

CAL PERFORMANCES PRESENTS

Kronos Quartet with Wu Man, *pipa*

Sunday, May 1, 2005, 7 pm
Hertz Hall

Kronos Quartet

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

Larry Neff, *lighting designer*
Mark Grey, *audio engineer*

PROGRAM

Rahul Dev Burman *Mehbooba Mehbooba (Beloved, O Beloved)* +
arranged by Stephen Prutsman/Kronos

Burman *Nodir Pare Utthchhe Dhnoa (Smoke Rises
Across the River)* +
arranged by Stephen Prutsman/Kronos

Kevin Volans *String Quartet No. 8 (Black Woman Rising)* *
Bay Area Premiere

Felipe Pérez Santiago *CampoSanto (Holy Ground)* *

INTERMISSION

Terry Riley *The Cusp of Magic* *
World Premiere
I. The Cusp of Magic
II. Buddha's Bedroom
III. The Nursery
IV. Royal Wedding
V. Emily and Alice
VI. Prayer Circle

with special guest Wu Man, *pipa*

Program subject to change. * Written for Kronos + Arranged for Kronos

*Kronos Quartet's 2004-05 San Francisco Bay Area home season was supported in part by
The Bernard Osher Foundation.*

*Kevin Volans' String Quartet No. 8 (Black Woman Rising) was
co-commissioned by Cal Performances/UC Berkeley,*

This presentation is made possible, in part, by the generous support of Peet's Coffee & Tea.

ABOUT THE ARTISTS

The **Kronos Quartet**—David Harrington and John Sherba (*violins*), Hank Dutt (*viola*) and Jennifer Culp (*cello*)—has pursued a singular artistic vision for more than 30 years, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 40 recordings of extraordinary breadth and creativity, collaborating with many of the world’s most eclectic composers and performers, and commissioning hundreds of works and arrangements for string quartet. Kronos’ work has also garnered numerous awards, including a Grammy for Best Chamber Music Performance (2004) and “Musicians of the Year” (2003) from Musical America.

Kronos’ adventurous approach dates back to the ensemble’s origins. In 1973, David Harrington was inspired to form Kronos after hearing George Crumb’s *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages, and electronic effects. Kronos then went on to start to build a compellingly eclectic repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Sofia Gubaidulina, Arvo Pärt, Alfred Schnittke), jazz legends (Ornette Coleman, Charles Mingus, Thelonious Monk), and artists from even farther afield (rock guitar legend Jimi Hendrix, Pakistani vocal master Pandit Pran Nath, avant-garde saxophonist John Zorn).

Integral to Kronos’ work is a series of long-running, in-depth collaborations with many of the world’s foremost composers. One of the quartet’s most frequent composer-collaborators is “Father of Minimalism” Terry Riley, whose work with Kronos includes the early *Sunrise of the Planetary Dream Collector*; *Cadenza on the Night Plain* and *Salome Dances for Peace*; and the recent *Sun Rings*, a multimedia, NASA-commissioned ode to the earth and its people, featuring celestial sounds and images gathered by the space agency. Kronos has also collaborated extensively with composers such as Philip Glass, recording his complete string quartets and scores to films like *Mishima* and *Dracula*

(a restored edition of the Bela Lugosi classic); Azerbaijan’s Franghiz Ali Zadeh, featured on the 2005 release *Mugam Sayagi: Music of Franghiz Ali Zadeh*; Steve Reich, whose Kronos-recorded *Different Trains* earned a Grammy; Argentina’s Osvaldo Golijov, a MacArthur Fellow whose work with Kronos includes both composition and extensive arrangements for albums like *Caravan* and *Nuevo*; and many more.

In addition to composers, Kronos counts many artists from around the world among its regular collaborators, including the renowned American soprano Dawn Upshaw; Mexican pop-rockers Café Tacuba; the Romanian gypsy band Taraf de Haidouks; and Chinese pipa virtuosa Wu Man, with whom the quartet performed composer Tan Dun’s *Ghost Opera* on disc and on tour. Kronos has performed live with the likes of Allen Ginsberg, Modern Jazz Quartet, Tom Waits, Betty Carter and David Bowie, and has appeared on recordings by such diverse talents as singer-songwriters Dave Matthews, Nelly Furtado, Joan Armatrading and Texas yodeler Don Walser.

