The 2013–2014 Creative Dialogues series will address a range of ideas on liberty and justice in the United States — the imbalance of hunger and nutrition, gay rights and marriage, war and pacifism — all with an emphasis on the artists’ experience and interpretation. Sparking discussion and new thinking around all civil liberties, the series will explore such questions as “Are we really free and equal?” and “How far have we come?”

**FAST FOOD, SLOW FOOD AND FOOD JUSTICE:**
**GLOBAL POLICIES CREATING GLOBAL HUNGER**
Monday, April 21, 2014 . 7:30PM . Gildenhorn Recital Hall . FREE
Luka Arsenjuk, School of Languages, Literatures and Cultures, University of Maryland
Perla M. Guerrero, Department of American Studies, University of Maryland
Orlando R. Serrano Jr., Department of American Studies & Ethnicity, University of Southern California
Psyche Williams-Forson, Department of American Studies, University of Maryland
Join UMD professors Perla M. Guerrero, Luka Arsenjuk, and Psyche Williams-Forson, along with USC’s Orlando R. Serrano Jr., as they discuss how food is at the heart of major policy flaws and societal disparities in the United States and around the world.

**HOMER’S ILIAD: AN ANTI-WAR MANIFESTO?**
Thursday, May 1, 2014 . 7:30PM . Dance Theatre . FREE
Sudip Bose, Emergency Medicine Physician and Founder, The Battle Continues
Drew Cameron, Director, Combat Paper Project
Lillian Doherty, Department of Classics, University of Maryland
Denis O’Hare, actor
This discussion of Homer’s epic will feature perspectives from actor Denis O’Hare, Iraq veteran and artist Drew Cameron, UMD Classicist and Homerist Lillian Doherty, and emergency medicine physician and combat veteran Sudip Bose, who founded the organization The Battle Continues after his 15-month deployment to the front lines during the Iraq War.

**ABOUT KOJO NNAMDI**
Kojo Nnamdi is host of The Kojo Nnamdi Show, a live talk show produced by WAMU 88.5 that airs weekdays at noon. Nnamdi welcomes a lineup of interesting and provocative guests who offer new perspectives about current events, political issues, social policy, art, science and other topics. The show encourages listener calls, creating a dynamic dialogue about issues that are important or interesting to the Washington DC region. Nnamdi is a native of Guyana who immigrated to the United States in 1968 to attend college and explore the Civil Rights Movement.

This season is supported in part by an award from the NATIONAL ENDOWMENT FOR THE ARTS.
PROGRAM

KRONOS QUARTET WITH SPECIAL GUEST TRIO DA KALI

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

TRIO DA KALI
Fodé Lassana Diabaté, 22-key balafon
Hawa Kassé Mady Diabaté, voice
Mamadou Kouyaté, bass ngoni

Bryan T. Scott, lighting supervisor
Brian Mohr, audio engineer

KRONOS QUARTET

BRYCE DESSNER
Abeyn (Homeward)*

VALENTIN SILVESTROV
String Quartet No. 3*  
I. Prääludium/Prelude  
II. Pastoral  
III. Intermezzo  
IV. Intermezzo  
V. Serenade  
VI. Intermezzo  
VII. Postludium/Postlude

INTERMISSION

KRONOS QUARTET AND TRIO DA KALI – WORLD PREMIERE

These arrangements by Fodé Lassana Diabaté, Lucy Duran and Jacob Garchik were commissioned for the Kronos Quartet and Trio Da Kali by the Aga Khan Music Initiative, a program of the Aga Khan Trust for Culture, and the Kronos Performing Arts Association. This concert is presented in collaboration with the Aga Khan Music Initiative.

* Written for Kronos

Program is approximately 90 minutes including intermission.

Please join the artists for a Talk Back following the performance.

ABOUT THE ARTISTS

For 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. Kronos is the only recipient of both the Polar Music Prize and the Avery Fisher Prize and has also earned a GRAMMY for Best Chamber Music Performance (2004) and “Musicians of the Year” (2003) honors from Musical America.

Since 1973, Kronos has built a compellingly eclectic 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, Icelandic group Sigur Rós) and artists who 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, including: “Father of Minimalism” Terry Riley, on projects such as Sun Rings (2002), a multimedia, NASA-commissioned work, and Another Secret Equation for youth chorus and string quartet (2011); Philip Glass, with projects including a CD of string quartets in 1995 and the premiere of a new work in 2013; Arbejdrin’s Franghiz Ali-Zadeh, featured on the 2005 CD Magic Sahaye; Polish composer Henryk Górecki, whose three string quartets were commissioned and recorded by Kronos; Steve Reich, including Kronos’ recording of the GRAMMY-winning composition Different Trains (1989) and WTC 9/11 (2011); and many more.

