeklong residency with the performers at the BAM Majestic Theater (now the BAM Harvey). Since then, *Ghost Opera* has been performed by Kronos and Wu Man more than three dozen times around the world, including a noteworthy performance at the Beijing Concert Hall in 1996.

The roots of *Ghost Opera* may be found in the *nuoxi*, or exorcism plays, of ancient China. The *nuoxi* were one part of the rituals performed by a village community to ward off evil spirits and gain the

protection of benevolent ones. The ceremonies were conducted by a *wushi* (shaman), able to communicate with the ghost world. Though held in disdain by Chinese intellectuals for centuries and repressed as "undesirable" by the Chinese government from the 1950s to the 70s, these age-old traditions survived in the countryside, including the area around Hunan's Changsha, where Tan Dun grew up. Tan Dun's *Ghost Opera* is not an ethnographic recreation of the *nuoxi*. Rather it is a sort of invented ritual belonging to a world out of time, where the modern, the archaic, and the merely old mingle hazily.

In addition to the atmosphere of mystery that pervades *Ghost Opera*, several elements of the work evoke primeval rites. In place of the incantation "*nuo*" ("exorcism"), which was repeatedly shouted during *nuoxi*, participants in *Ghost Opera* frequently call out "*yao*." "*Yao*" is not only a typical exclamation uttered by excited Hunanese but may also refer to the Chinese word for demon. The elemental "Earth Dance," which unifies the five musicians onstage, evokes the community seeking aid by and from ghosts. The fourth movement, "Metal, Rocks," creates music that Stone- and Bronze-age Chinese might have recognized.

The shamanistic dialogue with the spirit world is made palpable by means of an old Chinese theatrical tradition: the *yingxi*, or shadow puppet play. The very first such play conjured ghosts: the Han Emperor Wu, pining for his favorite dead concubine Li Furen, had the magician Shao Weng summon her spirit by means of shadows cast on white cloth. Upon seeing the shadow puppet theatre, Tang Dynasty poet Liang Huang reflected: "Human life seems as though it were in the middle of a dream," a sentiment echoed by Tan Dun when he has the shadow cellist intone

Shakespeare's lines, "We are such stuff as dreams are made on."

At the center of the work are two enigmatic ghosts, wispy and insubstantial: a quotation from Bach's *Prelude in C-sharp Minor* from the *Well-Tempered Clavier* and the Chinese folk song "Little Cabbage." The two pieces present a study in contrasts: one minor, polyphonic, European, composed by a man and performed by the male quartet; the other pentatonic, monophonic, Chinese, sung here by a woman recollecting her dead parents. And yet in the vaporous mists of *Ghost Opera*, these distinctions seem not to matter. In the third movement the two songs merge, blended into an androgynous phantasm that is neither clearly one nor the other.

With a crash of the gong, the ghosts are banished. Their voices fade into silence beneath the rustle of paper. White as death, the paper unfurls from the shadow-spirit world into our own. The form of the paper suggests the long hand scrolls of Chinese landscapes. Singing for the dead, Wu Man rattles the left edge of the scroll, the portion of the painting where the journey ends and the world dissolves.

For *Ghost Opera*:

Staging and lighting realized by Laurence Neff  
Production management by Kronos Performing  
Arts Association

Program note by Greg Dubinsky

*Ghost Opera* was commissioned for Kronos Quartet and Wu Man by the Brooklyn Academy of Music, the National Endowment for the Arts, and Hancher Auditorium/University of Iowa. Kronos and Wu Man's recording of *Ghost Opera* is available on Nonesuch.

**Part I. Return** 回归

Wu Man and David Harrington

*Lusheng Improvisation*

Traditional  
From the Dong, Guizhou Province

*Song of Cicadas* 蝉歌  
(Arr. Jacob Garchik)

Traditional  
From the Yi, Yunnan Province

*Left Foot Tune* 左脚调  
(Arr. Jacob Garchik)

Traditional  
From the Buyi, Yunnan Province

*Folk Tune*  
(Arr. Jack Body)

Traditional Puppeteer Music  
From Shaanxi Province

*The Round Sun and Crescent Moon in the Sky*  
太阳圆,月亮弯都在天上  
(Arr. Jacob Garchik)