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

The quartet spends five months of each year on tour, appearing in concert halls, clubs and festivals around the world, including BAM Next Wave Festival, Barbican in London, UCLA’s Royce Hall, Amsterdam’s Concertgebouw and the Sydney Opera House. Kronos is equally prolific and wide-ranging on disc. The ensemble’s expansive discography on Nonesuch Records includes collections like *Pieces of Africa* (1992), a showcase of African-born composers that simultaneously topped *Billboard*’s Classical and World Music lists; 2000’s *Caravan*, whose musical “travels” span North and South America, Europe and the Middle East; 1998’s ten-disc anthology, *Kronos Quartet 25 Years*; a celebration of Mexican culture, the Grammy- and Latin Grammy-nominated *Nuevo* (2002); and the 2003 Grammy-winner, Berg’s *Lyric Suite*.

Kronos’ recorded work reveals only a fraction

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

Wu Man (*pipa*) is an internationally renowned pipa virtuoso, cited by the *Los Angeles Times* as "the artist most responsible for bringing the pipa to the Western World." Having been brought up in the Pudong School of pipa playing, one of the most prestigious classical styles of imperial China, Wu Man graduated from the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. She is recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music.

Born in Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin and Liu Dehai at the Central Conservatory of Music in Beijing. She currently lives in Boston where she was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University. Wu Man was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication.

When in China, Wu Man received many awards, including first prize in the First National Music Performance Competition. She also participated in many groundbreaking premieres of works by a new generation of Chinese composers. Since moving to the US, she has continued to champion new works and has inspired new pipa literature from composers Terry Riley, Philip Glass,

Lou Harrison, Tan Dun, Bright Sheng, Chen Yi, Zhou Long, Bun-Ching Lam and many others.

Wu Man has collaborated with distinguished musicians such as Yo-Yo Ma, David Zinman, Yuri Bashmet, Cho-liang Lin, Dennis Russell Davies, Christoph Eschenbach, Gunther Herbig, Esa-Pekka Salonen, Michael Stern, and the Kronos Quartet. In the orchestral world she has performed with the New York Philharmonic, the Boston Symphony Orchestra, Seattle Symphony Orchestra, Stuttgart Chamber Orchestra, Moscow Soloists, Austrian ORF Radio Symphony Orchestra, NDR and RSO Radio Symphony Orchestras, and the Los Angeles Philharmonic New Music Group. Her touring has taken her to the major music halls of the world including Carnegie Hall, Lincoln Center, the Kennedy Center, Royal Albert and Royal Festival halls, the Concertgebouw, Theatre de la Ville and the Opera Bastille, and the Great Hall in Moscow. She often appears in international festivals, including the Silk Road Festival, Henry Wood's BBC Promenade, Wien Modern, Festival d'Automne in Paris, Le Festival de Radio France, the Hong Kong Arts Festival, the Yatsugatake Kogen Festival, Lincoln Center Festival, NextWave!/BAM, and the Bang on a Can Festival.

Over the past few seasons Wu Man has given a sizable number of world premieres including Chen Yi's *Ning!* with Yo-Yo Ma at Carnegie Hall; the concerto *Nanking! Nanking!* with Germany's NDR Radio Symphony Orchestra, directed by Christoph Eschenbach; *Songs for Cello and Pipa* premiered at the White House with Mr. Ma, and the chamber opera *Silver River* premiered at the Santa Fe Chamber Music Festival and the Spoleto Festival 2000 USA, both written by Bright Sheng; Ye Xiaogang's pipa concerto with Germany's RSO Radio Symphony Orchestra, directed by Gunther Herbig; Lou Harrison's Concerto for Pipa and Orchestra with the Stuttgart Chamber Orchestra for Lincoln Center's *Great Performances*, directed by Dennis Russell Davies; and Tan Dun's *Ghost Opera* with the Kronos Quartet at the Brooklyn Academy of Music.

