

Celebración de las Culturas de Iberoamérica

Kronos Quartet

Saturday, November 2, 8 pm, 2002
Zellerbach Hall

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Jennifer Culp, cello

Larry Neff, lighting designer
Mark Grey, audio engineer

Day of the Dead Concert

Severiano Briseño (arr. Osvaldo Golijov) El Sinaloense (The Man from Sinaloa) †
Agustín Lara (arr. Osvaldo Golijov) Se Me Hizo Fácil (It Was Easy for Me) †
Silvestre Revueltas (arr. Stephen Prutsman) Sensemayá †
Juan García Esquivel (arr. Osvaldo Golijov) Mini Skirt †
Alberto Domínguez (arr. Stephen Prutsman) Perfidia (Perfidy) †
Chalino Sánchez (arr. Osvaldo Golijov) Nacho Verduzco †
Osvaldo Golijov K'in Sventa Ch'ul Me'tik Kwadulupe
(Festival for the Holy Mother Guadalupe) *
Roberto Gómez Bolaños (arr. Ricardo Gallardo) Chavosuite †
Café Tacuba (arr. Osvaldo Golijov) 12/12 *

INTERMISSION

Gabriela Ortiz Altar de Muertos *
I. Ofrenda
II. Mictlan
III. Danza Macabra
IV. La Calaca

* Written for Kronos
† Arranged for Kronos

Day of the Dead Concert Community Altar

A community altar is located on the stage. The audience is welcome to place photographs of loved ones, flowers, and other offerings on the altar in honor of family and friends. These offerings cannot be returned afterwards.

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with the support of the Friends of Cal Performances.

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a federal agency that supports the visual, literary, and performing arts to benefit all Americans,
and the California Arts Council, a state agency.

NUEVO

Severiano Briseño (1902–1988)
El Sinaloense (The Man from Sinaloa) (1943/arr. 2001)

Arranged by Osvaldo Golijov (b. 1960)

This raucous, bawdy song about a drunken character from the western coastal state of Sinaloa was actually written by a man who lived on the opposite coast, in the city of Tampico. Severiano Briseño, who performed with a popular trio in the 1950s called the Trio Tamaulipeco, reportedly began writing “El Sinaloense” at a bar in Mazatlán, in southern Sinaloa. The song was later made famous by Banda El Recodo de Don Cruz Lizarraga, one of the most well-known of the bandas sinaloenses. Banda El Recodo was founded in the 1930s by Lizarraga in the town of El Recodo, outside of Mazatlán, as a 12-member instrumental ensemble. By the time he died in 1995, the banda had grown to 16, comprised mostly of brass players, with a complement of clarinetists, percussionists, and vocalists. (The band has survived the passing of its first generation of musicians, and continues to perform today.) It was a recording of this song by Banda El Recodo, with superstar singer/ songwriter Juan Gabriel’s vocals, that inspired Kronos and record producer Gustavo Santaolalla to try to capture the bright timbre and virtuosity of the banda’s brass section.

Agustín Lara (1896–1970)

Se Me Hizo Fácil (It Was Easy for Me) (1959/arr. 2001)

Arranged by Osvaldo Golijov

Agustín Lara’s rise to fame began in 1930, with the installation of a new transmitter in Mexico City that allowed his songs to be broadcast throughout the country. Born in Mexico City, Lara became a tremendously prolific songwriter, penning hundreds of songs that have become standards for many Spanish-language performers. The lyrics to “Se Me Hizo Fácil,” which has been recorded by singers ranging from operatic superstar Plácido Domingo to the legendary Chavela Vargas, are about erasing from the singer’s memory the love for a woman who has offended him. (Lara was married at least six times.) This version, written for Kronos by Osvaldo Golijov, is a fantasy on Lara’s song.

