



HOPKINS CENTER

presents

World Premiere/Hop Commission Kronos Quartet

David Harrington *violin*

John Sherba *violin*

Hank Dutt *viola*

Jeffrey Zeigler *cello*

Larry Neff *lighting designer*

Scott Fraser *audio engineer*

Post-performance discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the Quartet and composer Dan Visconti.

This performance is also made possible in part by generous support from the Frank L. Harrington 1924 Fund #3, and is supported in part by the National Endowment for the Arts

Co-sponsored by



Saturday, January 14, 2006 • 8 pm
Spaulding Auditorium • Dartmouth College

PROGRAM

Mehbooba Mehbooba
(Beloved, O Beloved)+

Rahul Dev Burman,
arr. Stephen Prutsman/Kronos

Nodir Pare Utthchhe Dhnoa
(Smoke Rises Across the River)+

Rahul Dev Burman,
arr. Stephen Prutsman/Kronos

Saajan Kahan Jaoongi Main
(Beloved, Where Would I Go)+

Rahul Dev Burman,
arr. Stephen Prutsman/Kronos

Dhanno Ki Aankhon
(In Dhanno's Eyes)+

Rahul Dev Burman,
arr. Stephen Prutsman/Kronos

Myself When I Am Real+

Charles Mingus,
arr. Sy Johnson

Requiem for a Dream Suite+

Clint Mansell,
arr. David Lang

I. Ghosts of a Future Lost
II. Meltdown
III. Lux Aeterna

World Premiere

Love Bleeds Radiant*

Dan Visconti

Commissioned by the Hopkins Center as part of the Kronos: Under 30 Project/#3. Additional support was provided by the Angel Stoyanof Commission Fund, The James Irvine Foundation, the Margaret E. Lyon Trust, The William and Flora Hewlett Foundation, the Fleishhacker Foundation, the American Music Center and the Kronos Performing Arts Association.

• INTERMISSION •

Quartet No. 5*

Peteris Vasks

I. Being Present
II. So Distant... Yet Near

Triple Quartet*

Steve Reich

In three movements (played without pause)

* Written for Kronos

+ Arranged for Kronos

PROGRAM NOTES

Mehbooba Mehbooba (Beloved, O Beloved)
Nodir Pare Utthchhe Dhnoa (Smoke Rises Across the River)
Saajan Kahan Jaongi Main (Beloved, Where Would I Go)
Dhanno Ki Aankhon (In Dhanno's Eyes)
Rahul Dev Burman (1939-1994),
arr. Stephen Prutsman and Kronos Quartet.

Backing track performed by Zakir Hussain, Wu Man and Kronos Quartet.

Considered the most ingenious Indian film music director of his generation, Rahul Dev Burman—nicknamed Pancham and sometimes credited as R. D. Burman—gave a brilliant new perspective to Indian film music. An eclectic record collector, sound-effects enthusiast and recording studio innovator, he created a unique style that married Indian classical and folk music, swing jazz, psychedelic rock, circus music, can-can, mariachi and more in ever-surprising combinations. Burman's willingness to integrate and incorporate new styles (for example, he was the first to introduce the electronic organ in India) catapulted him to great renown in the 1960s and '70s; over the course of his four-decade career, he composed the music for more than 300 films.

Mehbooba Mehbooba is featured in the film *Sholay* (Flames of the Sun), an action-packed tale of a village besieged by outlaws and rescued through the unlikely alliance of a police officer and two petty thieves, which became one of the most successful Hindi films of all time. The sultry song is equivalent of the then-requisite cabaret number, performed by a band of gypsies who come to sell weapons to the sadistic bandit chief. Around a blazing campfire, a gypsy woman (played by Helen, an Anglo-Indian actress and dancer who specialized in "vamp" roles) gyrates seductively; the song's frenzied finale left all the bandits distracted with lust, and was followed immediately by a surprise attack on their lair by the scrappy underdog heroes.

Nodir Pare Utthchhe Dhnoa was originally recorded by Burman himself in Bengali, his native language,

and was one of a number of songs not written for a film. The lyrics conjure the image of a lone lover mournfully watching smoke rise from the opposite riverbank. He reminisces about first meeting his beloved through the metaphor of rains coming to rejuvenate the brown, cracked earth, but eventually it becomes apparent that the smoke he sees is from his beloved's funeral pyre. In this arrangement by Stephen Prutsman and Kronos, the cello takes the singer's role.