Traditional  
From Shaanbei, Shaanxi Province

*Sesame Oil* 芝麻油

Traditional  
From the Sani, Yunnan Province

*Lehu Tune* 勒胡调  
(Arr. Jacob Garchik)

Traditional  
From the Lisu, Yunnan Province

*Qibu'e Tune* 其布厄调  
(Arr. Jack Body)

Traditional  
From the Ninth Century

*Namu Amida (Homage to the Buddha of Immeasurable Light)*  
南无阿弥陀佛  
(Arr. Wu Man and Kronos)

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**Part II. Shanghai** 上海

Chen Gexin 陈歌辛  
(1914-1961)

*Shanghai Night* 夜上海  
(Arr. Jacob Garchik)  
Recorded performance by Zhou Xuan 周璇

Liang Leyin 梁乐音  
(1910-1989)

*Plum Blossom* 梅花  
(Arr. Jacob Garchik)

Li Houxiang 李厚襄  
(1916-1973)

*Stop Singing* 不要唱吧  
(Arr. Jacob Garchik)

Sammy Fain  
(1902-1989)

*I'll Be Seeing You*  
Recorded performance by Billie Holiday

Yan Zhexi 严折西  
(1909-1993)

*Listen Up* 且听我说  
(Arr. Jacob Garchik)

Liu Xue'an 刘雪庵  
(1905-1985)

*Will You Ever Come Back* 何日君再来  
(Arr. Jacob Garchik)

**Part III. The East Is Red** 东方红

Traditional

*The East Is Red* 东方红

Nie Er 聂耳  
(1912-1935)

*March of the Volunteers* 义勇军进行曲  
(Arr. Jacob Garchik)

Traditional

*The Revolution Suite: Selections from The East Is Red*  
(Arr. for Kronos and Wu Man by Jacob Garchik)

- |                       |   |
|-----------------------|---|
| I. Inner Mongolia     | <i>Cup and Bowl Dance</i> 盅碗舞                                   |
| II. Tibet             | <i>Chairman Mao, We Wish You Many Years of Life</i> 毛主席, 祝您万寿无疆 |
| III. Inner Mongolia   | <i>Paeon</i> 赞歌   |
| IV. Xinjiang (Uyghur) | <i>Tambourine Dance</i> 手鼓舞                                     |

Wang Xiren 王锡仁  
(b. 1929)

*The Sun Is Reddest, Chairman Mao Is Closest* 太阳最红 毛主席最亲  
(Arr. Jacob Garchik)

Ma Ke 马可  
(1918-1976)

*Picture of Liu Zhidan* 图刘志丹

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**Part IV. Made in China** 中国制造

Kronos Quartet and Wu Man

*Collage*  
with electronic elements by Jonathan Wong

**About the Work**

I visited Yin Yu Tang at the Peabody Essex Museum for the first time in 2003. This house—an 18th-century home from southeastern China that was disassembled and re-erected piece-by-piece at PEM in Massachusetts—brought back many memories for me. I stayed in the home for quite a long while; I looked through each room, touching tables, chairs, and beds, taking in every little detail. It reminded me of my grandma’s home and my childhood life. I didn’t want to leave until the staff came to get me!

A year later, when Kronos Quartet and I were discussing the possibility of a new project, Yin Yu Tang of course came to mind. During the process of working on *A Chinese Home*, David Harrington and I listened to hundreds of Chinese musical works and spent hours and hours discussing and selecting each piece of music. We also visited Yin Yu Tang together, and we even took a trip to a Huang village in Anhui Province, Yin Yu Tang’s original home in China, where we met with villagers and gained a true sense of the land, its people, and the stories this work might tell.

As we began working on *A Chinese Home*, Yin Yu Tang became the key for us to unlock the past and explore the music of China, not only from the time of this particular house, but across the centuries. For me personally, this project has reconnected me with the history of my home country through music, and this has affected me deeply—especially the experience of working on Part III, “The East Is Red,” which explores the period I was born in and grew up in. To me, the essence of this project is the notion that a person’s home is where personal histories unfold and that those personal tales can also tell a universal story. The more people I met in China and

the more homes I visited, the more this concept resonated with me and the more the potential for *A Chinese Home* expanded. I am immensely grateful to Kronos Quartet and Chen Shi-Zheng for so enthusiastically and wholeheartedly embarking on this journey with me and for embracing the theme of the home being a lens through which history can be viewed.

