KRONOS QUARTET 40TH ANNIVERSARY
Featuring East Coast Premiere of
String Quartet No. 6 by Philip Glass

To pay tribute to the Kronos Quartet’s 40th anniversary, the Clarice Smith Performing Arts Center has co-commissioned legendary American composer Philip Glass to write a new work, String Quartet No. 6, that will be the centerpiece of this performance in its East Coast premiere.

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

Laurence Neff, Lighting Designer
Brian Mohr, Audio Engineer

PROGRAM

JOHN OSWALD
Spectre*

GEESHIE WILEY
arr. Jacob Garchik
Last Kind Words+

ALTER YECHIEL KARNIOL
arr. Judith Berkson
Sim Sholom*

NICOLE LIZÉE
Hymnals* East Coast premiere

PHILIP GLASS
String Quartet No. 6* East Coast premiere in three movements

INTERMISSION
ABOUT THE PROGRAM

JOHN OSWALD (b. 1953)
Spectre (1990)

Canadian composer John Oswald is well known for his development of “audioquoting” techniques, which have challenged contemporary notions of artistic ownership.

In 1990, Oswald’s notorious recording Plunderphonic had to be destroyed as a result of legal action taken by Michael Jackson. In 1991, a sequel was released, featuring thoroughly reworked soundtracks by musical artists as diverse as The Doors, Carly Simon and Metallica. Discosphere, a retrospective of dance soundtracks, was released in 1992 followed by Plecture, the third album of the Plunderphonic series. A retrospective CD box set of Plunderphonic works has been called “mind-numbingly amazing” by Peter Kenneth in Rolling Stone, and made Spin Magazine’s Top 10 in 2001.

A Governor General Media Arts Laureate, Ars Electronica Digital Musics and Untitled Arts Award winner, as well as the fourth inductee into the Canadian Broadcasting Corporation Alternative Walk of Fame, Oswald has also been nominated to third place in a list of the most internationally influential Canadian musicians, tied with Céline Dion. Oswald is director of research at Mystery Laboratory in Canada. More information about his current activities can be found at www.pfony.com.

Oswald composed three string quartets commissioned by Kronos in the early 1990s: Spectre (for 1001 string quartet reflections), preLieu (after Beethoven) and Mach (for string and heavy metal quartets), followed by a fourth quartet, entitled Fore. In Spectre, Oswald interweaves Kronos playing in concert with multiple overdubs of his recordings of Kronos. In this sense, Spectre is written for a thousand-member string orchestra with all instruments played by Kronos. It was the composer’s first composition for live musicians in 15 years.

About Spectre, Oswald writes:

The camera’s shutter blinks and a moment of the visual world is frozen on film. Still, there is no audible equivalent to the snapshot in the time it takes to sound. Sound takes time. Recordings of Kronos fill Spectre. Successive moments happen often at once. In concert the musicians add a final overdub to a string orchestra of a thousand and one reflections. This wall of sound of veils of vibration of ghosts of events of past and future continuously present is a virtually extended moment. An occasional freeze marks a moment’s gesture.

John Oswald’s Spectre was commissioned for the Kronos Quartet by the Wexner Center, Canada Council and Lincoln Center for the Performing Arts, and appears on Kronos’ Nonesuch recording Short Stories.

GEESIE WILEY (Early 20th Cent.)
Last Kind Words (c. 1930)
Arranged by Jacob Garchik

In March 1930, Geesie Wiley recorded Last Kind Words in Grafton, Wisconsin, for Paramount Records. Beyond this, very little information is confirmed about this singer’s life, though there are reports that she came from Mississippi. She recorded a second song at the same session, Skinny Leg Blues, and provided backup for a few additional tracks.

This project is supported in part by an award from the National Endowment for the Arts. This performance is also made possible in part by support from The MARPAT Foundation.

Tonight’s program will be approximately two hours, which includes a 15-minute intermission.
Nevertheless, her recording of Last Kind Words has given Wiley the reputation of being perhaps one of the great early blues musicians. Blues scholar Don Kent has written, “If Geeshie Wiley did not exist, she could not have invented her scope and creativity dwarfs most blues artists. She seems to represent the moment when black secular music was coalescing into blues. … Moreover, despite her sensual voice, the persona she presents is as tough as Charley Patton: money before romance and she sweetly says, while extolling her sexual charms, that she’s calmly capable of killing you…. [Last Kind Words] is one of the most imaginatively constructed guitar arrangements of its era and possibly one of the most archaic. Although the lyrics date it to the late World War I era, its eight-bar verse structure appears to be older.”