Silvestre Revueltas (1899–1940)

Sensemayá (1937/arr. 2001)

Arranged by Stephen Prutsman (b. 1960)

Recorded performance by Tambuco Percussion Ensemble, percussion

A committed anti-fascist and socialist, Mexican composer Silvestre Revueltas considered himself something of a barbarian in the world of upper-class music, often challenging distinctions between “serious” and “popular” music by abandoning traditional European models and weaving into his works traditional and commercial Mexican music. Like the paintings of his contemporaries Diego Rivera, Frida Kahlo, and José Clemente Orozco, Revueltas’ music helped to establish a national identity in the wake of the Mexican Revolution. This piece is based on a 1934 poem of the same title by poet Nicolás Guillén, which describes an Afro-Cuban ritual called “Matar la culebra” (Killing the Snake), one of the most famous rituals of the island’s Afro-Cubans—a dance performed every Epiphany to exorcise evil. Made famous in the orchestral version, “Sensemayá” was arranged for Kronos and the Mexican percussion quartet Tambuco, whose members played a wide array of instruments.

This arrangement was commissioned for the Kronos Quartet by Margaret Lyon.

Juan García Esquivel (1918–2002)

Mini Skirt (1968/arr. 2001)

Arranged by Osvaldo Golijov

Juan García Esquivel was signed by RCA Victor in 1958, just as two-channel Hi-Fi stereo systems were being introduced into American households. Audiences were eager to try out their new sound equipment with new recordings, and Esquivel’s compositions and arrangements pushed stereos to their limits. Born in Tampico but raised in Mexico City, he was a piano prodigy, appearing as a soloist on XEW, Mexico City’s most popular radio station, at age 14. By 17, he had organized his first orchestra, and shortly after took over the radio station band. He constantly experimented with new instruments, and his recordings for RCA Victor included bells, xylophones, harpsichords, timbales, gourds, bongos, and organs. Also present were vocal choruses that often left the lyrics behind and sang “zu-zu-zu” or “pow!” instead—that is, when they weren’t whistling or humming. He

took full advantage of the stereo phenomenon, creating a staggering array of effects with reverb and the new ability to pan sound from channel to channel. Now known as the king of Space-Age Bachelor Pad Music, the dashing Esquivel claims to have written “Mini Skirt” for his singer/dancer wife, Yvonne DeBourbon.

Alberto Domínguez (b. 1913)

Perfidia (Perfidy)

(1939/arr. 2001)

Arranged by Stephen Prutsman

Recorded performance by Carlos Garcia, musical leaf

While walking through the streets of Mexico City, David Harrington heard a sound so poignant and unfamiliar that he was compelled to locate its source. The musician he found was Carlos Garcia, a one-armed street performer playing melodies by blowing on the edge of an ivy leaf. Originally from the state of Michoacán, directly west of Mexico City, Garcia began performing in the capital in 1957. Since then, he and his wife have built a house and raised their four daughters on the money he earned playing on streets and buses. In his recorded performance, Garcia plays a standard by Chiapas-native Alberto Domínguez that has been recorded by the likes of Nat King Cole, Glenn Miller, and Jimmy Dorsey. He is accompanied by multiple Kronoses overdubbed to evoke the 101 Strings orchestras of the 1950s and '60s. The original lyrics are the words of a man whose love has betrayed him; the chorus laments, “Woman, if you can speak to God, ask him if I ever stopped loving you.”

Chalino Sánchez (1961–1992)

Nacho Verduzco (c. 1992/arr. 2001)

Arranged by Osvaldo Golijov

In the early part of the 20th century, legendary events and famous revolutionaries like Pancho Villa were chronicled in corridos, narrative ballads that had their roots in Spanish romances. After peaking in popularity around the Mexican Revolution, the corrido genre fell dormant, but has experienced a rebirth in recent years as the narco-corrido—still an anti-authoritarian narrative ballad, but now featuring heroes from the drug-smuggling trade in Sinaloa, the heart of Mexico's drug industry. They are often incongruously cheerful polkas or waltzes with an upbeat accordion, with lyrics that tell of the exploits (and demises) of successful traffickers. Despite getting almost no radio play—in fact, narco-corridos were banned from the Sinaloan airwaves in early 2001—they have exploded in popularity in northwest Mexico and southern California. Chalino Sánchez has become one of the most influential narco-corrido singers, especially since his murder at age 31. After leaving a show in Culiacán, Sinaloa, he was pulled from the car he was in; several hours later his body was found, blindfolded and bound, with two shots in the back of the head. He has been mythologized as the paradigm of a valiente, a tough, independent man who lived under his own rules. His corrido about Nacho Verduzco tells the story of another valiente, who was killed in a confrontation with US-supported law enforcement officials at his house, but not before taking out one of the policemen with a .45.