As a musician, it has been extremely rewarding to have spent so much time discovering and rediscovering the vast array of Chinese music that could be used to tell these histories. Although I have collaborated with the musicians of Kronos Quartet for over 17 years, they continue to delight me with their musical insights, scholarly curiosity, and ability to surprise! *A Chinese Home* is no exception. I would also like to thank Nancy Berliner at PEM and Wang Shu Kai, who brought me to Yin Yu Tang—the seed from which this project has flowered.

—Wu Man

In 1992, I visited the home of composers Zhou Long and Chen Yi in New York. They shared a lot of music with me that evening, including the brilliant artistry of Wu Man, who had recently arrived in the United States. I heard all sorts of possibilities in Wu Man’s vivid pipa sound, and I got in touch with her immediately.

Wu Man has been one of Kronos’ favorite collaborators since that time. She combines the virtuosity of Heifetz with an expansive view of all things Chinese. Over the years, we have had many conversations about Chinese music, instruments, composers, culture, and traditions. In 2006, we

visited Yin Yu Tang at the Peabody Essex Museum, and I remember our conversation about that experience very clearly. We decided to make a piece inspired by Yin Yu Tang, and we began our discovery of *A Chinese Home*. I felt *A Chinese Home* should be dramatic and bold, and we would need to reimagine our roles as performers. I wanted the piece to begin during the intermission, with a soundscape that would give an immense sense of tension, construction, activity, movement—layers of sound—to create an impression of the Grand Canyon-ness of Chinese culture.

From the wooden, postered walls of Yin Yu Tang itself, the silence of vanished time created musical questions that stirred my imagination. So many sounds of life, so many pivots of history, so many births, deaths. . . . I embarked on a listening project that has taken me through many worlds of China. I wanted the layers of time, events, and environment to collide in a detailed musical fabric: the rural and the urban, the private and the public, the ancient and the wildly modern. Amid the seemingly endless presence of Mao and the brassy machinations of public music, the Westernized pop music of the 1930s and 40s, the earliest recorded Chinese music from the 1890s, the latest remixes and mash-ups, the clamor of industry, mass migration, tradition, banality, religion. . . . where was home?

It has been an amazing pleasure to explore these questions together. We have been inspired and dazzled by Chinese culture and appalled by the magnitude of suffering in much of its history. We have tried to celebrate the constant renewal the open door of music allows us.

—David Harrington

When I came into this project at the beginning, David and Wu Man had already talked a lot about the music that would make up *A Chinese Home*. We spent a week going through all the music together, making selections, and trying to make sense of the story behind it all. I realized in this process that the music that David and Wu Man collected and liked is really about China in the 20th century. David was fascinated by the revolutionary music and 1930s Shanghai music, as well as traditional music, so I thought that we could create a suite, putting all the music together in chronological order in four parts. We start at the beginning of the 20th century—timeless, traditional China—then move to urban China of the 1920s and 30s. Then we enter the era of Mao and the emergence of Red China and end with modern China.

I went to China to shoot the video and collect the images. While shooting the video, I thought about this piece like a travelogue, where we bring you to the old China and then come back, leading you through 20th-century China through the images. What you see is a montage of artifacts produced in the 20th century: old movie footage from 1930s Shanghai, *The East Is Red* spectacle, Maoist opera.

Wu Man and I are from the same generation, and I feel that this piece is quite close to how we grew up in China, how much we remember, especially the Cultural Revolution—that period is very vivid. The same songs were constant for us, the soundtrack of our lives. And Mao’s image was predominant, the only thing we knew, and so in Part III of *A Chinese Home*, Mao’s voice overrides all the music and his image dominates. I wanted to give a sense of what you would have faced if you lived through that period.

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Wu Man is the person on stage who embodies the process of change in China. She starts as just a presence, in a robe like everybody else, and then she develops into a Shanghai lady, and then she changes into a Red Guard. Her presence is very important, in order for our audience to realize what's changing in Chinese history—not just through the costumes, but also by the attitude, the persona, and the body language, all in relation to the music. We want to give you a sense of Wu Man and Kronos revisiting a certain period of China, to give an understanding of how they behave, how they play the music, how the music sounds in relation to the film behind you.