The waltz-like ballad *Saajan Kahan Jaongi Main* was slipped into a mostly-forgotten masala film entitled *Jaise ko Taisa*. The 1970s plot device was par excellence: a pair of twin brothers separated at birth and raised in very different circumstances, who are eventually reunited when taking revenge on the arch villain who has wronged their family. Unstated but implied in the song's soulful refrain is "(If I left you...) Where would I go?"

Dhanno Ki Aankhon, written by noted Punjabi and Urdu poet and director Gulzar, combines the rather rustic feminine name "Dhanno" with sensual and exalted (if conventional) Indo-Persian romantic imagery. The singer compares his beloved's dark eyes to the night's *surma* (collyrium or mascara), and cites the popular romance sagas of the ill-starred Arab couple Laila and Majnun and the Punjabi pair Heer and Ranjha. Despite figuring in a little-remembered film, 1977's *Kitaab*, in which it was "picturized" (the Bombay film industry term for the visual dramatization of songs) by an unknown actor playing a railway engineer, the original song has become a "cult classic" among his many fans.

Stephen Prutsman is a composer and pianist whose music has been performed and recorded by leading musicians, and featured at premiere music festivals, throughout the United States, Europe and Asia. Mr. Prutsman's works have been performed by such artists as the Kronos Quartet, Dawn Upshaw, Leon Fleisher and Yo-Yo Ma. His compositions include *Dramatis Personae*, for clarinet and string quartet, which won

PROGRAM NOTES CONTINUED

first prize at the 2001 ICA International Composition Competition; *Ocean Parables*, a multimedia work for solo piano, orchestra, exotic percussion and video; and *Jazz Fantasy on the name B-A-C-H* for piano and string orchestra. Mr. Prutsman's film credits include arrangements for the films *The Man Who Cried* and *Big Bad Love*.

Songs notes adapted from the annotations written by Philip Lutgendorf and Sanja Kumar Gupta for the Kronos album *You've Stolen My Heart: Songs From R. D. Burman's Bollywood*.

Stephen Prutsman and Kronos Quartet's arrangements of Rahul Dev Burman's *Mehbooba Mehbooba*, *Nodir Pare Utthchhe Dhnoa*, *Saajan Kahan Jaongi Main* and *Dhanno Ki Aankhon* were commissioned for the Kronos Quartet by Margaret E. Lyon. These works appear on the Kronos album, *You've Stolen My Heart: Songs from R. D. Burman's Bollywood*.

***Myself When I Am Real* (1963/arr. 2000)**

Charles Mingus (1922–1979),

arr. Sy Johnson (b. 1930)

One of the most important figures in 20th century American music, Charles Mingus was a virtuoso bass player, accomplished pianist, bandleader and composer. Born on a military base in Nogales, Arizona, and raised in Watts, California, his earliest musical influences came from the church—choir and group singing—and from “hearing Duke Ellington over the radio when [he] was eight years old.” He studied double bass and composition in a formal way while absorbing vernacular music from the great jazz masters, first-hand. His early professional experience, in the 1940s, found him touring with bands like Louis Armstrong, Kid Ory and Lionel Hampton. Eventually he settled in New York where he played and recorded with the leading musicians of the 1950s—Charlie Parker, Miles Davis, Bud Powell, Art Tatum and Duke Ellington himself. One of the few bassists to do so, Mingus quickly developed as a leader of musicians. He was also an accomplished pianist who could have

made a career playing that instrument. By the mid-'50s he had formed his own publishing and recording companies to protect and document his growing repertoire of original music. He also founded the “Jazz Workshop,” a group which enabled young composers to have their new works performed in concert and on recordings.

Mingus soon found himself at the forefront of the avant-garde. He recorded over a hundred albums and wrote over 300 scores. Although he wrote his first concert piece, *Half-Mast Inhibition*, when he was 17 years old, it was not recorded until 20 years later by a 22-piece orchestra with Gunther Schuller conducting. It was the presentation of *Revelations*, which combined jazz and classical idioms, at the 1955 Brandeis Festival of the Creative Arts, that established him as one of the foremost jazz composers of his day. He toured extensively throughout the world until the end of 1977 when he was diagnosed as having a rare nerve disease, Amyotrophic Lateral Sclerosis. He was confined to a wheelchair, and although he was no longer able to write music on paper or compose at the piano, his last works were sung into a tape recorder. In 1971, his autobiography, *Beneath the Underdog*, was published by Knopf.