Kronos has also collaborated with performers from around the world, including the Chinese pipa virtuoso Wu Man; Azeri vocalist Alim Qasimov; legendary Bollywood ‘playback singer’ Asha Bhosle; Inuit throat singer Tanya Tagaq; and the Romanian gypsy band Taraf de Haidouks. Kronos has also performed live and/or recorded with the likes of Allen Ginsberg, Zakir Hussain, Rokia Traoré, Tom Waits, Howard Zinn, Betty Carter, David Bowie, Nine Inch Nails, Dan Zanes, Dave Matthews and Nelly Furtado. In dance, the famed choreographers Merce Cunningham, Paul Taylor, Twyla Tharp and Eiko & Koma have created pieces with Kronos’ music.

Kronos’ work has also featured prominently in film, including, in 2012, the Academy Award-nominated AIDS documentary How to Survive a Plague and Dirty Wars, a documentary expose of covert warfare. Kronos also performed scores by Philip Glass for the films Mishima and Dracula (the restored 1931 Bela Lugosi classic) and by Clint Mansell for the Darren Aronofsky films The Fountain and Requiem for a Dream. Additional films featuring Kronos’ music include 21 Grams, Heat and True Stories.

The quartet spends five months per year on tour, appearing in concert halls, clubs and festivals including 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, including the Nonesuch Records releases Pieces of Africa (1992), a showcase of African-born composers that simultaneously topped Billboard’s Classical and World Music lists;
ABOUT THE ARTISTS

Nuevo (2002), a GRAMMY- and Latin GRAMMY-nominated celebration of Mexican culture; and the 2004 GRAMMY winner, Alban Berg’s Lyric Suite. Among the group’s latest releases are Rainbow (Smithsonian Folkways, 2010), in collaboration with musicians from Afghanistan and Azerbaijan; and Music of Vladimir Martynov (Nonesuch, 2011). Music publishers Boosey & Hawkes and Kronos released sheet music for three signature Kronos-commissioned works in Kronos Collection, Volume 1 (2006); Volume 2 is forthcoming.

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, master classes 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 is undertaking extended educational residencies in 2013–14 at UC Berkeley’s Cal Performances, the Clarice Smith Performing Arts Center at the University of Maryland, the Special Music School at the Kaufman Music Center in New York City and the Malta Arts Festival.

TRIO DA KALI are three outstanding musicians from the Mande culture of southern Mali, who come from a long line of distinguished griots (specialist hereditary musical artisans). They are a newly formed trio, brought together with the support of the Aga Khan Music Initiative, though they have known each other for many years, and they play Mande griot music like no one else.

The Trio consists of an original combination of voice, bass ngoni and balafon. The ngoni is probably the oldest melody instrument of the griots, a boat-shaped lute with a wooden resonator and skin sound table, the ancestor of the banjo. The balafon is the centuries-old xylophone of the former courts of pre-colonial Mali. The Trio take their name from one of the oldest and most iconic praise songs in the griot repertoire, dating from the time of the Mali Empire. Da kali means “to swear an oath” — the griots’ pledge to maintain their art.

Trio Da Kali brings us back to the roots of the grand tradition of griots before it collided with the global music industry. At best, this tradition is one of the finest, most subtle and sublime of the African continent. The Trio showcase the integrity, beauty and soul of the art of the griot as it was around the time of Mali’s independence in 1960, but they also bring to it a 21st-century sensitivity.

The Trio recreates this spirit with a simplicity, passion and faithfulness to the tradition that is hard to find in Malian music these days. They revive famous love songs from the 1950s such as Tita, going back to its original, stark version, and also revisit much older, celebratory pieces, largely forgotten, like Lile Bambo.

Crucial to their sound is the round, pure voice of HAWA KASSÉ MADI DIABATÉ, unique among the female griots of Mali, most of whom cultivate a strident, piercing tone suitable for wedding parties. Hawa has inherited her style from her father, the legendary singer Kassé Mady Diabaté. She was raised in Kela, a village in western Mali that has produced some of Mali’s finest music and that is famous for its oral traditions. The Kela repertoire, unique to her and her family, ranges from lively pieces to encourage farmers in the field during the rainy season, like Namanite, to soulful melodies about the power of love. Hawa Kassé Mady sings this varied repertoire with breathtaking poise and lyricism.