What I do mostly now is create new works, so I quite enjoy working with artists like Kronos and Wu Man. They're always trying to create something new, trying to break a certain kind of formality and convention. We are trying to find a new way to tell a story, to link all this fascinating music. In that process, *A Chinese Home* has become a kind of composition, something that we hope has momentum and emotion and impact.

—Chen Shi-Zheng

## About the Music

### *A Chinese Home* Part I. Return

The first part of *A Chinese Home*, "Return," looks back to the early years of Yin Yu Tang, the 19th-century Qing dynasty Huang mansion of Anhui Province. The songs and dances of this section were collected from the rugged mountains of China's southwest and north, in Yunnan, Guizhou, and Shaanxi Provinces. Remote from the lowlands of the Han Chinese, the music of the many minority groups of these regions preserves some of the oldest musical traditions in China.

Startling vocal ensembles can be heard in the south, most spectacularly among the Dong people. The *da ge*, or Big Songs, of the Dong contain up to eight parts. Rich in dissonances, the sound of these songs (which include this evening's "Song of Cicadas") is reminiscent of the thick harmonies produced by the Chinese mouth organ, the *lusheng*, the sound of which opens *A Chinese Home*. The Buyi minority also has a notable tradition of polyphonic songs sung fireside by the household's older women—elaborate ballads that can last up to a week.

The countryside's rich variety of instruments and dance music is also represented. The musicians try to evoke the timbre of the Sani people's *lehu*, a three-string fiddle, which bombards double- and triple-stops in octaves and fifths. It is the most popular instrument of the Sani, played by old folks in the evening and by young men courting even later at night. The hypnotic, curious melodies of the Lisu are often played on the *qibu'e*, a small lute of three or four strings. Lacking frets and often retuned in the course of performance, it easily adapts to the

many scales found in Lisu music. The "Left Foot Tune" is the centerpiece of many Yi celebrations—a great circular dance drawing in several dozens of participants from several villages. The boisterous Shaanxi song "The Round Sun and Crescent Moon in the Sky" was taken from the repertoire of the shadow puppet theatre of the northern Huashan region.

The first portion of *A Chinese Home* closes with evocations of Buddhist rituals old and new. The "Namu Amida" is a funeral chant. It is believed that even a single act of pronouncing the name of the Amida Buddha is enough to ensure salvation and rebirth in the Pure Land. The quartet also employs Buddha Boxes, small devices the size of a transistor radio that play infinite loops of sacred chant.

### Part II. Shanghai

"Shanghai," the second part of *A Chinese Home*, portrays the arrival of mass culture in the Chinese home. A city built up at the point of a gun to accommodate European and American commercial interests, Shanghai in the 1930s and 40s was the Chinese hub of capitalist glamor and capitalist misery—the birthplace of Chinese cinema and pop music and the birthplace of Chinese communism. The words of Chen Gexin's "Shanghai Night" capture the ambivalence felt by many: "City with no night, colorful lights, cars honking, putting on a false show of prosperity. Look at her smiling, welcoming face—no one knows the sadness in her heart, living at night to keep on living."

Hollywood, Tin Pan Alley, and Paris entered China through Shanghai. The clothes of stars were copied,

hairstyles changed, and movies such as *The Thief of Baghdad* were turned into Chinese operas. Young Shanghai composers, educated in the newly founded music schools and apprenticed in the new jazz ensembles, poured forth a stream of music that flooded China's gramophones, radios, and movie theatres. Sometimes the assimilation was complete: "Listen Up" by Yan Zhexi is a blues such as Billie Holiday might have sung. Sometimes the imitation was a little too apparent: for "Stop Singing," Li Houxiang "borrowed" the melody of Margarita Lecuona's Cuban hit "Tabu" and sinicized it by adapting it to the Chinese pentatonic scale.

While many of these songs spoke of love, a striking number were overtly or covertly political. The absent lover in Liu Xue'an's hit "Will You Ever Come Back" is clearly fighting off Japanese invaders in the War of Resistance. The ominous undertones of "Shanghai Night" might be attributed to the fact that Chen Gexin himself was imprisoned for three months in Japanese-occupied Shanghai.