Osvaldo Golijov (b. 1960)

K'in Sveta Ch'ul Me'tik Kwadalupe (Festival for the Holy Mother Guadalupe) (2001)

Recorded performance by Luanne Warner, marimba

Among the myriad journeys made by David Lewiston in the 1970s recording music for the influential Nonesuch Explorer series was a trip to Chiapas, the southernmost and most predominantly Indian state in Mexico. In the town of Chamula, Lewiston captured on tape K'in Sveta Ch'ul Me'tik Kwadalupe, a ritual performed during the Festival for the Holy Mother Guadalupe, in which the responsibility of taking care of the saint moves from the religious leader of the past year to the new leader. Lewiston writes, “Rituals like this begin with prayers that emphasize the traditional continuity of the ceremony. . . . The men and their wives dance as they sing . . . [and] at the conclusion, the participants address prayers to the instruments and invite the musicians to rest.”

Oswaldo Golijov's composition integrates the recording of this ceremony with music written for Kronos, joined by Luanne Warner on marimba.

Recording of K'in Sventa Ch'ul Me'tik Kwadulupe by David Lewiston, used by permission of Nonesuch Records.

Roberto Gómez Bolaños (b. 1929)

Chavosuite (arr. 2001)

Arranged by Ricardo Gallardo (b. 1961)

Every Monday night at eight o'clock between 1970 and 1995, Mexican television audiences sat down to watch the astonishingly successful comedy show *Chespirito*. Within the first five years of its uninterrupted broadcast history, it spawned two spinoffs—*El Chapulín Colorado* and *El Chavo del Ocho*—and all three programs were being aired throughout Latin America. Today, they all live on in daily reruns, not only in the Spanish-speaking world, but in Brazil as well. The programs were based on quirky characters created by famed comedian, writer, composer, actor, director, and producer Roberto Gómez Bolaños, a.k.a. "Chespirito" (or, "little Shakespeare," as Mexican film director Agustín P. Delgado dubbed him). The arrangement Kronos plays features music from these three programs, including the theme songs to "El Chavo del Ocho" (Gómez Bolaños' quirky take on Beethoven's "Turkish March") and "El Chapulín Colorado," in which the 5'3" Chespirito plays an inept superhero dressed as a red grasshopper with antennae and a big yellow heart on his chest.

Recorded voices of Sr. Roberto Gómez Bolaños and Doña Florinda from the recording *Así Cantamos y Vacilamos en la Vecindad del Chavo*, used with permission from Sr. Roberto Gómez Bolaños.

Café Tacuba

12/12 (2000/arr. 2001)

Arranged by Oswaldo Golijov

Recorded performance by Café Tacuba and Alejandro Flores, violin, requinto

December 12 is celebrated throughout Mexico as the Day of Our Lady of Guadalupe, the country's patron saint. In 1531, just a decade after the Spanish Conquest, the Virgin Mary appeared to an indigenous Mexican named Juan Diego on the hill of Tepayac, outside of Mexico City. Associated with her appearance was a series of miracles, including the sudden curing of a dying man, unnaturally fragrant flowers that appeared to be painted but then became real, and finally the imprint on Juan Diego's cloak of the Virgin Mary. This piece, written by the Mexican band Café Tacuba, in collaboration with Oswaldo Golijov, was conceived as a collection of different moments and environments experienced during the course of the Day of Our Lady of Guadalupe. This five-part sonic portrait of contemporary Mexico weaves together not only the sounds of a rock band and a string quartet, but also traditional Mexican instruments and street sounds. The scenes range from the mariachi bands of Plaza Garibaldi, to the loud whistle from the cart of a camote (yam) vendor, to the amazing *Voladores de Papantla*, a Veracruz ritual where four men, accompanied by a flute and drums, leap from a pole while attached to ropes that slowly unwind. The piece ends with the fireworks and bells of Mexico City's *Zócalo* on Independence Day (September 16).

Café Tacuba was formed in 1989 outside of Mexico City by design students Rubén Albarrán and Joselo Rangel, his brother Enrique, and friend Emmanuel del Real.