Composer Sy Johnson's extensive credits include film and theater; his songs have been recorded by Joe Williams and Sarah Vaughan. He has arranged for and played piano for many of the 20th century's best known performers, including Benny Goodman, Joe Williams, Count Basie, Frank Sinatra, Chet Baker, Ruth Brown and Mel Torme. Johnson's association with Charles Mingus began in 1960, when he played piano with Mingus at the Showplace a few weeks after arriving in New York from California. In 1971, Mingus came to Johnson to arrange, orchestrate and conduct his classic album *Let My Children Hear Music*, which began a musical collaboration and friendship that lasted until Mingus' death. Johnson and Mingus' wife, Susan, have continued the collaboration to the present, with the Mingus Dynasty Band, the award-

PROGRAM NOTES CONTINUED

winning Mingus Big Band and the new Mingus Orchestra, in which Johnson serves as the principal arranger and consultant.

About *Myself When I Am Real*, Johnson writes:

“*Myself When I Am Real* was first recorded as a seven and a half minute, largely spontaneous performance, in 1963’s *Mingus Plays Piano*. A fan, Hub Miller, sent Mingus a transcription of the piece which triggered its subsequent history. It was then orchestrated by Alan Raph for *Mingus Dances*, retitled for the occasion as *Adagio Ma Non Troppo*, with choreography by Alvin Alley for the Joffrey Ballet. Shortly after, it was reorchestrated by Raph, still as *Adagio Ma Non Troppo*, for Mingus’ *Let My Children Hear Music* album in 1971. It then languished until 1999, when Susan Mingus asked me to arrange it for the new Mingus Orchestra. It had its premiere on the Orchestra’s Millennium 2000 New Year’s Eve broadcast on National Public Radio, from its weekly venue, City Hall, a restaurant in TriBeCa, New York. Next Andy Summers asked me to arrange the piece for guitar and Kronos Quartet, for his Mingus album, *Peggy’s Blue Skylight*, which led to this new arrangement for Kronos Quartet—a happy sequence.”

Charles Mingus’ *Myself When I Am Real* was arranged by Sy Johnson and commissioned for the Kronos Quartet by the Estates of Hans and Marian Ury.

***Requiem for a Dream Suite* (2000)**

Clint Mansell (b. 1963), arr. David Lang (b. 1957)

Backing track performed by Clint Mansell

Requiem for a Dream, a feature film written and directed by Darren Aronofsky, was adapted from the 1978 novel by Hubert Selby, Jr. Set on the streets of Coney Island, Brooklyn, the film is a harrowing journey into the psyches of four people addicted to their visions of a happier life.

Clint Mansell, composer of the score to *Requiem for a Dream*, was the front man and a founding member of the pioneering English rock/hip hop band, Pop Will Eat Itself. Mansell played guitar and keyboards

for the band, which released a total of five albums for RCA/BMG Records and Trent Reznor’s Nothing Records between 1986 and 1996.

Mansell first worked with Aronofsky when he composed the original score for *Pi* in 1997. Since then, Mansell has worked on scores and soundtracks for such films as *World Traveler* (2002) and *Abandon* (2002) and produced remixes from *Pi* and *Requiem for a Dream*. He is also working on his debut solo album.

Composer David Lang is co-founder and co-artistic director of Bang on a Can, an organization dedicated to adventurous new music.

The soundtrack to *Requiem for a Dream*, featuring the Kronos Quartet, was released on Nonesuch Records.

***Love Bleeds Radiant* (2005)**

Dan Visconti (b. 1982)

Dan Visconti was selected as the recipient of the third commission offered through the Kronos: Under 30 Project in 2005. Created in 2003, The Kronos: Under 30 Project is a commissioning and composer-in-residence program for composers under 30 years of age, created to acknowledge the 30th anniversary of the founding of the Kronos Quartet in 1973. The program supports the creation of new work by young artists, and helps Kronos cultivate stronger connections with young composers in order to develop lasting artistic relationships with the next creative generation. The third year of the Project, through which *Love Bleeds Radiant* was commissioned, was a collaboration of the Kronos Quartet, The Hopkins Center at Dartmouth College, The Sally and Don Lucas Artists Programs at Montalvo Arts Center and the American Music Center.

Visconti grew up in Chicago, where he came to music at a late age, playing the violin at age 14 and composing three years later. He is pursuing his doctorate at the Yale School of Music, where he studies with Aaron Jay Kernis. Visconti received his bachelor’s and

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master's degrees from the Cleveland Institute of Music, where he studied with Margaret Brouwer, Zhou Long and Orianna Webb. He teaches composition, theory and popular songwriting through the CIM conservatory as well as the school's preparatory department, in addition to serving on the faculty of the Young Composers Program at CIM.