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Mehbooba Mehbooba (Beloved, O Beloved)
Nodir Pare Utthchhe Dhmoa (Smoke Rises
Across the River)

Rahul Dev Burman (1939-1994)
Arranged by Stephen Prutsman and
Kronos Quartet

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

The most influential and versatile of Indian composers, Rahul Dev Burman (nicknamed Pancham and sometimes credited as RD Burman) gave a brilliant new perspective to Indian film music. With his unique singing style, his masterful playing of the *sarod* and the harmonica and his great skills as a percussionist, he created a new genre that married Western pop and jazz with Indian classical music and reestablished the long-lost tradition of melody in Hindi film music. A child prodigy, Rahul Dev Burman was the son of renowned film composer SD Burman; at age 9, he composed *Ai meri topi palat ke aa* for the film *Funtoosh*. Burman's willingness to innovate and to incorporate new styles (for example, he was the first to introduce the electronic organ in India) catapulted him to great renown in the 1960s and '70s. Over the course of his career, which spanned four decades, he composed the music for more than 400 films. However, throughout his life he was a publicity-shy man who kept out of the limelight and let his music speak for him. Considered the best among his peers, his style came to symbolize a unique culture that spawned many die-hard fans. Said lyricist Majrooh Sultanpuri, with whom Burman worked, "Pancham had this knack of copying a foreign tune and Indianising it." Another top lyricist, Anand Bakshi, agreed, saying, "I have worked with many music directors but RD was just extraordinary." Burman has been quoted as saying, "I don't say that I am a knowledgeable man when it comes to raags. I don't say I tried to do so-and-so song in *Raag Darbari* or attempted some difficult raag in another song. Whatever comes to my head I compose."

Asha Bhosle, a renowned singer and Burman's wife, said, "Pancham had this habit of querying, 'Do you think this song is good?' With my long experience of singing, I could feel it in my bones

that *Aa jaa aa jaa* was going to make waves. But Pancham in those days—the mid '60s—lacked the gumption to assert his viewpoint.... I knew him to be set for big things from the moment I rendered *Maar daalega dard-e-jigar koi iski dawa kijiye*. I had discovered that even a seasoned singer like me, to be effective here, had to keep a careful count of the beat. It is this unusual beat of his that finally enabled Pancham to carve out a niche for himself.... It took me long, very long, to grasp the fact that Pancham was a composer first, a husband after. For instance, it didn't matter if he slept on the floor, but his recording system, his stereo had to be immaculately kept in place. Pancham lived, ate and slept music. You couldn't find a gentler husband, once you left him with his music—in peace to create something out of this world."

Stephen Prutsman is a composer and pianist whose music has been performed and recorded by leading musicians, and featured at premiere music festivals, throughout the US, Europe and Asia. Mr. Prutsman's works have been performed by such artists as the Kronos Quartet, Dawn Upshaw, Leon Fleisher and Yo-Yo Ma. His compositions include *Dramatis Personae*, for clarinet and string quartet, which won first prize at the 2001 ICA International Composition Competition; *Ocean Parables*, a multimedia work for solo piano, orchestra, exotic percussion, and video; and *Jazz Fantasy on the name B-A-C-H* for piano and string orchestra. Mr. Prutsman's film credits include arrangements for the films *The Man Who Cried* and *Big Bad Love*.

Stephen Prutsman and Kronos Quartet's arrangements of Rahul Dev Burman's *Mehbooba Mehbooba* and *Nodir Pare Utthchhe Dhmoa* were commissioned by Margaret E. Lyon.

String Quartet No. 8 (Black Woman Rising)
(2004)

Kevin Volans (b. 1949)

Kevin Volans was born in Pietermaritzburg, South Africa, in 1949. After completing a bachelor's degree in music at the University of Witwatersrand, Johannesburg, he went on to study in Cologne, principally with Karlheinz Stockhausen (Volans later became his teaching assistant).

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In the mid-'70s his work became associated with the "Neue Einfachheit" (New Simplicity)—the beginnings of post-modernism in music. In 1979, following several field recording trips to Africa, he embarked on a series of pieces based on African compositional techniques and quickly established himself as a distinctive voice on the European new music circuit.

In 1986 Kevin Volans began a productive collaboration with the Kronos Quartet. *White Man Sleeps* for string quartet (1986), *Hunting: Gathering* (1987) and *The Songlines* (1988) were all written for them. These works have been performed in festivals ranging from the Salzburg Festival to the Montreal Jazz Festival, Berliner Festwoche, Tokyo Inkspot, Adelaide Festival, BAM Next Wave Festival and New Music America, bringing his work to a very wide audience. The Kronos discs, *White Man Sleeps* and *Pieces of Africa*, broke all records for string quartet disc sales—the latter was simultaneously number one on the *Billboard* and world music charts for 26 weeks.