Stephen Prutsman (b. 1960) is active as a composer, pianist, and conductor. Kronos and Dawn Upshaw's recent collaboration featured a number of Prutsman's arrangements, and as part of the inaugural concert for The Silk Road Project, Yo-Yo Ma performed an arrangement by Prutsman with the New York Philharmonic in March 2001. An Avery Fisher Career Grant recipient and medallist at the Tchaikovsky International Piano Competition and the Queen Elisabeth International Music Competition (Belgium), Prutsman is also the founder of the International Chamber Music Festival in El Paso, Texas, where he began serving as festival director in 1991.

Oswaldo Golijov (b. 1960) was born in La Plata, Argentina, and lived there and in Jerusalem before moving to the United States in 1986. He studied with George Crumb at the University of

Pennsylvania (PhD), and with Lukas Foss and Oliver Knussen at Tanglewood, where he received the Koussevitzky Composition Prize. He has been teaching at the College of the Holy Cross since 1991. Golijov's work incorporates gestures and sound imagery from his background, which includes the Western repertory of many periods, Jewish folk traditions from different places, and the inevitable tango and other Latin American genres. These various styles of music appear in his work in different stages of transformation, often metamorphosing into something else entirely or even disappearing altogether from the surface. Golijov has twice won the first prize at the Kennedy Center's Friedheim Awards competition for chamber music composition: in 1993 for *Yiddishbuk*; and in 1995 for *The Dreams and Prayers of Isaac the Blind* (Kronos' recording of this work is available on Nonesuch). Golijov's recent projects include *La Pasión Según San Marcos* (The Passion According to St. Mark). Golijov's music is published by Universal Edition and is recorded on Nonesuch.

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Greg Dubinsky contributed to the program notes for *Sensemayá*.

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Sam Quinones contributed to the program notes for *Nacho Verduzco*.

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Nuevo was commissioned by Hancher Auditorium/University of Iowa; University of Texas Performing Arts Center (with the generous support of the Topfer Endowment for Performing Arts); Washington Performing Arts Society; Cal Performances/University of California, Berkeley; Montalvo Center for the Arts; and UA Presents/University of Arizona, Tucson. *Nuevo* was also supported in part by grants from the National Endowment for the Arts, the California Challenge Program of the California Arts Council, the US-Mexico Fund for Culture, The James Irvine Foundation, The William and Flora Hewlett Foundation, The San Francisco Foundation, Judithe Bizot, and Simon Collier.

Gabriela Ortiz (b. 1964)

Altar de Muertos (1997)

Leonor Salazar, mask and set design

Born in Mexico City, Gabriela Ortiz Torres studied composition with Mario Lavista at the National Conservatory of Music and with Federico Ibarra at the National University of Mexico. In 1990, she was awarded The British Council Fellowship to study in London with Robert Saxton at The Guildhall School of Music and Drama. Two years later, she received a University of Mexico scholarship to complete PhD studies in electroacoustic music composition with Simon Emmerson at The City University in London.

Ortiz has written works for solo instruments, chamber groups, symphony orchestra, and electroacoustic ensembles, which have been heard in concert halls and international festivals in Europe, Mexico, and the United States. Her music has won a number of awards and has been broadcast by the BBC (United Kingdom), National Radio of Spain, Swedish Radio, and Mexican Radio and Television, and can be heard on record labels such as Cenidim (Mexico), Dorian Recordings (USA), and Urtext Classics. In 1994, she wrote the music score for the award-winning film *Frontierland*, produced and directed by Ruben Ortiz and Jessie Lerner.

Ortiz's recent work includes: *Things like that happen* for cello and tape for Judith Mitchell; *Magna Sin* for steel drum and tape; *El Trompo* for vibraphone and tape; *Concerto Candela* for percussion and orchestra, commissioned by the International Cervantino Festival for Ricardo Gallardo; *En Pares* for chamber ensemble; *Elegia* for four sopranos and orchestra; and *Altar de Neon* for percussion quartet and chamber orchestra, commissioned by La Camerata. She has been commissioned to write an opera for the Organization of American States (OAS) and a double concerto for violin, percussion, and orchestra for Ricardo Gallardo (percussion) and Pierre Amoyal (violin).

