The Artist Partner Program at The Clarice presents

Kronos Quartet

Prelude to a Black Hole and Beyond Zero: 1914–1918

SATURDAY, OCTOBER 25, 2014 . 8PM
INA & JACK KAY THEATRE

KRONOS QUARTET
David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Sunny Yang, cello

Brian H. Scott, lighting supervisor
Scott Fraser, sound design

PRELUDE TO A BLACK HOLE

BYZANTINE CHANT
arr. Aleksandra Vrebalov
Eternal Memory to the Virtuous +

IGOR STRAVINSKY
Three Pieces for String Quartet
Dance
Eccentric
Canticle

GEESIE WILEY
arr. Jacob Garchik
Last Kind Words +

TANBURI CEMIL BEY
arr. Stephen Prutsman
Evic Taksim +

MAURICE RAVEL
arr. JJ Hollingsworth
Trois beaux oiseaux du Paradis +

Photo from Bill Morrison’s film Beyond Zero: 1914–1918.
Images on pages 18, 20, 30, 32 and 34 are details from Pulp Prints on Combat Paper by Drew Cameron.
See page 35 for more information about Drew Cameron and Combat Paper NJ.
BEYOND ZERO: 1914–1918*
A new work for quartet with film

Aleksandra Vrebalov, composer
Bill Morrison, filmmaker

David Harrington and Drew Cameron, creative consultants

Janet Cowperthwaite, producer
Kronos Performing Arts Association, production management

* Written for Kronos / + Arranged for Kronos

Beyond Zero: 1914–1918, with music by Aleksandra Vrebalov and film by Bill Morrison, is supported in part by an award to the Kronos Performing Arts Association from the National Endowment for the Arts. Art Works. Additional funding for the project is provided by The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Beyond Zero: 1914–1918 was commissioned for the Kronos Quartet by Cal Performances; National World War I Museum at Liberty Memorial and Harriman-Jewell Series, Kansas City, Missouri; and Hopkins Center, Dartmouth College.

Program is approximately one hour and 30 minutes and is performed entirely without pause.
The monumental blunder began in Sarajevo, when one man shot another. Ninety-nine years later, near the historical seat of Serb Orthodoxy, Aleksandra Vrebalov discussed the century’s wars with Father Jerotej of the Kovilj Monastery. He sang:

“In ever-lasting remembrance shall the righteous be, he shall not be afraid of evil tidings.”

… a Byzantine verse performed regularly at the feasts of martyrs, always sung right at the point of communion with the divine.

Others, too, gazed toward the heavens. Rachmaninov’s Vespers, a choral orchestration of Kievan and Russian znamennyi chant, were written quickly and with conviction during the first two months of 1915. “Nyne otpushchayeshi” — in Latin, “Nunc dimittis” — depicts the enraptured Symeon, who had sworn not to die until he had beheld the Messiah.

“Lord, now you let your servant go in peace / Your word has been fulfilled / My eyes have seen the salvation / You have prepared in the sight of every people … ”

As Symeon the God-Receiver utters his last,

“A light to reveal you to the nations and the glory of your people, Israel.”

the serenely radiant harmony gradually darkens, until it is finally entombed in sepulchral B-flats for the basses.

“Danilin shook his head, saying, ‘Now where on earth are we to find such basses?’ … Nevertheless, he did find them. I knew the voices of my countrymen ...” [Sergei Rachmaninov]

This descent into death was also to be Rachmaninov’s own: the composer so loved this work he chose it for his funeral.

ABOUT THE PROGRAM

About Prelude to a Black Hole

The Great War, a monumental blunder of a handful of monarchs and ministers …

“When we’re through this cursed war / All started by a sneaking gouger / making slaves of men” [Charles Ives]

contains, and sometimes conceals, the stories of millions. The bombast of newspapers, the warmongers’ whoop all too often drowned out private meditations, acts of remembrance and moments of innocent joy.

“In these great times, which I knew when they were small, and which shall be small again should they live long enough” [Karl Kraus]

Kronos Quartet’s Prelude to a Black Hole weaves together these quiet voices …

“who would Kronos have been working with in 1914?” [David Harrington]

with a collage (sometimes a barrage) of 78 rpm records, piano rolls and antique musical instruments culled from around the world.