In the 1990s Volans gave increasing attention to writing for dance, collaborating with Siobhan Davies, Jonathan Burrows, and Shobana Jeyasingh in Britain as well as numerous other companies around the world. In 1999 the South Bank hosted a 50th birthday celebration of his work.

String Quartet No. 8 (*Black Woman Rising*) is Volans' fourth commission from Kronos. About String Quartet No. 8 (*Black Woman Rising*), the composer writes: "For me, the greatest achievement of the 20th century is the liberation of humanity—women's rights, black consciousness, gay liberation, amongst others, all surged ahead in the last 100 years. Nowhere is this more obvious than in my native South Africa, where the 'long march to freedom' continues apace. *Black Woman Rising* is a celebration of the empowerment of those who for centuries have been oppressed. The piece is dedicated to the young soprano Pumeza Matshikiza, with whom I had the privilege of working over the last two years.

"This quartet is a retrospective piece, harking back over twenty years, when I first met the quartet and wrote *White Man Sleeps* for them. It is essentially a 20th century piece and, in addition to new material, it quotes a number of pieces

I wrote in the late '90s. Not the least of these is the *Confessions of Zeno*, a large-scale theatre piece written with the South African artist William Kentridge."

Kevin Volans' String Quartet No. 8 (*Black Woman Rising*) was commissioned for the Kronos Quartet by the Ravinia Festival, Cal Performances/UC Berkeley, the Walton Arts Center, Stephen K. Cassidy, David A. and Evelyne T. Lennette, and Greg G. Minshall.

CampoSanto (2004)

Felipe Pérez Santiago (b. 1973)

Felipe Pérez Santiago, a Mexican-born composer working in Rotterdam, Holland, received degrees in composition from the Centro de Investigación y Estudios Musicales (Mexico) and the Rotterdam Conservatory, where he also received a master's in electronic music, supported by the National Funds for Culture and the Arts in Mexico. He has studied composition with Peter-Jan Wagemans and Klaas de Vries, and electronic music with Rene Uijlenhoet. He has been a resident or guest composer at the Drzwi Otwarte (Doors Opened) Festival in Krakow, Poland; the Centre de Création Musicale Iannis Xenakis in Paris, France; the Studio for Electroinstrumental Music (STEIM) in Amsterdam, Holland; and the Centrum voor Elektronische Muziek in Amsterdam. He was recently awarded grants by the Rotterdam Fund for the Arts and the Fund for the Creative Tone Arts in Amsterdam.

Pérez Santiago received the Residence Prize of the Institute de Musique Electroacoustique de Bourges for his piece *Ofaniel (angel de la luna)*. *Cempoal*, for string quartet and electronics, was commissioned by the Rotterdam Philharmonic String Quartet. Besides concert music, his work includes pieces for dance, opera, video, film and multimedia productions, and has been commissioned and performed internationally in Holland, Mexico, France, Switzerland, Germany, Argentina, the US and Poland.

In 2003 Pérez Santiago was selected as the recipient of the second commission offered through the Kronos: Under 30 Project. The Kronos: Under 30 Project is a commissioning and composer-in-

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residence program for composers under 30 years of age, created to acknowledge the 30th anniversary of the founding of the Kronos Quartet in 1973. The program supports the creation of new work by young artists, and helps Kronos cultivate stronger connections with young composers in order to develop lasting artistic relationships with the next creative generation. The second year of the project, through which *CampoSanto* was commissioned, was a collaboration of the Kronos Quartet, Stanford Lively Arts at Stanford University and the American Music Center.

CampoSanto was composed during the composer's residence at STEIM. About the piece, Pérez Santiago writes: "*CampoSanto* is a word used in Latin America to define graveyard, but its literal meaning is 'holy ground.' For some ancient cultures, that is what a graveyard represents: the holy, the sacred, the place where our ancestors rest. In some countries like Mexico, the graveyard is also a place for celebration; death is associated with the beginning of a new cycle, and therefore, like birth, is celebrated in a festive manner.

"This way of regarding death has always been a great influence in my writing. For this piece I had three sources related to the subject that served as inspiration and a departure point for the composition: the creation of the catacombs in Paris in 1786, in particular the inscription at the main entrance *'Arrête ! C'est ici l'empire de la mort'* (Stop! This is the empire of death); the animation film *The Second Renaissance*, by the Japanese director Mahiro Maeda; and the book *Martin Fierro* by the Argentinean writer José Hernandez. Each of these sources has a particular view about death that inspired the different parts of the piece.