Visconti's awards and scholarships include a BMI Student Composer Award, an ASCAP/Morton Gould Young Composers Award, two consecutive first-place awards in the ASCAP/Victor Herbert Young Composers Competition, the NFMC Devora Nadworney Award for Vocal Writing, the Marion Richter American Music Composition Award, the 2004 BMI Foundation Boudleaux Bryant Commission and first place in the NACUSA Young Composers Competition. In addition to grants from the American Music Center and the Barlow Endowment, he has received a Lucas Artists Program fellowship from Villa Montalvo (as part of the Kronos: Under 30 commission) and a 2005 Copland House residency, one of the youngest composers to receive these distinctions. Recently, his orchestral work, *Graffiti*, was featured in the American Composers Orchestra Underwood New Music Readings in New York.

About *Love Bleeds Radiant*, Visconti writes:

"There's a fascinating disconnect between the tough swagger of many early blues lyrics and the underlying subtext of vulnerability, tenderness and grief. Often, a superficial statement of machismo can shelter a fragile interior flawed with sadness; likewise, sometimes a veneer of slick, stylized pathos conceals the devastation of a violent, brooding core. This pronounced schism lends interest and depth to an otherwise straightforward genre, and the way in which the slight crack of imperfection can grow to become a portal into private darkness continues to engage me each time one of those old records is spun.

"I've sought to develop this musical stance in *Love Bleeds Radiant*, a work informed by my experience as an electric guitarist as much as my background as a

classically trained violinist. The piece betrays my affection for the subtle lyricism and bittersweet flavor of the blues even as it embraces a more traditional sense of developmental logic; in addition, amplification, distortion and other live electronics have been utilized in order to evoke the gritty, raw emotion that permeates the language of the blues.

"The piece opens with the sounds of an old 78-rpm recording, replete with static pops and the hiss of surface noise—this all recorded earlier by the Kronos Quartet and sonically manipulated by myself. This warping and slow (but inexorable) degeneration of sound into pure noise resurfaces in various guises throughout the piece and in this sense forms a musical metaphor from which the main part of the piece emerges. This central section is marked by the entrance of the live quartet, which reacts musically and emotionally to the recording, extracting the contradictory strands of tenderness and bombast and reconciling them over a broad narrative. The initial tune, which I've written in reference to (more than in imitation of) actual blues recordings, expresses its tensions on several levels that must be dealt with, like a painful memory, by the live quartet before reconciliation can be achieved. On the tonal level, the tension between the notes C and C-sharp (and their respective key areas) shapes an ascent and descent supporting a central climax, and the themes of recognition, conflict, and—perhaps—resolution shape the often chaotic and irrational outbursts into a larger dramatic arc.

"Although the song I've based the piece upon is, of course, wordless, I can't help imagining that through its own muteness the music sings of a terrible and resplendent love: a love that burns wild without fading, searches ardently without ceasing, and—ultimately—one that outshines its own darkness.

"Thanks go out to both Villa Montalvo and Copland House for more than a few moments of precious, piercing solitude."

Dan Visconti's *Love Bleeds Radiant* was commis-

PROGRAM NOTES CONTINUED

sioned for the Kronos Quartet as part of the Kronos: Under 30 Project/#3 by the Hopkins Center, Dartmouth College. Additional support was provided by the Angel Stoyanof Commission Fund, The James Irvine Foundation, the Margaret E. Lyon Trust, The William and Flora Hewlett Foundation, the Fleishacker Foundation, the American Music Center and the Kronos Performing Arts Association.

Quartet No. 5 (2004)

Peteris Vasks (b. 1946)

Peteris Vasks was born in Aizpute, Latvia, in 1946. He attended the Riga Music Academy and the Lithuanian Music Academy in Vilnius, where he studied double-bass with Vitautas Sereika until 1970. From 1973 to 1978 he studied composition with Valentin Utkin at the Latvian Academy of Music in Riga. From 1963 to 1974 Vasks was member of various symphony and chamber orchestras such as the Lithuanian Philharmonic Orchestra (1966-69), the Latvian Philharmonic Chamber Orchestra (1969-70) and the orchestra of the Latvian Radio and Television (1971-74). Currently, Vasks lives in Riga.