“Most wars are made by small stupid / selfish bossing groups / while the people have no say.” [Charles Ives]
Some were less sad to see the war come.

“I can hardly wait any longer to be called up … It is the struggle of the angels with devils.” [Anton Webern]

Yet Webern’s music contains none of this chest-beating. It demands that the listener respect the smallest, quietest utterance of the individual, that the listener respect music which

“expresses a novel with a single gesture, a joy in a single breath.”
[Arnold Schoenberg]

The intensely spiritual composer sought to portray earthly transcendence. The lugubrious fifth bagatelle recollects the death of Webern’s mother, while the sixth captures

“The angels in heaven. The incomprehensible state after death.”
[Anton Webern]

Ravel, too, vacillated between the roles of poet and warrior. The Oiseaux du Paradis are figures from Persian myth, rare birds that appear to heroes as auspicious omens. The gentle, modal harmonies and frequent melodic repetitions call to mind the courtly medieval rondeau. The three birds themselves, emissaries from a friend who has gone off to war, are

“more blue than the sky … as white as snow … bright, bright red”

Displaying these patriotic colors, they bestow upon the poet (in this case, Ravel himself)

“a blue-eyed glance … the purest kiss … a crimson heart”

instilling in him both fear and a desire for reunion. The work was dedicated to Paul Painlevé, mathematician, minister and aeronautic engineer. The composer yearned to fly for France and, against the advice of horrified friends and colleagues, used his connection with Painlevé in an attempt to enroll in the country’s air corps.

The last of Stravinsky’s Three Pieces for String Quartet, with its call-and-response pattern, echoes the Litanies of the Russian Orthodox church. The deacon makes petition of God:

“In peace let us pray to the Lord, for the peace that is from above, and for the salvation of our souls, let us pray unto the Lord.” [The Great Litany]

To which the congregation’s reply is almost always the same:

“Господи, помилуй — Господи помилуй — Lord, have mercy.”

At the end, the viola issues a heartfelt

“Amen.”

If Stravinsky’s third piece addresses the soul, the other two attend to the body. The first movement offers a cubist perspective on a Russian peasant dance. The cello digs into a seven-beat ostinato, while the first violinist capers to a dizzying, circular melody of 23 beats. From an identical point of departure, each instrument proceeds on its merry way. The second piece, according to Stravinsky, was a portrait of

“Little Tich, a harlequin no more than four feet in his shoes, but as full of humor as a fraternal order funeral.” [H.L. Mencken, et al.]

though Ernst Ansermet was certain that Stravinsky’s clown must be a sad one.
War did not end in 1919, the year Papagika made her recording. Greek forces wrested Smyrna from the collapsing Ottoman Empire. Kemal Atatürk retook the city in 1922. Three days later, the Great Fire reduced much of Smyrna to ash.

“The Eviç makam still spoke through his thoughts with the ambience it had gathered from now-lost lands of the Balkans, serving up beautiful facets of Nurâns’s attributes, of the bitterness of human fate, and of the memories of long-forgotten cities…” [Ahmet Hamdi Tanpinar]

Eviç is one of the modes of classical Turkish music, classified centuries before the Ottomans by the great philosopher al-Farabi of Baghdad and Damascus. According to one music dictionary, other modes one might evoke within Eviç are Müsteâr, Hicâz, Nîkrîz or Segâh.

“Written on all the raki bottles were an array of honorary dedications: ‘To my master, my esteemed master, the venerated Cemil …’” [Ahmet Hamdi Tanpinar]

Tanburi Cemil Bey, the virtuoso of many instruments, was revered for the intricacy of his melodies, the fluidity of his modulations, the complexity of his preludes, his taksimler. All were performed with an unruffled smile. Many of his compositions survive, but the era’s notation was insufficient to cope with his improvisations. Were it not for the dozens of records made by the German-Jewish brothers Hermann and Julius Blumenthal, much of Cemil’s most personal, most spontaneous art would have died with him.