The lyrics read, in part, “The last kind words I heard my daddy say: ’If I die in the German war, please don’t bury my soul. Ah, child, just leave me out, let the buzzards eat me whole.’”

Jacob Garchik’s arrangement of Last Kind Words by Geeshie Wiley was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

ALTER YECHIEL KARNIO (1855–1929)
Sim Sholom (c. 1913)
Arranged by Judith Berkson (b. 1977)

This arrangement of Sim Sholom is inspired by a recording made by Cantor Alter Yechiel Karniol around 1913. Karniol was born in Dzialoszyce, Poland (near Krakow), and sang in Hungary in a number of congregations before being invited by the Hungarian congregation Ohab Zedek in New York City to be its cantor. He returned to Europe to officiate at the Great Synagogue of Odessa, but after the 1905 pogrom erupted he returned to the United States and eventually resumed officiating at Ohab Zedek.

Karniol was noted for his extraordinary range and his intensely emotional, improvisatory style. He made the recording of Sim Sholom that this arrangement is based on in New York for Columbia Records, backed by a male chorus. The text is the final blessing of the weekday service, which says, in part, “Grant peace, goodness, blessing, grace, kindness, and compassion upon us and upon all of Your people Israel.”

Arranger Judith Berkson is a soprano, pianist and composer who also performs as Liederkreis. Her solo record Olyam was released on ECM Records in 2010. She has performed at the New York City Opera Vox Festival, the BrucknerTage in St. Florian, Picasso Museum Malaga, Jewish Culture Festival in Krakow, and Joe’s Pub and the American Festival of Microtonal Music in New York. She collaborated with Kronos Quartet in 2010 in a performance of Schubert songs, arranged for string quartet and analog keyboards, and an aria from Mileva, a forthcoming opera by Aleksandra Vrebalov. In 2011 she received a Six Points Fellowship and wrote an opera about Viennese cantor Salomon Sulzer for chamber ensemble, voices, organs and percussion, which premiered in New York in 2012.

Judith Berkson’s arrangement of Sim Sholom was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund, and is part of a five-song cycle dedicated to the memory of Harold Goldberg.

NICOLE LIZÉE (b. 1973)
Hymnals (2013)

Montreal-based composer Nicole Lizée creates new music from an eclectic mix of sources and influences, including the earliest MTV videos, turntablism, post-punk, rave culture, 1960s psychedelia, 1960s modernism and her family’s trove of vintage easy-listening albums. She is fascinated by the glitches made by outmoded and well-worn technology, and captures these glitches, notates them and integrates them into live performance.

Lizée’s compositions range from works for orchestra and solo turntablist featuring DJ techniques fully notated and integrated into a concert music setting, to other unorthodox instrument combinations that include the Atari 2600 video game console, omnichords, stylophones and karaoke tapes. In the broad scope of her evolving oeuvre she explores such themes as malfunction, reviving the obsolete and the harnessing of imperfection and glitch to create a new kind of precision.

This Will Not Be Televised (2005–2007), scored for chamber ensemble and turntables, was selected for the 2008 UNESCO International Rostrum of Composers’ Top 10 Works. Her work for piano and notated glitch, Hitchcock Études, was chosen by the International Society for Contemporary Music to be featured at the 2014 World Music Days. She has been commissioned by the Kronos Quartet, BBC Proms, l’Orchestre Métropolitain du Grand Montréal, Canadian Broadcasting Corporation, the Kaufman Center, Darcy James Argue’s Secret Society, So Percussion, Kitchener-Waterloo Symphony and others. Lizée is a Civitella Ranieri Foundation Fellow, and holds a Master of Music degree from McGill University.

About Hymnals, Lizée writes:

Hymnals re-imagines psychedelic folk in the form of a 16-minute odyssey for string quartet. It’s Side A of a never-made record filled with manic sing-alongs, chanting, incantations and freaked-out humming. It’s chiming acoustic guitars and autoharps, phasing swirling layers and backwards tape. Judee Sill’s themes of rapture and redemption through Christianity jockey for position with the paranoia of Syd Barrett and Arthur Lee’s (perhaps prophetic) fears of Armageddon. The hope for existential salvation through hallucinogens gives way to LSD-infused religiosity and Timothy Leary’s exhortations to turn on, tune in and drop out. Music takes on the attributes that the altered state reveals. Like Russian nesting dolls, a disorienting sequence of layers playfully toys with our perception of scale, while the listener is doused with ecstatic strings that cascade and interweave into endless spires.