Vasks has included archaic folkloric elements of Latvian music in his compositions. Most of his works have programmatic titles that refer to natural occurrences. However, what really matters to Vasks is not a poetic praise of nature or a landscape description as aesthetic ideal. The mutual relation between nature and man, the beauty of life and the threatening ecological and moral destruction of these values—these are the subjects that Vasks has taken up primarily in his latest works and set to music.

In 1996 he was appointed “Main Composer” of the Stockholm Festival of New Music. Three times he won the Latvian Music Prize: once in 1993 for *Litene*, once in 1998 for his violin concerto *Distant Light* and finally in 2000 for his *Second Symphony*. In 1996 he was awarded the Herder Prize of the Alfred Toepfer Foundation Hamburg. Since 1994 Peteris Vasks has been an honorary member of the Latvian Academy

of Sciences. In 2001 he was invited to be a member of the Royal Swedish Academy of Music founded by King Gustav III in Stockholm in 1771. In 2004, the *Symphony No. 2* was awarded the Cannes Classical Award in the category “Best Orchestral Work” and “CD of the Year” (with label Ondine). Also in 2004 a recording of Vasks’ *Quartet No. 4*, which was commissioned and performed by the Kronos Quartet, was nominated for a Grammy Award.

About *Quartet No. 5*, Vasks writes:

“I worked on the Fifth String Quartet—or to be more exact, lived with this work—for almost all of 2003. The last corrections and details were completed in the spring of 2004. In this composition, I wished to speak of how we are each a part of the world, and a world unto ourselves, of the existence and necessity of idealism, the love around us and in us.

“I was involved in the creative process, not as an observer on the sidelines, but as a present and engaged participant. The Fifth Quartet consists of two contrasting movements. The first movement, *Being Present*, immediately ushers in an atmosphere of emotional high tension. The dominant musical renderings are dramatic and turbulent. They kaleidoscopically replace one another.

“In contrast, a second theme is intoned three times—an invitation, a reminder of the existence of some other world. A lighthouse that illuminates the twilight within which we so often live.

“The invitation isn’t heard. The first movement concludes with dissonance sounding in the high register, a call filled with despair.

“The second movement, *So Distant... Yet Near*, is the quartet’s quiet, unhurried passage of singing. A forgiving, love-filled gaze upon a world tormented by pain and contradictions. Gradually the singing becomes more personal, emotional and dramatic.

“The funeral march’s rhythmic figure in the second movement’s reprise is a gesture concerning a certain loss. The quartet dies away in a mood of light-filled

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sorrow. One cycle has ended. We continue to live.

“The Fifth Quartet is dedicated to the musicians of the Kronos Quartet, my friends and like-minded colleagues. We believe music can change us for the better and make us happier.”

Translated by Dace Aperane

Peteris Vasks' *Quartet No. 5* was commissioned for the Kronos Quartet by Mrs. Ralph I. Dorfman. Kronos' recording of Vasks' *Quartet No. 4* was released on Nonesuch Records.

Triple Quartet (1999) Steve Reich (b. 1936)

Steve Reich has been recognized internationally as one of the world's foremost living composers. From his early taped speech works *It's Gonna Rain* (1965) and *Come Out* (1966) to *The Cave* (1993) and *Three Tales* (2002), his collaborations with the video artist Beryl Korot, Reich's path has embraced not only aspects of Western classical music, but the structures, harmonies, and rhythms of non-Western and American vernacular music, particularly jazz.

Born in New York, Reich graduated with honors in Philosophy from Cornell University and studied at Juilliard with William Bergsma and Vincent Persichetti. After receiving his M.A. in Music from Mills College, Reich studied drumming at the Institute for African Studies at the University of Ghana and traditional forms of cantillation (chanting) of the Hebrew scriptures in New York and Jerusalem. Reich founded his own ensemble, Steve Reich and Musicians, which since 1971 has frequently toured the world, performing at venues as diverse as Carnegie Hall and the Bottom Line cabaret.

Reich's 1988 piece *Different Trains*, written for Kronos, marked a new compositional method, rooted in *It's Gonna Rain* and *Come Out*, in which speech recordings generate the musical material for musical instruments. In 1990 he received a Grammy Award for Best Contemporary Composition for *Different Trains* as recorded by Kronos on Nonesuch. In

1997, Nonesuch released a 10-disc retrospective box set, *Steve Reich Works: 1965-1995*. He won a second Grammy Award in 1999 for his piece *Music for 18 Musicians*, also on Nonesuch.