“If I get killed. If I get killed, please don’t bury my soul / I p’fer just leave me out, let the buzzards eat me whole.” [Geesie Wiley]

“Hip hip hooray you’ll hear them say / as they go to the fighting front.” [Charles Ives]
calling her cats is a symbolic reminder of suffering of women and children, and of longing for lost safety and domesticity. Beyond Zero: 1914–1918 ends with fragments of a dark Byzantine hymn “Eternal Memory to the Virtuous,” chanted by the monks from the Kovilj monastery in Serbia, in remembrance to all who lost their lives in the Great War and every war since then.

— Aleksandra Vrebalov

The film portion of Beyond Zero: 1914–1918 comprises films that have never been seen by modern audiences. I searched archives for rare 35mm nitrate films shot during the Great War, and made new brand new HD scans from the originals. In many cases this is the last expression of these films — some original copies were determined to not be worth preserving beyond this transfer to digital media.

What we are left with is a glimpse of a war fought in fields, in trenches and in the air. Most of the footage shows some emulsion deterioration — the by-product of a history stored on an unstable base for 100 years. Through a veil of physical degradation and original film dyes, we see training exercises, parades and troop movement. Some of the battle footage was re-enacted for the camera, and some depicts actual live rounds. All of it was shot on film at the time of the conflict.

We see a record of a war as a series of documents passed along to us like a message in a bottle. None is more powerful than the record of the film itself, made visible by its own deterioration. We are constantly reminded of its materiality: this film was out on these same fields with these soldiers 100 years ago, a collaborator and a survivor. It is being seen now as a digital image for the first time.

If these are images that we, as viewers, were once intended to see, to convince us of the necessity and valor of war, they now read as images that have fought to remain on the screen. They are threatened on all sides by the unstable nitrate base they were recorded on, and the prism of nearly one hundred uninterrupted years of war, through which we now view them.

— Bill Morrison

“For this is now a war for peace.” [H.G. Wells]

— Program note by Greg Dubinsky

**About Beyond Zero: 1914–1918**

Unlike official histories, that have often romanticized and glorified the war, artists have typically been the keepers of sanity, showing its brutality, destruction and ugliness. For many, across history, creating art in those circumstances served as a survival mechanism.

While working on Beyond Zero: 1914–1918, I was inspired by anti-war writings, music and art created during and immediately after World War I, including, for example, the writings of Wilfred Owen and Siegfried Sassoon, the music of Satie and Debussy, and the Dada movement. The piece draws from their disillusionment about heroism and patriotism, summed up in Owen’s line from *Dulce et Decorum*, that to die for one’s country is the old lie.

Throughout the piece, there are several documentary recordings from different wars — from the horrific “Loyalty Speech” of James Watson Gerard who served as a U.S. Ambassador to Germany until 1917, to military commands of Serbian and Bosnian troupes during the conflicts that led to the brutal falling apart of Yugoslavia in 1990s, to the chilling sound of air-raid sirens during the bombing of London in World War II.

My intention was to juxtapose these historical accounts of war with the finest expressions of spirit and creativity occurring at the same time — therefore Béla Bartók’s own playing of his *Piano Suite* written in 1916, and Huelsenbeck’s reading of his *Chorus Sanctus*, also written in 1916. A girl
Bill Morrison’s films often combine archival film material set to contemporary music. He has collaborated with some of the most influential composers of our time, including John Adams, Laurie Anderson, Gavin Bryars, Dave Douglas, Richard Einhorn, Philip Glass, Michael Gordon, Henryk Górecki, Bill Frisell, Vijay Iyer, Jóhann Jóhannsson, David Lang, Julia Wolfe and Steve Reich, among many others.

Decasia (67 min, 2002), a collaboration with the composer Michael Gordon, was selected to the U.S. Library of Congress’ 2013 National Film Registry, becoming the most modern film named to the list that preserves works of “great cultural, historic or aesthetic significance to the nation’s cinematic heritage.” Morrison’s films are also in the collection of the Museum of Modern Art, Walker Art Center and the EYE Film Institute. He is a Guggenheim fellow and has received the Alpert Award for the Arts, an NEA Creativity Grant, Creative Capital and a fellowship from the Foundation for Contemporary Arts. His theatrical projection design has been recognized with two Bessie Awards and an Obie Award.

In 2013, Morrison was honored with retrospective programs in four different countries: the Walker Art Museum, Minneapolis; the Vila Do Conde Short Film Festival, Portugal; the Adelaide Film Festival, Australia; and the Aarhus Film Festival, Denmark.