### Part III. The East Is Red

With the communist "liberation" of China in 1949, the country's musical landscape abruptly changed yet again. Every hour, Shanghai's clock tower intoned "The East Is Red," a Shaanxi folk tune originally called "Sesame Oil" that was given a Maoist text by Li Youyuan in 1941. Nie Er's "March of the Volunteers" became the new national song, and the pop music of the 1930s and 40s was banned as "decadent" and "pornographic."

Liang Leyin and Li Houxiang fled to Hong Kong, which would become the new entertainment capital

of the Chinese world. Liang Leyin's 1957 song "Plum Blossom" is a souvenir of this period. The composers who stayed behind were much less fortunate. Liu Xue'an spent 22 years in disgrace because "Will You Ever Come Back" was associated with a pop star who defected to the Japanese. Yan Zhexi stopped composing altogether and turned to painting and children's books. This did not keep him from being declared an "Enemy of the Revolution" in 1966, nor did it keep his house from being ransacked by Red Guards. Chen Gexin was declared a "rightist" in 1957, was sent to a labor camp, and died a few years later.

The massive production titled *The East Is Red* was one effort by the Chinese Communist party to establish its own musical voice. Produced in 1964 to commemorate the 15th anniversary of the liberation, this monumental historical pageant used some 3,000 participants to portray the history of the Chinese revolution. Assembled in just three months, the production was a collaboration of dozens of the day's leading artists, all overseen personally by Premier Zhou Enlai.

The music of tonight's "Revolution Suite" is taken from the final tableau of the 1965 film: representatives of China's largest ethnic groups assemble in Tiananmen Square to celebrate the revolution and thank Mao Zedong. While the scene seems a clumsy attempt to symbolize Chinese hegemony over the restive border areas of Tibet, Xinjiang, and Mongolia, it did provide an unprecedented opportunity to disseminate the work of Chinese minority singers and dancers on the widest scale. Zhou Enlai took a personal interest in the promotion of Chinese minority artists, supervising the formation and staffing of the Eastern Song and

Dance Ensemble, which provided the personnel for the closing of *The East Is Red*. At Zhou Enlai's request, the Manchurian Hu Songhua composed the "Paeon" in a single night. The bouffanted Hu (later known as "The Horseback Singer"), the alluring and athletic Ayi Tula, and the indefatigable dancer and choreographer Mode Gema were launched on successful careers and seen throughout China and touring the world.

Part III closes as the Cultural Revolution did, with the death of Mao Zedong. In the weeks following the chairman's passing, the Sichuanese one-hit wonder Wang Xiren commemorated him with "The Sun Is Reddest, Chairman Mao Is Closest." In Bian Xiaoshen's recording, it was an unexpected success, giving voice to the grief and bewilderment of those mourning the absence of the formerly omnipresent Mao.

#### Part IV. Made in China

"Made in China" reflects a tumult in the country that resists all efforts at harmonization. The older music tenaciously survived the blasted decade of the Cultural Revolution, but its audiences are dwindling. Newer traditions have yet to establish themselves: mainland pop and rock is stifled by conformity and pales beside the work of Hong Kong and Taiwanese artists. At the moment, China's most widely diffused cultural products are toys. The characteristic sounds of today's Chinese apartment are ones of economic prosperity. As millions flock from the countryside in one of the greatest mass migrations in human history, the noise of construction and urban life is inescapable. Though the new freedoms and new affluence are to be welcomed, "Made in China"

sounds a cautionary note. The toll of development on the environment is unsustainable. How it will end, nobody knows . . .

—Greg Dubinsky

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#### Production Credits

Producer: Janet Cowperthwaite

Production Management:

Kronos Performing Arts Association

Production Assistant: Julie Yip

Kronos Quartet and Wu Man play tuned benches and electric pipa designed and constructed by Walter Kitundu.

Intermission sound collage created by David Harrington and Calvin Ll. Jones. Constructed from field recordings by Wu Man, Chen Shi-Zheng, Gregory Dubinsky, and Jeremy Cowperthwaite and additional sources

For Kronos Quartet/

Kronos Performing Arts Association:

Janet Cowperthwaite, managing director

Laird Rodet, associate director

Sidney Chen, artistic administrator

Scott Fraser, sound designer

Christina Johnson, communications manager

Calvin Ll. Jones, production associate

Asheton Lemay, intern

Nikolás McConnie-Saad, administrative assistant

Brian Mohr, audio engineer

Laurence Neff, production director

Lucinda Toy, business operations manager  
Julie Yip, administrative assistant

Booking direction by David Lieberman/  
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Twitter: @kronosquartet #kronos

Kronos Quartet records exclusively for Nonesuch Records.

