

DAVID KRAKAUER

Only a select few artists have the ability to convey their message to the back row, to galvanize an audience with a visceral power that connects on a universal level. David Krakauer is such an artist. Widely considered one of the greatest clarinetists on the planet with his own unique sound and approach, he has been praised internationally as a key innovator in modern klezmer as well as a major voice in classical music. In 2015 he received a Grammy nomination as soloist with the conductorless chamber orchestra "*A Far Cry*".

Krakauer began his journey with the music of his Eastern European Jewish cultural heritage at the end of the 1980s as the Berlin Wall was falling, and culture from "behind the Iron Curtain" began to emerge in the West. Inspired by these massive cultural shifts, he began to explore klezmer music as he sought to connect with his Jewish identity in a deeper way. He very quickly became a creator in his own right; first as a member of the ground-breaking band "The Klezmatics" (that launched the second klezmer revival of the early 90s), then as an integral part of John Zorn's Radical Jewish Culture movement, and ultimately as a composer, soloist, and band leader in the klezmer genre.

His wide array of projects, solo appearances, and multi-genre collaborations includes ensembles, conductors, composers and individual artists such as the WDR Big Band, Abraham Inc. (co-led with Fred Wesley and Socalled), the Emerson Quartet, Marin Alsop, Wlad Mathulets, Leonard Slatkin (Orchestre de Lyon), Nadja Salerno-Sonnenberg, Quatuor Debussy, JoAnn Falletta, George Tsontakis, Anakronic Electro Orkestra, and Kathleen Tagg (pianist and co-creator of *Breath & Hammer*).

Krakauer's discography contains some of the most important clarinet recordings of recent decades. Among them are *The Dreams and Prayers of Isaac the Blind* (Osvaldo Golijov and the Kronos Quartet/Nonesuch), which received the Diapason D'Or in France, *The Twelve Tribes* (Label Bleu) which was designated album of the year in the jazz category for the Preis der Deutschen Schallplattenkritik, and Paul Moravec's Pulitzer Prize-winning composition *Tempest Fantasy* (Naxos). He has also recorded with violinist Itzhak Perlman/The Klezmatics (Angel) and Dawn Upshaw/Osvaldo Golijov (Deutsche Grammophon). Other notable releases include his 2015 album *Checkpoint* with his band Ancestral Groove (Label Bleu), Mathew Rosenblum's concerto "Lament/Witches' Sabbath" with BMOP (New Focus), *Klezmer NY* (Tzadik), *Tweet Tweet* and *Together We Stand* with Abraham Inc. (Label Bleu) and *Breath & Hammer* on his own label, Table Pounding Records. He can be heard in Danny Elfman's score for the Ang Lee film *Taking Woodstock* and throughout Sally Potter's *The Tango Lesson*.

Most recently Krakauer has been co-composing a number of large scale works with Kathleen Tagg including a fantasy for concert band, a clarinet concerto for the Santa Rosa Symphony with conductor Francesco Lecce-Chong and the score for *Minyan* by filmmaker Eric Steel.

As an esteemed educator, David Krakauer is on the clarinet and chamber music faculties of the Manhattan School of Music, the Mannes College of Music (New School) and The Bard Conservatory.

www.davidkrakauer.com

KATHLEEN TAGG

Kathleen Tagg is a South African pianist, composer and producer based in New York since 2001. A 2014 South African Music Awards nominee for best classical album, she has performed on four continents with a host of leading musicians, and the breadth of her collaborations defines her multifaceted career. In the past decade, Tagg's work has focused on identity, ideas of connection and sound exploration. She created her own unique language at the piano, made up of techniques she developed and experimented with to expand the piano into a full electro-acoustic orchestra.

She has performed at Carnegie Hall, Lincoln Center, the 92nd St Y and Symphony Space in New York, but is equally at home in non-conventional spaces and theatrical settings. Her performances and numerous

recordings range from classical to world music, musical theater to her own music mixing improvisation with fully realized scores. She holds the Helen Cohn Award as outstanding doctoral graduate of the Manhattan School of Music, and degrees from Mannes College and the University of Cape Town. Tagg has performed throughout North America, Europe, Southern Africa, China and India and her recordings have been featured in film and television. Recent recordings include songs of Jake Heggie with soprano Regina Zona (NAXOS, 2014) and *Where Worlds Collide* (Table Pounding Records, 2016) with South African jazz pianist Andre Petersen. Her latest recording, *Breath & Hammer* with clarinetist David Krakauer, will be released in May 2020.

As a composer, she has received commissions to write for the Cape Town Philharmonic Orchestra and the Marine Band of the Royal Netherlands Navy and arrange work for the New Century Chamber Orchestra and Vienna Jewish Culture Fest. She co-composed and produced her first film score with Krakauer for Eric Steel's feature film *Minyan*, which premiered in February 2020 at the Berlin Biennale. Her musical, *Erika's Wall*, co-written with Sophie Jaff, received a developmental production by The Music Theater Company of Chicago. She was a 2014-2015 fellow of the Dramatist Guild of America and a 2017 Con Ed Exploring the Metropolis Composer in Residence.

For the past six years, she has toured on four continents with David Krakauer in acoustic and electric configurations. In 2017, she and Krakauer created *Keepers of the Flame*, an evening-length theatrical music event for Poland's Borderlands Foundations' annual *Misterium Mostu* festival (Mystery of the Bridge). In 2019 they created a concert-length immersive concert experience with video designer Jesse Gilbert for the Pierre Boulez Saal in Berlin, with Kathleen acting as dramaturg, co-creator and producer.

Tagg has produced all of her own albums— from classical and classical-crossover albums to her 2016 album *Where Worlds Collide* with South African jazz pianist Andre Petersen. On the new *Breath & Hammer* album with Krakauer, she has created an album out of tens of thousands of samples of her and Krakauer's playing: what Krakauer refers to as “a medieval tapestry the size of an apartment, made up of fingernail sized samples.”

Following her two decades of work with singers, she created and curated concerts celebrating new work by living composers in California at SongFest at Colburn from 2014-2016. She also produced countless events, including a series of benefit concerts for the ACLU featuring luminaries such as Abraham Inc, Marc Ribot and members of the Silk Road Ensemble. www.kathleentagg.com