In 2014 The Great Flood will open theatrically, and The Miners Hymns will tour with live musical performances in the U.S. and UK.

Morrison will have a mid-career retrospective at the Museum of Modern Art in New York in October – November 2014.

Morrison’s work is distributed by Icarus Films in North America, and the BFI in the UK.

Aleksandra Vrebalov (b. 1970), a native of the former Yugoslavia, left Serbia in 1995 and continued her education in the United States. She holds a BA in composition from Novi Sad University in Serbia, an MM from San Francisco Conservatory of Music and doctorate in composition from the University of Michigan. She lives in New York City.

Vrebalov, named 2011 Composer of the Year by Muzika Klasika (for her opera Mileva, commissioned by the Serbian National Theater for its 150th anniversary season), has received awards by American Academy of Arts and Letters, Vienna Modern Masters, ASCAP, Meet the Composer, Douglas Moore Foundation and two Mokranjac Awards, given by Serbian Association of Composers for best work premiered in the country in 2010 and 2012.

Vrebalov has had her works performed by the Kronos Quartet, David Krakauer, ETHEL, Jorge Caballero, Serbian National Theater and Belgrade Philharmonic, among others. Vrebalov has been commissioned by Carnegie Hall, Brooklyn Youth Chorus, Barlow Endowment, Clarice Smith Performing Arts Center, Merkin Hall, San Francisco Conservatory and Louth Contemporary Music Society (Ireland). Her works have been choreographed by Dusan Tynek Dance Theater (NYC), Rambert Dance Company (UK), Take Dance (NYC) and Providence Festival Ballet. Her music has been used in two films dealing with atrocities of war: Soul Murmur directed by Helen Doyle (Canada), and Slucaj Kepiro by Natasa Krtic (Serbia).

Vrebalov’s string quartet …hold me, neighbor, in this storm… was written for and recorded by Kronos for the album Floodplain. Her string quartet Pannonia Boundless, also for Kronos, was published by Boosey & Hawkes as part of the Kronos Collection, and recorded for the album Kronos Caravan.
ABOUT THE ARTISTS

KRONOS QUARTET

For more than 40 years, the Kronos Quartet — David Harrington (violin), John Sherba (violin), Hank Dutt (viola) and Sunny Yang (cello) — has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to continually re-imagining the string quartet experience. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide, releasing more than 50 recordings of extraordinary breadth and creativity, collaborating with many of the world’s most intriguing and accomplished composers and performers, and commissioning more than 800 works and arrangements for string quartet. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group’s numerous awards also include 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 began building a compellingly diverse repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Webern, Schnittke), contemporary composers (John Adams, Osvaldo Golijov, Aleksandra Vrebalov), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), rock artists (guitar legend Jimi Hendrix, Brazilian electronica artist Amon Tobin and Icelandic indie-rock group Sigur Rós) and artists who truly defy genre (performance artist Laurie Anderson, composer/sound sculptor/inventor Trimpin, interdisciplinary composer/performer Meredith Monk).

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 Salome Dances for Peace (1985–86); Sun Rings (2002), a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images from space; and The Serquent Riadone, premiered during Kronos’ “40th Anniversary Celebration” at Carnegie Hall in 2014. Kronos commissioned and recorded the three string quartets of Polish composer Henryk Górecki, with whom the group worked for more than 25 years. The quartet has also collaborated extensively with composers such as Philip Glass, recording a CD of his string quartets in 1995 and premiering String Quartet No. 6 in 2013, among other projects; Azerbaijani’s Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release Mugam Sayagi; Steve Reich, from Kronos’ performance of the GRAMMY-winning composition Different Trains (1989) to the September 11 themed WTC 9/11 (2011); and many more.