In 1994 Steve Reich was elected to the American Academy of Arts and Letters, to the Bavarian Academy of Fine Arts in 1995 and, in 1999, awarded Commandeur de l'ordre des Arts et Lettres. The year 2000 brought five additional honors: the Schuman Prize from Columbia University, the Montgomery Fellowship from Dartmouth College, the Regent's Lectureship at the University of California at Berkeley, an honorary doctorate from the California Institute of the Arts and Musical America's Composer of the Year.

About *Triple Quartet*, Reich writes:

“*Triple Quartet* is dedicated to the Kronos Quartet. It is for three string quartets. For Kronos or any other single string quartet to perform the piece they must prerecord quartets two and three and then play the quartet one part along with the prerecorded tape. Alternately, the piece can be played by twelve players with no tape.

“The piece is in three movements: fast-slow-fast. It is organized harmonically on four dominant chords in keys a minor third apart: E minor, G minor, B-flat minor, C-sharp minor and then returning to E minor to form a cycle. The first movement goes through this harmonic cycle twice with a section about one minute long on each of the four dominant chords. The result is a kind of variation form. Rhythmically, the first movement has the second and third quartet playing interlocking chords while the first quartet plays longer melodies in canon between the first violin and viola against the second violin and cello. The slow movement is more completely contrapuntal with a long slow melody in canon in all 12 voices. The third movement resumes the original fast tempo, maintains the harmonic chord cycle but treats all the previous material in the piece more freely.”

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PROGRAM NOTES CONTINUED

Hawkes.

Steve Reich's *Triple Quartet* was commissioned for the Kronos Quartet with funds provided by the National Endowment for the Arts, David A. and Evelyne T. Lennette, Patricia Unterman and Tim Savinar, and

Meet the Composer/Arts Endowment Commissioning Music/USA, which is made possible by generous support from The Helen F. Whitaker Fund and The Catherine Filene Shouse Foundation.

ABOUT THE ARTISTS

For more than 30 years, the **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 40 recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning hundreds of 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.

Kronos' adventurous approach dates back to the ensemble's origins. In 1973, David Harrington was inspired to form Kronos after hearing George Crumb's *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages and electronic effects. Kronos then went on to start to build a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Sofia Gubaidulina, Arvo Pärt, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk) and artists from even farther afield (rock guitar legend Jimi Hendrix, Pakistani vocal master Pandit Pran Nath, 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. One of the quartet's most frequent composer-collaborators is "Father of Minimalism" Terry Riley, whose work with Kronos includes the early *Sunrise of the Planetary Dream Collector*; *Cadenza on the Night Plain* and *Salome Dances for Peace*; 2002's *Sun Rings*, a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images gathered by the space agency; and, most recently, *The Cusp of Magic*, commissioned for Kronos in honor of Riley's 70th birthday celebrations and premiered by Kronos and Chinese pipa virtuoso Wu Man in 2005. Kronos has also collaborated extensively with composers such as Philip Glass, recording his complete string quartets and scores to films like *Mishima* and *Dracula* (a restored edition of the Bela Lugosi classic); Azerbaijan's Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi: Music of Franghiz Ali-Zadeh*; Steve Reich, whose Kronos-recorded *Different Trains* earned a Grammy; Argentina's Osvaldo Golijov, a MacArthur Fellow 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 collaborators, including the legendary Bollywood "playback singer" Asha Bhosle, featured on Kronos' latest CD, *You've Stolen My Heart: Songs from R.D. Burman's Bollywood*; the renowned American soprano Dawn Upshaw; Mexican pop-rockers Café Tacuba; the Ro-

ABOUT THE ARTISTS CONTINUED

manian gypsy band Taraf de Haïdouks; and the unbridled British cabaret trio, the Tiger Lillies. Kronos has performed live with the likes of icons Allen Ginsberg, Modern Jazz Quartet, Tom Waits, Betty Carter and David Bowie, and has appeared on recordings by such diverse talents as singer-songwriters Dave Matthews, Nelly Furtado, Rokia Traoré and Joan Armatrading, as well as Texas yodeler Don Walser.

Kronos' music has also featured prominently in other media, including film (*Requiem for a Dream*, *21 Grams*, *Heat*, *True Stories*) and dance, with noted choreographers such as Merce Cunningham, Twyla Tharp and the duo Eiko & Koma setting pieces to Kronos' music.