For Wu Man:  
Earl Blackburn  
Opus 3 Artists  
470 Park Avenue South  
9th Floor North  
New York, NY 10016  
www.Opus3Artists.com

Shuman Associates Inc.  
120 West 58th Street  
New York, NY 10019

Wu Man records for Nonesuch, Naxos, Nimbus Records, Sony/BMG, CSO Resound, Traditional Crossroads, and Orange Mountain.

For Chen Shi-Zheng:  
Xenia Hu  
Karsten Witt Musik Management GmbH  
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www.karstenwitt.com

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Wu Man thanks Earl Blackburn, Wang Shukai, Nancy Berliner, Ying-hsin Chen, and Jennifer Scott.

Chen Shi-Zheng thanks Steven Holl Architects, Beijing; the Beijing Planning Museum; MAD Architects, Beijing; MAO Livehouse, Beijing; the Village Sanlitun, Beijing; Yi Liming, Beijing; Susu, Dali, Yunnan Province; Lao San, Dali, Yunnan Province; Cobbler's Hill Old Inn, Shangrila, Yunnan Province; Guo Jian Hong, Shangrila, Yunnan Province; Gabriella Chen, Shanghai; Caitlin Ward; and Zhang Liping.

The Yin Yu Tang photos are courtesy of Peabody Essex Museum.

## KRONOS QUARTET



For more than 30 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, 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 650 new works and arrangements for string quartet. Kronos' work has also garnered numerous awards, including a Grammy for Best Chamber Music Performance (2004) and Musicians of the Year (2003) from *Musical America*.

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, avant-garde saxophonist John Zorn).

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 complete 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 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, the Modern Jazz Quartet, Tom Waits, David Barsamian, 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, Rokia Traoré, Joan Armatrading, and Don Walser.

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 spends five months of each year on tour, appearing in concert halls, clubs, and festivals around the world including the BAM Next Wave Festival,

Carnegie Hall, the Barbican in London, WOMAD, UCLA's Royce Hall, Amsterdam's Concertgebouw, the Shanghai Concert Hall, and the Sydney Opera House. Kronos is equally prolific and wide-ranging on disc. 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; 2000's *Caravan*, whose musical "travels" span North and South America, Europe, and the Middle East; 1998's 10-disc anthology, *Kronos Quartet: 25 Years; Nuevo* (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and the 2003 Grammy winner, Alban Berg's *Lyric Suite*.



Since moving to the United States from China in 1990, pipa virtuoso Wu Man has not only introduced the

traditional Chinese instrument and its repertoire to Western audiences but also successfully worked to give this ancient instrument a new role in today's music, making the pipa available to a larger audience and seeing it valued by musicians and composers for its unique tonal qualities and virtuosic character. These efforts were recognized when she was made a 2008 United States Artists Broad Fellow.

Cited by the *Los Angeles Times* as "the artist most responsible for bringing the pipa to the Western World," Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today. She has performed as a soloist with many of the world's major orchestras, and her touring has taken her to the major music halls of the world. Wu Man often performs and records with the groundbreaking Kronos Quartet and is a principal member of Yo-Yo Ma's Silk Road Project.

Wu Man began her 2009-10 concert season with two concerts at Carnegie Hall as part of the Ancient Paths, Modern Voices festival celebrating Chinese culture. Her travels in China to find the musicians to perform on these concerts have been documented in a film, *Discovering a Musical Heartland—Wu Man's Return to China*.

In November 2009, Wu Man and Kronos Quartet presented the world premiere of *A Chinese Home*, directed by Chen Shi-Zheng. In May 2010, Wu Man will perform in Moscow with Yuri Bashmet and the Moscow Soloists, with whom she was nominated for a Grammy Award in 2009 for Best Small Ensemble Performance for the world-premiere recording of Tan Dun's *Pipa Concerto*. She will also tour Europe and Asia with the Silk Road Ensemble and will perform as a soloist in Taipei in November with the Taipei Chinese Traditional Orchestra.