In addition to composers, Kronos counts numerous performers from around the world among its collaborators, including the Chinese pipa virtuoso Wu Man; Azerbaijani master vocalist Alim Qasimov; legendary Bollywood “playback singer” Asha Bhosle, featured on Kronos’ 2005 GRAMMY-nominated CD You’ve Stolen My Heart: Songs from R.D. Burman’s Bollywood; Inuit throat singer Tanya Tagaq; indie rock band The National; Mexican rockers Café Tacvba; sound artist and instrument builder Walter Kitundu; and the Romanian gypsy band Taraf de Haidouks. Kronos has performed live with the likes of Paul McCartney, Allen Ginsberg, Zakir Hussain, Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, David Barsamian, Howard Zinn, Betty Carter and David Bowie, and has appeared on recordings by artists such as Nine Inch Nails, Dan Zanes, DJ Spooky, Dave Matthews, Nelly Furtado, Joan Armatrading and Don Walser. In dance, the famed choreographers Merce Cunningham, Paul Taylor,
Kronos’ two most recent releases, unveiled by Nonesuch simultaneously in 2014 in celebration of the quartet’s 40th Anniversary Season, are **Kronos Explorer Series**, a five-CD retrospective boxed set; and the single-disc **A Thousand Thoughts**, featuring mostly unreleased recordings from throughout Kronos’ career. Music publishers Boosey & Hawkes and Kronos have released two editions of Kronos Collection sheet music: **Volume 1** (2006), featuring three Kronos-commissioned works; and **Volume 2** (2014), featuring six Kronos-commissioned arrangements by composer Osvaldo Golijov.

In addition to its role as a performing and recording ensemble, the quartet is committed to mentoring emerging performers and composers and has led workshops, masterclasses and other education programs via the San Francisco Conservatory of Music, the California State Summer School for the Arts, Carnegie Hall’s Weill Institute, The Barbican in London and other institutions in the U.S. and overseas. Kronos has recently undertaken extended educational residencies at UC Berkeley’s Cal Performances, The Clarice at the University of Maryland, the Special Music School at the Kaufman Music Center in New York City and the Malta Arts Festival.

With a staff of ten based in San Francisco, the non-profit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos’ work, including the commissioning of new works, concert tours, concert presentations in the San Francisco Bay Area, education programs and more. One of KPAA’s most exciting initiatives is the **Kronos: Under 30 Project**, a unique commissioning and residency program for composers under age 30 that has now added five new works to the Kronos repertoire. By cultivating creative relationships with emerging and established artists from around the world, Kronos and KPAA reap the benefit of decades of wisdom while maintaining a fresh approach to music-making.

Twyla Tharp, Eiko & Koma and Paul Lightfoot and Sol León (Nederlands Dans Theater) have created pieces with Kronos’ music.

Kronos’ work has also featured prominently in a number of films, including two recent Academy Award-nominated documentaries: the AIDS-themed **How to Survive a Plague** (2012) and **Dirty Wars** (2013), an exposé of covert warfare for which Kronos’ David Harrington served as music supervisor. Kronos also performed scores for Philip Glass for the films **Mishima** and **Dracula** (a 1999 restored edition of the 1931 Tod Browning–Bela Lugosi classic) and by Clint Mansell for the Darren Aronofsky films **Noah** (2014), **The Fountain** (2006) and **Requiem for a Dream** (2000). Additional films featuring Kronos’ music include **21 Grams** (2003), **Heat** (1995) and **True Stories** (1986).

The quartet spends five months of each year on tour, appearing in concert halls, clubs and festivals around the world including Lincoln Center Out of Doors, BAM Next Wave Festival, Carnegie Hall, the Barbican in London, WOMAD, UCLA’s Royce Hall, Amsterdam’s Concertgebouw, Shanghai Concert Hall and the Sydney Opera House. Kronos is equally prolific and wide-ranging on recordings. The ensemble’s expansive discography on Nonesuch Records includes collections like **Pieces of Africa** (1992), a showcase of African-born composers, which simultaneously topped *Billboard’s* Classical and World Music lists; 1998’s ten-disc anthology, *Kronos Quartet: 25 Years; Nuev* (2002), a GRAMMY- and Latin GRAMMY-nominated celebration of Mexican culture; and the 2004 GRAMMY winner, Alban Berg’s **Lyric Suite**, featuring renowned soprano Dawn Upshaw. Other recent releases include **Rainbow** (Smithsonian Folkways, 2010), in collaboration with musicians from Afghanistan and Azerbaijan; and **Aethym: Kronos Quartet Plays Music by Bryce Dessner** (Anti-, 2013).
COMBAT PAPER NJ

All veterans have a story to tell. Combat Paper NJ (CPNJ), a program of the Printmaking Center of New Jersey, offers artistic tools and professional instruction to veterans, providing a space to use art and writing to explore their physical, psychological and emotional experiences. CPNJ’s specialty is making handmade paper from military uniforms — Combat Paper. This paper creates a platform for veterans to share their stories, providing a new language for self-expression.