The Quartet spends five months of each year on tour, appearing in concert halls, clubs and festivals around the world including BAM Next Wave Festival, Barbican in London, UCLA's Royce Hall, Amsterdam's Concertgebouw and the Sydney Opera House. Kronos is equally prolific and wide-ranging on disc. The ensemble's expansive discography on Nonesuch Records includes collections like *Pieces of Africa* (1992), a showcase of African-born composers that simultaneously topped Billboard's Classical and World Music lists; 2000's *Kronos 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, *Berg's Lyric Suite*.

Kronos' recorded work reveals only a fraction of the group's commitment to new music, however. As a non-profit organization based in San Francisco, the Kronos Quartet/Kronos Performing Arts Association has commissioned more than 450 new works and arrangements for string quartet. One of Kronos' most exciting initiatives in this area is the "Kronos: Under 30 Project," a unique commissioning and composer-in-residence program for composers under 30 years old, launched in conjunction with Kronos' own 30th birthday in 2003. By cultivating creative relationships with such emerging talents and a wealth of other artists from around the world, Kronos reaps the benefit of 30 years' wisdom while maintaining an approach to music-making as fresh as the new century. Kronos Quartet last performed at the Hopkins Center in 2003, when it inaugurated the Kronos: Under 30 Project with the premiere of a new work by Alexandra DuBois.

Kronos Quartet:

Janet Cowperthwaite, Managing Director
Laird Rodet, Associate Director
Sidney Chen, Artistic Administrator
Larry Neff, Production Director
Spencer W. Weisbroth, Business Affairs Director
Anna Balkrishna, Production & Communications Coordinator

A YOUNG COMPOSER'S BLOG

Read composer Dan Visconti's online journal, where you can learn about his compositional process, see pictures, listen to music samples and more. Visit the Outreach & Arts Education page at hop.dartmouth.edu and click on the link for Dan's blog.

CONNECTING HOP ARTISTS TO THE COMMUNITY

At Dartmouth, Kronos Quartet performs in East Wheelock House and leads a discussion with the Department of Music; Dan Visconti visits several Music Department classes; and Kronos and Dan Visconti participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call (603) 643-2010 or visit hop.dartmouth.edu.

COMING EVENTS

For tickets and information, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

Trinity Repertory Company/Penumbra Theatre Company

Grandchildren of the Buffalo Soldiers

Play exploring issues of identity and divisiveness in a family of African-American/Native American descent.

Thursday, January 19 • 7 pm • Spaulding Auditorium

\$24 • Dartmouth students \$5 • 18 & under \$14

- ✦ Discussion with playwright William Yellow Robe, Jr. and cast members immediately following the performance.

Presented in conjunction with Dartmouth's Martin Luther King, Jr. celebration.

Hop Co-commission

Maria Schneider Orchestra

Award-winning jazz composer leads her big band; program includes a Hop co-commission.

Saturday, January 21 • 8 pm • Spaulding Auditorium

\$26 • Dartmouth students \$5

- ✦ Discussion with Maria Schneider immediately following the performance.

ChamberWorks

Happy Birthday, Wolfgang!

Chamber ensemble Classicopia performs an all-Mozart program.

Sunday, January 22 • 4 pm

Rollins Chapel • Free general admission

Hirsch-Pinkas Piano Duo

Pianists Sally Pinkas and Evan Hirsch play music by Ravel, Poulenc, Debussy and Milhaud.

Tuesday, January 24 • 7 pm • Spaulding Auditorium

\$16 • Dartmouth students \$5

Dartmouth College Glee Club

Gilbert & Sullivan's HMS Pinafore

Fully staged and orchestrated operetta about love and romance on the high seas.

Friday & Saturday, February 3 & 4 • 8 pm

Spaulding Auditorium • \$18 • Dartmouth students \$3

Warabi-Za

Traditional taiko drumming and vibrant dances straight from Japan.

Tuesday, February 7 • 7 pm • Spaulding Auditorium

\$26 • Dartmouth students \$5 • 18 & under \$14

- ✦ Discussion with members of Warabi-Za immediately following the performance.

Orlando Consort

Food, Wine & Song

A tasty menu of 13th- to 16th-century vocal music.

Wednesday & Thursday, February 8 & 9 • 7 pm

Rollins Chapel • \$26 • Dartmouth students \$5

\$14 • Dartmouth students \$3 • All other students \$6

Claiming Our Relations: Exploring the

Native American/African-American Experience

Playwright William Yellow Robe, Jr. discusses the historical intersections between Native American and African-American cultures and examines their shared experiences of antagonism and allegiance.