The Trio features the dazzling virtuoso balafon playing of the group’s director, FODÉ LASSANA DIABATÉ (Symmetric Orchestra, AfroCubism), while MAMADOU KOUYATÉ, at 23 years old the youngest member of the Trio, provides brilliant, quirky bass lines on a large ngoni, in the tradition of his father the ngoni maestro Bassékou Kouyaté.

The Trio’s project of rescuing old styles with a creative and modern approach arises naturally from their own special upbringing at the heart of the griot tradition. All three members of the Trio belong to intensely musical lineages of hereditary musicians, who have passed on to them an astonishing wealth of songs and musical knowledge. Much of this repertoire is now forgotten or neglected, and yet, it represents the heart of a musical culture that has stood the test of time across many centuries. Trio Da Kali show just how timeless and captivating this extraordinary musical heritage is.

During 2013, with the support of the Aga Khan Music Initiative, the Trio has made a brilliant debut in its own right, with rave reviews from the critics, performing to packed houses at the BBC Proms Festival, the Theatre de la Ville in Paris and the London Jazz Festival. The opportunity to work with the Kronos Quartet has been an extraordinary experience for them, opening up new previously unimagined musical worlds that connect the grand old classical tradition of the courts of Mali with Western classical music, in a thoroughly contemporary and joyful way.
AGA KHAN MUSIC INITIATIVE

The Aga Khan Music Initiative is an interregional music and arts education program with worldwide performance, outreach, mentoring and artistic production activities. Launched to support talented musicians and music educators working to preserve, transmit and further develop their musical heritage in contemporary forms, the Music Initiative began its work in Central Asia, subsequently expanding its cultural development activities to include artistic communities and audiences in the Middle East, North Africa and South Asia. The Initiative promotes the revitalization of cultural heritage both as a source of livelihood for musicians and as a means to strengthen pluralism in nations where it is challenged by social, political and economic constraints.

For the Aga Khan Music Initiative:
Fairouz R. Nishanova, Director
Theodore Levin, Senior Project Consultant
Lucy Durán, Project Advisor, Aga Khan Music Initiative in Mali
Saodat Ismailova and Carlos Casas, Videography
www.akdn.org/Music

ADDITIONAL ACTIVITIES

In conjunction with this residency, there were two public conversations presented by the Clarice Smith Center. We extend our deepest thanks to the event participants, as noted below.

MUSIC, MALI AND CITIZEN DIPLOMACY: A PERFORMANCE AND DISCUSSION WITH SPECIAL MUSICAL GUESTS TRIO DA KALI
Thursday, February 20, 2014 at the Van Munching Atrium, School of Public Policy
Amkoullel, Malian hip-hop artist mixing traditional instruments and modern sounds
Fode Lassana Diabaté, Trio Da Kali member and balafon player
Heather Maxwell, Voice of America African music radio host, producer and ethnomusicologist
Lucy Durán, Grammy-winning music producer and ethnomusicologist
Moderated by David Crocker, UMD School of Public Policy professor specializing in international development ethics and democratization

PRESERVING ART, PRESERVING CULTURAL IDENTITY
Saturday, February 22, 2014 at the Clarice Smith Center
Lucy Durán, School of Oriental and African Studies, University of London
Donald Kettl, UMD School of Public Policy
John Schratweiser, Maryland Citizens for the Arts
KRONOS PERFORMING ARTS ASSOCIATION
With a staff of ten based in San Francisco, the non-profit Kronos Performing Arts Association (KPA) 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 KPA's most exciting initiatives is the Kronos: Under 30 Project, a unique commissioning and residency program for composers under age 30. By cultivating creative relationships with emerging and established artists from around the world, Kronos and KPA reap the benefit of decades of wisdom while maintaining a fresh approach to music-making.

For the Kronos Quartet/Kronos Performing Arts Association:
Janet Cowperthwaite, Managing Director
Laird Rodet, Associate Director
Matthew Campbell, Strategic Initiatives Director
Sidney Chen, Artistic Administrator
Scott Fraser, Sound Designer
Christina Johnson, Communications and New Media Manager
Nikolás McConnie-Saad, Office Manager
Hannah Neff, Production Associate
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The Kronos Quartet records for Nonesuch Records.