About *Altar de Muertos* Ortiz writes: "Mexican culture developed principally under two major influences: the heritage of European culture brought by the Spanish, and pre-Hispanic culture inherited from the nations who lived in Mexican territory for thousands of years before the arrival of

the Spanish. Contemporary Mexican culture still shows a strong influence of customs and traditions of pre-Hispanic origin. One of the strongest manifestations of this influence is found in the concept of death. To talk about death in Mexico is to refer to something we live with at every moment of our existence—it is something that is with us all the time: in our music, in our poetry, in our fiestas, our games, our loves, our thoughts, and all our attitudes towards life. Death is present everywhere; we are fascinated by death.

“Unlike European culture, death for the Mexican people is approached in such a way that is not considered only a tragic event. The passing away of a relative or friend is sad indeed, but sadness is only one of the many feelings experienced during this occasion. When someone dies, there is celebration that is, in fact, a celebration of life—the life that the deceased one is about to start, and the life still present in all those who shared his or her company previously.

“In order to celebrate the ‘departure’ of relatives, Mexicans have an important celebration called Día de Muertos (the Day of the Dead). This important date could be considered as the ‘birthday’ of dead people, and with such an occasion (as in any birthday), there is a celebration in which friends gather in the graveyards where their relatives are buried. Flowers of cempoaxochitl (which means ‘flower of the dead’), food, music, copal (a kind of incense which has come down from the pre-Hispanic culture) is also burnt, and company are brought together, and the spirit of the absent person is felt by everyone attending this party.

“Mexicans assume a number of different attitudes in relation to death and celebrate it in many different ways. For example, during this time (November 1 and 2), there is a second way of remembering and celebrating deceased persons—in private homes people set up beautiful offerings made of flowers, fruits, candles, food, and drinks, all of it displayed on a table resembling an altar. The purpose of this offering, called Altar de Muertos, allows the spirits of the deceased to pay a visit and help themselves to their favorite food, drinks, and anything that they liked and enjoyed in their previous life. In order for the dead to find their way to the altar, a path of cempoaxochitl petals is traced from the entrance of the house to the altar.

“The tradition described above has given me strong ideas to develop a piece of music that shares many of the elements (both real and surreal) found in the celebration of the Day of the Dead. Just as with the altar of the dead, when we remember our people by offering them goods that they symbolically share with us, the piece Altar de Muertos is also an offering with much symbolic meaning. It is a journey of exploration seeking the roots of the conception of dead in Mexico from past to the present. Its ideas could reflect the internal search between the real and the magic, a duality always present in Mexican culture, from the past to the present.

“Altar de Muertos is divided into four parts, each describing diverse moods, traditions, and the spiritual worlds that shape the global concept of death in Mexico, plus my own personal concept of death.

“Part I: Ofrenda describes the visit of four spirits to the altar, each one singing his or her own ofrenda (offering). Toward the end of this movement, the four spirits converge in a single chant as to the end of a funeral procession. Part II, Mictlan: pre-Hispanic culture conceived death as a cycle in constant movement, a cycle where life is extended towards death, and vice versa when death becomes the essence of life itself. The passage of death and the eternal struggle between night and day recreate an obsessive ritual music that is always in continuous movement, its starting and ending points are always bonded. Part III, Danza Macabra: ‘Human life is like a shadow.’ The advent of European culture in Mexico and Mesoamerica brought an image of death that is static, motionless; where there is only place for a constant alternative between glory and hell. This music is nourished from fantastic images taking place one after another. Phantasmagoria and magic are always present. Part IV, La Calaca: Syncretism and the concept of death in modern Mexico, chaos and the richness of multiple symbols, where the duality of life is always present: sacred and profane; good and evil; night and day; joy and sorrow. This movement reflects a musical world full of joy, vitality, and a great expressive force. At the end of La Calaca, I decided to quote a melody of Huichol origin, which attracted me when I first heard it. That melody was sung by Familia de la Cruz. The Huichol culture lives in the State of Nayarit, Mexico. Their musical art is always found in ceremonial and ritual life.

“Altar de Muertos was written for and is dedicated to the Kronos Quartet.”