Tuesday, January 17 • 7 pm • Faculty Lounge • Free

For more information, call Hop Outreach at (603) 646-2010.

Medieval Food Sampling

Saturday, February 4 • 10:30 am • Hanover Food Co-op • Free

For details, see www.coopfoodstore.com/calendar.html

Bread, Cheese, Wine and Song: A Winter's Celebration

Sunday, February 5 • 6-9 pm

King Arthur Flour, 135 Rte. 5, Norwich

For tickets/details, call (802) 649-3881, ext. 833.

Brown Bag Lunch: Medieval Poetry Reading

Peter Travis, Dartmouth Professor of Anglo-Saxon and English Language and Literature, gives a spirited reading of medieval poems, including the works of Geoffrey Chaucer.

Tuesday, February 7 • 12:30 pm • Faculty Lounge • Free

For more information, call Hop Outreach at (603) 646-2010.

COMING EVENTS

For tickets and information, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

Barbary Coast Jazz Ensemble Coast Goes Latin

With special guests Conrad Herwig, trombone; Walter White, trumpet; and Robby Ameen, percussion.

Saturday, February 11 • 8 pm • Spaulding Auditorium

\$14 • Dartmouth students \$3 • All other students \$6

Dartmouth Theater Department

The Underpants

adapted by Steve Martin

directed by Peter Hackett '75

Steve Martin's hilarious adaptation of the 1910 comedy in which "desire adjusts morality."

Thursday-Saturday, February 16-18 • 8 pm

Wednesday-Friday, February 22-24 • 8 pm

Saturday, February 25 • 2 pm

The Moore Theater • \$12 • Dartmouth students \$3 • All other students \$6

★ Discussion with director Peter Hackett '75 and cast members

immediately following the performance on Friday, February 17.

HOPKINS CENTER STAFF

Jeffrey H. James Director

Associate Director/General Manager **Marga Rahmann**
Business and Administrative Officer **Jay Cary**
Director of Programming **Margaret Lawrence**

Director of Marketing and Publicity **Rolf E. Olsen**
Director of Hopkins Center Film **Bill Pence**
Director of Student Performance Programs **Joshua Price Kol**

Courtney Adams, Production Department Business Assistant
James Alberghini, Assistant Production Manager
Keely Ayres, Assistant Production Manager
Michael Bean, Master Technician
Mary Beaulieu, Assistant Events Manager
Courtney Bowen, Events Manager
Valerie Burke, Box Office Assistant
Louis Burkot Jr, Conductor, Glee Club
Coralyn Bushor, Business Assistant
Daniel Brunk, Master Technician
Aileen Chaltain, Box Office Manager
Joseph Clifford, Outreach Manager
Max Culpepper, Director, Marching Band & Wind Symphony
Walter Cunningham, Director, Gospel Choir
Valerie Daniels, Marketing Assistant
Margaret Devine-Sullivan, Theater Department Administrator
Daniel Dover, Keyboard Technician
Robert Duff, Director, Chamber Singers & Handel Society
Gregory Elder, Student Workshop Special Instructor
Ford Evans, Director, Hopkins Center Dance
Jeff Georgantes, Student Workshop Special Instructor
Donald Glasgo, Director, Barbary Coast Jazz Ensemble
Laura Grey, Graphic Designer

Lisa Hayes, Facilities Manager
Brenda Haynes, Theater Department Academic Assistant
Theresa Hill, Accounting Supervisor
Stephen Langley, Ensembles Assistant
Erica Ligeski, Outreach Coordinator
Marcy Menitove, Marketing and Promotion Coordinator
Dan Merlo, Master Technician
Karen Mitchell, Programming Assistant
Sara Morin, Design Studio Manager
Janis Murcic, Donor Relations Officer
Phyllis Perreault, Box Office Assistant Manager
Douglas Phoenix, Production Manager
Sally Pinkas, Pianist in Residence
Anthony Princiotti, Conductor, Symphony Orchestra
Jean Reichert, Operations Assistant
Crista Renza, Administrative Assistant, Director's Office
Hafiz Shabazz, Director, World Music Percussion Ensemble
Sydney Stowe, Manager, Hopkins Center Film
Jenny Swanson, Student Workshop Special Instructor
Lisa Vallejo-Sorensen, Media Relations Coordinator
Diane White, Box Office Assistant
Dudley Whitney, Student Workshop Assistant Instructor
Ethan Williams, Audio Technician



Please turn off your cell phone inside the auditorium.

Assistive Listening Devices available in the lobby.



If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.