Nicole Lizée’s Hymnals was commissioned for the Kronos Quartet with support from the Canada Council for the Arts.
ABOUT THE PROGRAM

PHILIP GLASS (b. 1937)

String Quartet No. 6 (2013)

Born in Baltimore, Maryland, Philip Glass is a graduate of the University of Chicago and The Juilliard School. In the early 1960s, Glass spent two years of intensive study in Paris with Nadia Boulanger and while there, earned money by transcribing Ravi Shankar’s Indian music into Western notation. By 1974, Glass had a number of innovative projects, creating a large collection of new music for The Philip Glass Ensemble, and for the Mabou Mines Theater Company. This period culminated in Music in Twelve Parts, and the landmark opera, Einstein on the Beach, for which he collaborated with Robert Wilson.

Since Einstein, Glass has expanded his repertoire to include music for opera, dance, theatre, chamber ensemble, orchestra and film. His scores have received Academy Award nominations (Kundun, The Hours, Notes on a Scandal) and a Golden Globe (The Truman Show). Symphony No. 7 and Symphony No. 8, along with Waiting for the Barbarians, an opera based on the book by J.M. Coetzee, premiered in 2013. Teatro Real Madrid and the English National Opera commissioned Glass’ opera The Perfect American, about the death of Walt Disney, which premiered in January 2013 while the Landestheater Linz premiered his opera Surenoutline on April 12, 2013. Upcoming projects include a song cycle for Angelique Kidjo and the Brussels Philharmonic as well as an opera based on Franz Kafka’s The Trial for Music Theatre Wales.

About his Sixth String Quartet, Glass writes:

String Quartet No. 6 is the most recent result of a long and ripening friendship between myself and the Kronos Quartet. Composing for string quartet has been part of my life from my earliest years, even as a student composer at The Juilliard School. The Kronos Quartet had performed and recorded all the earlier ‘numbered’ quartets before they commissioned String Quartet No. 5 in 1991. The next work composed for them was for the soundtrack of the 1931 film Dracula, directed by Tod Browning with the famous performance by Bela Lugosi as Dracula.

For the next 15 years, I performed Dracula with the Kronos, with Michael Riesman conducting, and with an additional piano part for myself. These ‘live’ performances were very popular and frequent events, giving the Kronos and myself ample time to get to know each other as interpreters and performers. I can now perfectly imagine, and even anticipate, the performances of David Harrington, John Sherba and Hank Dutt. Kronos’ new cellist, Sunny Yang, is as yet unknown to me. But, such is my empathy with the other players, I expect to share their enthusiasm for her as well.

Now about String Quartet No. 6 …

In contemporary music, No. 6 quartets have taken on special significance, much as symphonies No. 5 and No. 9 have in the history of symphonic music. However, this is not confined to contemporary music alone. Mozart’s six ‘Haydn’ quartets and Beethoven’s Opus 18 quartets are such examples. In any case, the number six when applied to a quartet will usually get a composer’s attention. However, in this case I avoided the issue twice: first, with the Dracula quartet music, by not numbering the music at all; second, with the quartet music for the film Bent, by referring to that collection of quartets composed in 1997 as “The Suite from Bent.”

With the commission from Kronos for a new string quartet, I finally had to address the No. 6 issue. At about a half hour of music, it is a work of significant length. The musical language itself remains firmly ‘post-minimalist,’ as almost everything has been since 1976. It also remains firmly ‘tonal,’ using pan-harmonic and polyharmonic sequences in a rhythmical setting which is, in turn, based on a binary system of twos and threes. This allows for a unified harmonic/rhythmic music in which the resulting melodic material, though basically ambivalent, can be easily heard as harmonic and enharmonic pitches. All this is cast into a three-movement work in which the parts, though structurally separate, flow into each other, much as the movements of my String Quartet No. 5.

For listeners familiar with Symphonies No. 7 through No. 10 or Etudes for Piano 15 through 20, this will be heard as a continuation of music developed in the last five years or so.

The string writing itself has taken on a denser, thicker texture, at times sounding like quintet or sextet music. This has come about through the extensive string writing I’ve done — including two violin concertos, two cello concertos, a string symphony (No. 3), as well as numerous solo and ensemble works for string instruments — and has left me familiar and comfortable with all manner of bowing and performance techniques known and practiced by the best players.

My own string playing has remained rudimentary, and that was gained through the kindness of fellow music students when I was young and eager to learn. They coached and coached me through basic skills. And, at a young age, I began writing music for them.