Recent recordings include Terry Riley's *The Cusp of Magic* with Kronos Quartet on Nonesuch; *Traditions and Transformations: Sounds of Silk Road Chicago* that features Wu Man's performance of Lou Harrison's *Pipa Concerto* with the Chicago Symphony Orchestra on the CSO Resound label; and *New Impossibilities* with the Silk Road Ensemble on Sony/BMG. In 2009, Wu Man was nominated for two Grammy Awards.

Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. Wu Man was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University and was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. She is also the first artist from China to have performed at the White House. For more information on Wu Man, please visit [www.wumanpipa.org](http://www.wumanpipa.org).



Chen Shi-Zheng is a China-born, New York-based director internationally renowned for his innovative and provocative staging of operas as diverse as

Monteverdi's *Orfeo*, Wagner's *The Flying Dutchman*, and Tang Xianxu's *The Peony Pavilion*. He recently conceived, wrote, and directed a stage production of *Monkey: Journey to the West*, executed in collaboration with creators of the virtual rock band Gorillaz. Chen made his film directorial debut with *Dark Matter* starring Meryl Streep and Liu Ye, which won the Sundance Film Festival's Alfred P. Sloan Award.

As a child growing up without parents during the Cultural Revolution in Changsha, Hunan Province, he was taken under the wing of traditional funeral singers, who were among some of the great out-of-work masters of Chinese opera. He later became a leading young opera actor, performing until his mid-20s in many productions throughout China and simultaneously recording albums of folksongs and contemporary pop music. He immigrated to the United States in 1987 and has since developed his own artistic expression transcending the boundaries between East and West as well as between music, theatre, dance, and film. In 2000, Chen was awarded the title Chevalier des Arts et des Lettres by the French Ministry of Culture.

In 1999, his landmark 19-hour production of *The Peony Pavilion* was hailed as one of the most important theatrical events of our time. *The Peony*

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*Pavilion* premiered as the centerpiece of the Lincoln Center Festival in New York and at Festival d'Automne à Paris and toured to Piccolo Teatro in Milan, the Perth International Arts Festival, the Aarhus Festival in Denmark, the Berlin Festival, the Vienna Festival, and the Esplanade Centre in Singapore. It has been filmed for home video distribution by RM Associates.

A selection of Chen's other directing credits includes *Mercury Light World* (Berlin Festival); *My Life as a Fairy Tale* (Lincoln Center Festival, New York, and Aarhus Festival, Denmark); a trilogy of contemporary theatre works based on Chinese classics—*Orphan of Zhao* in two versions (Lincoln Center Theater and Lincoln Center Festival), *Snow in June* (American Repertory Theatre), and *Peach Blossom Fan* (RedCat); *Dido and Aeneas* in two versions (Handel and Haydn Society, Spoleto Festival USA); *The Flying Dutchman* (Spoleto Festival USA); *Night Banquet* (co-commissioned by Festival d'Automne à Paris, Kunstenfestival des Arts Brussels, Hebbel-Theater Berlin, Ensemble Modern Frankfurt, and Lincoln Center Festival); the documentary film *Cultural Warriors of the Revolution* (TV France 3); *Così fan tutte* (Aix-en Provence Festival and Théâtre des Champs Elysées, Paris); and *Alley* (New Zealand Festival of the Arts). He made his directorial debut in 1996 with *The Bacchae* (China National Beijing Opera Company, Hong Kong International Arts Festival, and Athens Festival).

He invented a new genre called circus opera with *Monkey: Journey to the West*, which premiered at the Manchester International Festival and Théâtre du Châtelet in Paris in 2007. It toured to Spoleto Festival USA, on to Covent Garden, and then to London last summer and has completed an extended

run at the O2 Theatre in London this winter. He also premiered *The Coronation of Poppea* for the English National Opera in fall 2007 as part of a complete Monteverdi cycle that he began with *Vespers of 1610* and continued with *Orfeo* (nominated for a Laurence Olivier Award for Best New Opera Production, 2006). During the 2008-09 season, he directed the world premiere of *The Bonesetter's Daughter* at the San Francisco Opera and *La Traviata* at the Lithuanian National Opera in Vilnius. Future projects include a Chinese opera *Legend of the White Snake* for the Lincoln Center Festival, a new opera by composer Judith Weir commissioned by the Bregenz Festspiele and Royal Opera House London, a collaboration with viol player Jordi Savall, and a musical film production in China.