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Altar de Muertos was commissioned for the Kronos Quartet by Inroads, a program of Arts International with funds from The Ford Foundation; The Multi-Arts Production Fund of The Rockefeller Foundation; and the Festival Internacional Cervantino.

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Gabriela Ortiz's airfare was provided by CONACULTA.

Kronos Quartet, its name synonymous with musical innovation, is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide.

Kronos has been commissioning new work since its earliest days, and more than 450 pieces have been written or arranged for the group. The Quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina, and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch, and Carlos Paredes. In addition to ongoing creative relationships with composers such as Terry Riley, Franghiz Ali-Zadeh, and Osvaldo Golijov, Kronos has collaborated with countless artists, including Dawn Upshaw, Foday Musa Suso, Wu Man, Café Tacuba, Zakir Hussain, Allen Ginsberg, Throat Singers of Tuva, Burhan Öçal, Eiko and Koma, Pandit Pran Nath, Don Walser, Hamza El Din, and the Taraf de Haïdouks. Kronos has recently premiered, or will soon premiere, works written for the group by Ellen Fullman, Philip Glass, Michael Gordon, Guo Wenjing, Melissa Hui, Willem Jeths, John King, David Lang, Matmos, Helmut Oehring, Gabriela Ortiz, P.Q. Phan, Stephen Prutsman, Steve Reich, Peteris Vasks, Aleksandra Vrebalov, and Julia Wolfe.

Kronos performs annually in many cities and tours extensively with more than 100 concerts each year in concert halls, clubs, and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, Russia, Asia, and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, the Kennedy Center, University of Iowa's Hancher Auditorium, Brooklyn Academy of Music's Next Wave Festival, Moscow's Conservatory of Music, Prague Spring International Music Festival, Sydney Opera House, Southern California's Eclectic Orange Festival, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, Théâtre de la Ville in Paris, and Vancouver's Chan Centre.

Kronos has won numerous international awards, including three Edison Prizes (The Netherlands), Jahrespreis der Deutschen Schallplattenkritik (Germany), Rolf Schock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Australian Broadcasting Company Classic FM Best International Recording of the Year (Australia), Les Diapason d'Or de Mai (France), and others.

Kronos records exclusively for Nonesuch Records, and the group's recorded performances have been heard throughout the world on radio and television, in films, and in live dance and theater performances. The catalog includes *Nuevo* (2002); Steve Reich's *Triple Quartet* (2001); Terry Riley's *Requiem for Adam* (2001); *Requiem for a Dream: Soundtrack* by Clint Mansell (2000); *Kronos Caravan* (2000); *Dracula: Soundtrack* by Philip Glass (1999); *Kronos Quartet—25 Years* (1998); *Kronos Quartet Performs Alfred Schnittke: The Complete String Quartets* (1998), which received Grammy nominations for Best Classical Album and Best Chamber Music Performance; John Adams' *John's Book of Alleged Dances/Gnarly Buttons* (1998); *Early Music (Lachrymae Antiquae)* (1997), which received a Grammy nomination for Best Chamber Music Performance; Tan Dun's *Ghost Opera* (1997); Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind* (1997); *Howl, U.S.A.* (1996); *Released 1985–*

1995 (1995); *Kronos Quartet Performs Philip Glass* (1995); *Night Prayers* (1994); Bob Ostertag's *All the Rage* (1993); *At the Grave of Richard Wagner* (1993); Morton Feldman's *Piano and String Quartet* (1993); Henryk Górecki's *String Quartets Nos. 1 and 2* (1993); *Short Stories* (1993); *Pieces of Africa* (1992); Henryk Górecki's *Already It Is Dusk* (1991); Astor Piazzolla's *Five Tango Sensations* (1991); Kevin Volans' *Hunting:Gathering* (1991); Witold Lutoslawski's *String Quartet* (1991); *Black Angels* (1990), which received a Grammy nomination for Best Chamber Music Performance; *Salome Dances for Peace* (1989), which received a Grammy nomination for Best

Contemporary Composition; *Different Trains* (1989), which received a Grammy Award for Best Contemporary Composition; *Winter Was Hard* (1988); *White Man Sleeps* (1987), which received a Grammy nomination for Best Chamber Music Performance; and *Kronos Quartet* (1986).

For the Kronos Quartet:

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