Foremost among them was Dorothy Pixley-Rothschild, a fellow student at The Juilliard School. For her, in return for the hours of tutoring she gave me, I composed my very first (un-numbered) string quartet as well as an early violin concerto for solo violin, brass and percussion and a string (piano) trio. Understanding and cultivating an aptitude for string writing is a deep and, apparently, endless undertaking. For all of those who have helped me in this regard — and certainly including the members of the Kronos Quartet — I remain forever grateful.

Philip Glass’ String Quartet No. 6 was commissioned for the Kronos Quartet by the Clarice Smith Performing Arts Center, University of Maryland, College Park, Maryland; The Chan Centre for the Performing Arts in the Faculty of Arts at The University of British Columbia; Kranzler Center for the Performing Arts, University of Illinois at Urbana-Champaign; Philharmonic Society of Orange County; The Smith Center for the Performing Arts, Las Vegas, Nevada; and David A. and Evelyne T. Lennette. The world-premiere performance took place on October 19, 2013, at The Chan Centre for the Performing Arts at The University of British Columbia, Vancouver, Canada.
ABOUT THE PROGRAM

YURI BOGUNIA (b. 1991)
On the Wings of Pegasus (2013)

Russian-born American composer Yuri Boguinia draws much of his inspiration from his rich cultural heritage. Recognized as one of the most exciting composers of his generation, Boguinia has worked with the Kronos Quartet, the Moscow String Quartet, the Juilliard Orchestra, the Longmont Symphony Orchestra and the Boulder Youth Symphony. He currently resides in New York City where he studies composition with Christopher Rouse and Samuel Adler at The Juilliard School. Before arriving at Juilliard he studied composition with Colorado University of Boulder professor Daniel Kellogg and violin with the first violinist of the Moscow String Quartet, Eugenia Alikhanova. In 2013 he won the Juilliard Orchestra Composition Competition and had his work Margarita at the Ball premiered by the orchestra under the baton of Jeffery Milarsky. Boguinia has also been awarded the 2008, 2009 and 2011 ASCAP Morton Gould Young Composer Awards.

About On the Wings of Pegasus, Boguinia writes:

On the Wings of Pegasus was composed for and is dedicated to the Kronos Quartet in honor of their fortieth anniversary. Realizing that I was about to compose a string quartet, an ensemble deeply rooted in our history, and that this new work would be brought to life by a group which has been an influence in the world before I was born, was a very moving realization. From the inception of On the Wings of Pegasus I knew that the passage of time would play the most important role in this piece. I have always seen music as pulsating paint on the white canvas of time, a beautiful fleeting metamorphosis of the human soul. In this piece the capricious, white, winged stallion is a symbol for time; oh, how I love this noble beast, how I wish it would seize its gallop if for even a second, yet I know that it was destined to fly without end. The piece begins with a bright ray of light, as the instruments play their highest open strings, these strings resonate in a sonority found in nature, the overtone series … Sometimes when it is very quiet you can hear the universe gently vibrating to these very notes.

Yuri Boguinia’s On the Wings of Pegasus was commissioned for the Kronos Quartet by the David Harrington Research and Development Fund.

PAMELA Z (b. 1956)
And the Movement of the Tongue (2012)

Pamela Z is a San Francisco-based composer/performer and media artist who works primarily with voice, live electronic processing, sampling technology and video. A pioneer of live digital looping techniques, she creates solo works combining experimental extended vocal techniques, operatic bel canto, found objects, text, digital processing and MIDI controllers that allow her to manipulate sound with physical gestures. In addition to her solo work, she has been commissioned to compose scores for dance, theatre, film and new music chamber ensembles including Kronos Quartet and the Bang on a Can All-Stars. Her large-scale multimedia works have been presented at venues including Theater Artaud and ODC in San Francisco and The Kitchen in New York, and her media works have been presented in exhibitions at the Whitney Museum (NY), the Dörisemuseum (Cologne), and the Krannert Art Museum (Illinois). Her multimedia opera Wunderkabinett — inspired by the Museum of Jurassic Technology (co-composed with Matthew Brubeck) — has been presented at The LAB Gallery (San Francisco), REDCAT (Dinsey Hall, Los Angeles) and Open Ears Festival, Toronto.

Pamela Z has toured extensively throughout the United States, Europe and Japan. She has performed in numerous festivals including Bang on a Can at Lincoln Center (NY), Interlink (Japan), Other Minds (San Francisco), La Biennale di Venezia (Italy) and Pina Bausch Tanztheater Festival (Wuppertal, Germany). She is the recipient of numerous awards including a Guggenheim Fellowship, the Creative Capital Fund, the CalArts Alpert Award in the Arts, The MAP Fund, the ASCAP Music Award, an Ars Electronica honorable mention, and the NEA and Japan/US Friendship Commission Fellowship. She holds a music degree from the University of Colorado at Boulder. For more information visit www.pamelaz.com.