Images on pages 18, 20, 30, 32 and 34 are details from Pulp Prints on Combat Paper by Drew Cameron.

The size of the actual prints are 11”x14”

“The process I used was to gather source material from Bill Morrison (stills he selected from some of the archival footage), handwritten notes from Aleksandra Vrebalov from her creation of the composition, and portraits of WWI soldiers about to ship off to war from the MacArthur Museum of Arkansas Military History.

“Using these in a digital photograph form, I rendered them into high-contrast images that I could use to create positives for silkscreen stencils. I burned the silkscreen stencils and then printed the images with a highly beaten, pigmented spray pulp onto a freshly formed sheet of Combat Paper. Essentially, I print with paper pulp onto wet paper. When they dry, the printed image and the sheet of paper become one. I would call them Pulp Prints on Combat Paper. The uniforms I used were from recently returned veterans who have participated in my workshops; the fiber represents all branches of military service.”

— Drew Cameron, Combat Paper Project
**Kronos Quartet and composer Aleksandra Vrebalov — in the UMD Libraries**

The following items and materials related to this performance are available in the collections of the University of Maryland Libraries. For materials held in the Paged Collections room, please ask at the circulation desk.

**ANA – Reflections: featuring The Spell III: for amplified violin and computer by Aleksandra Vrebalov** – Ana Milosavljevic, violin, with assisting musicians

**Location:** Michelle Smith Performing Arts Library — Online Resources, Digital Collections

**Accessible through WorldCatUMD:** [http://umaryland.worldcat.org/oclc/811472824](http://umaryland.worldcat.org/oclc/811472824)

Great news for fans of composer Aleksandra Vrebalov and streaming media! Through the Michelle Smith Performing Arts Library, the UMD community now has access to thousands of streaming recordings and videos, including violinist Ana Milosavljevic’s ANA – Reflections featuring Aleksandra Vrebalov’s *The Spell III*. This piece, for amplified violin and computer, was recorded in New York City at the Sonic Arts Center and features the Max/MSP programming computer accompaniment of Brian Mohr.

Now UMD students and other affiliates can access more than two million tracks of classical, jazz and world music from Naxos Music Library and Alexander Street Press’ Classical Music Library, and over 1,500 hours of dance and opera video through databases like Opera in Video, Dance in Video and Contemporary World Music. All of these resources are accessible 24/7 from anywhere in the world with a valid UMD Directory ID and password. Don’t have a Directory ID? No problem! Visit the circulation desk at MSPAL and set up a temporary guest account to access these online resources. eMusic and eVideo available through Alexander Street Press and Naxos Music Library streaming databases will appear along with CD and LP recordings in the results of any search of the catalog; results for eMusic, eVideo and physical items in the collections will be mixed, so don’t forget to filter your preferred results with the options in the left-hand column to find exactly what you’re looking for. Click the “View Now” button in the item record, and WorldCatUMD will take you directly to the recording. Log onto [www.lib.umd.edu](http://www.lib.umd.edu) and start searching our streaming media collections today!

**25 Years — Kronos Quartet**

**Location:** Michelle Smith Performing Arts Library — Paged Collections

**Call Number:** MCD 4725

This 10-CD box set includes many legendary pieces for which this seminal chamber group is known, including almost 20 works that were composed specifically for the Kronos Quartet. Among the composers represented on this recording are Philip Glass, Morton Feldman, John Adams, Arvo Pärt, Terry Riley, Steve Reich and George Crumb, whose 1970 work *Black Angels* inspired violinist David Harrington to form Kronos Quartet.

For more information on these UMD Library materials and other resources relating to the performers, pieces, composers and themes of this program, please visit us at [www.lib.umd.edu/mspal/mspal-previews](http://www.lib.umd.edu/mspal/mspal-previews).