About And the Movement of the Tongue, Pamela Z writes:

And the Movement of the Tongue is a work about speaking accents — specifically accented English. It started as an exploration of the profusion of broad-ranging accents that abound in the San Francisco Bay Area. But my last 2-1/2 months of composing the work were spent at an artist residency in North Carolina, so I couldn’t help but to expand the scope of the piece to include some of the richness in speaking accents I found there.

I have always had a fascination with language and speech, and have made many works that use the sound of the human voice as both an inspiration and a primary source for the actual generation of the music. I spend a lot of time listening to, exploring, and working with speech sounds, but in this case my focus was on the sometimes subtle and sometimes extreme differences in pronunciation and inflections of various English speakers.

To create this piece, I conducted and recorded interviews with a number of people who speak English with a variety of either regional, foreign language or cultural accents. Combining through those recorded interviews, I hand-selected speech fragments (phonemes, words, phrases and complete sentences) that I found to be sonically or musically interesting. I created hundreds of audio clips, which I used to construct the text collage that became a kind of armature for the work. Many of the motifs in the string parts were derived from the melodic and rhythmic material found in the samples of those speech fragments.

The interviews, though fairly short and limited to the topic of accent, were compelling, amusing and often revealing. The subjects willingly engaged in discussion about their own speech and what they felt influenced it. They also offered thoughtful insights concerning everything from social biases toward or against various accents to questioning the validity of the idea of a ‘pure,’ ‘correct’ or ‘unaccented’ English. And they all provided a seemingly endless supply of rhythmically, melodically and timbrally rich building blocks for music. For that I’d like to extend thanks to my interviewees: Jordan Bass, Hugh Buck, Luciano Chessa, Mel Chin, Hank Dutt, Claudia Gonzales-Griffin, Guillermo Galindo, David Harrington, Ruth Hawkins, Martine Jardel, Joan Jeannenaud, Peter Kaars, Lakshmi Karna, Manoj Kesavan, Tomoo Kitamura, Dennis
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), 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; Azerbaijan’s Franghiz Ali-Zadeh, featured on the 2005 CD M ishim a and Another Requiem for a Dream; 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 will be released in 2014.

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 United States and overseas. Kronos is undertaking extended residencies in 2013–14 at UC Berkeley’s Cal Performances, the Clarice Smith Performing Arts Center at the University of Maryland and the Kaufman Music Center in New York City.

With a staff of 10 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. By cultivating creative relationships with emerging and established artists from around the world, Kronos and KPAA reap the benefits of decades of wisdom while maintaining a fresh approach to music making.

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 exposé 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; 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 will be released in 2014.

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 United States and overseas. Kronos is undertaking extended residencies in 2013–14 at UC Berkeley’s Cal Performances, the Clarice Smith Performing Arts Center at the University of Maryland and the Kaufman Music Center in New York City.

With a staff of 10 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. 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.
Kronos Quartet and Philip Glass — in the UMD Libraries

The following items and materials related to this performance are available in the Michelle Smith Performing Arts Library. To access materials held in the Paged Collections Room, please ask at the circulation desk.

**Kronos Quartet Performs Philip Glass**

Location: Michelle Smith Performing Arts Library — Paged Collections
Call Number: MCD 2469

Well known for his operas and other large-scale works, composer Philip Glass is at his most introspective in his pieces for chamber ensemble. This collection of string quartets includes several composed after Glass had already developed his signature motive-driven, motoric style and produced a significant body of work for dance, theater and film; as such, these works represent the adaptation of Glass’ representative technique to an intimate medium. Visit the Michelle Smith Performing Arts Library to experience Philip Glass’ 2nd through 5th string quartets as recorded by the Kronos Quartet.

**Music by Philip Glass — Philip Glass, edited by Robert T. Jones**

Location: Michelle Smith Performing Arts Library — Stacks
Call Number: ML410.G398A3 1987

In his own words, Philip Glass describes his development as a composer from the days of his apprenticeship with Nadia Boulanger in Paris to the composition of his trio of operas, *Einstein on the Beach*, *Satyagraha* and *Akhnaten*. A must-read autobiography for any Philip Glass fan, *Music by Philip Glass* provides an intimate look at the world of opera production and gives background on some of Glass’ most well-known works from the composer’s perspective. This volume also includes a collection of photographs of Glass’ works in performance and photos and sketches from the composer’s personal collections.

**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 the 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).