"Death is the beginning of a journey, the entrance to a new dimension. Everyone is afraid of the unknown, but who is not excited about a place you have never been before?"

CampoSanto was commissioned as part of the Kronos: Under 30 Project/#2 for the Kronos Quartet by Stanford Lively Arts/Stanford University through a generous gift from Mrs. Ralph I. Dorfman, the National Endowment for the Arts, the San Francisco Foundation, and the Board of Directors of the Kronos Performing Arts Association for Kronos' 30th anniversary.

The Cusp of Magic (2004) Terry Riley (b. 1935)

Terry Riley first came to prominence in 1964 when he subverted the world of tightly organized atonal composition then in fashion. With the groundbreaking *In C*—a work built upon steady pulse throughout; short, simple repeated melodic motives; and static harmonies—Riley achieved an elegant and non-nostalgic return to tonality. In demonstrating the hypnotic allure of complex musical patterns of basic means, he produced the seminal work of the so-called "minimal" school.

Riley's facility for complex pattern-making is the product of his virtuosity as a keyboard improviser. He quit formal composition following *In C* in order to concentrate on improvisation, and in the late '60s and early '70s he became known for weaving dazzlingly intricate skeins of music from improvisations on organ and synthesizer. At this time, Riley also devoted himself to studying North Indian vocal techniques under the legendary Pandit Pran Nath, and a new element entered his music: long-limbed melody. From his work in Indian music, moreover, he became interested in the subtle distinctions of tuning that would be hard to achieve with a traditional classical ensemble.

Riley began notating music again in 1979 when both he and the Kronos Quartet were on the faculty at Mills College in Oakland. By collaborating with Kronos, he discovered that his various musical passions could be integrated, not as pastiche, but as different sides of similar musical impulses that still maintained something of the oral performing traditions of India and jazz. Riley's first quartets were inspired by his keyboard improvisations, but his knowledge of string quartets became more sophisticated through his work with Kronos, combining rigorous compositional ideas with a more performance-oriented approach.

About *The Cusp of Magic*, the composer writes: "*The Cusp of Magic* significantly fills the picture that my collaboration with Kronos has been portraying for nearly 25 years. My compositions for Kronos are the most important of my notated works, each one staking out a different mood and musical structure and setting up new challenges for both composer and performer. In this work,

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the different timbre and resonance of the Chinese pipa and the western string ensemble highlight the crossover regions of cultural reference, so that western musical themes might be projected with an eastern accent and vice-versa. My plan was to make these regions seamless so that the listener is carried between worlds without an awareness of how he/she ends up there.

“The work is in six movements: The Cusp of Magic, Buddha’s Bedroom, The Nursery, Royal Wedding, Emily and Alice and Prayer Circle. *The Cusp of Magic* movement is based on a cycle of 108 beats (considered in India to be a sacred number and one on which prayer beads called *malas* are based). It is sub-divided 9-7-6-5-4-3-2-3-4-5-6-6-5-4-3-2-3-4-5-6-7-9 with contrasting sections based on a cycle of 2 x (12x4+6) that also result in 108-beat cycle organization. With this complex rhythm, the first violin assumes the role of percussionist/timekeeper, creating the rhythmic pulse with a peyote rattle or shaker and bass drum. This also gives the piece the ritualistic atmosphere that its title implies.

“Buddha’s Bedroom is also organized in rhythmic cycles, the principal one being a 20-beat cycle broken down into a 6+6+4+4 pattern. Its staggered repeated notes in all parts give the music a rhythmic polyphony. A center section features Wu Man’s haunting voice.

“The Nursery was born from an afternoon spent with Kronos founder David Harrington in his home in the nursery of his infant granddaughter, which was abundantly stocked with toys he had collected from around the world. We played with these toys all afternoon and made recorded samples of them with my lap top which I had brought along for the occasion. Using these sampled sounds as a basis, I put together a movement that features lullabies in Chinese and English that float along in the textures of the layered samples, which are played in a pre-recorded backing track. Emily and Alice also uses the same materials; it is variant on the techniques used in The Nursery, but features a recording of a doll singing a Russian folk melody. After I had finished these two movements I realized that, although they deal with happy and joyous surroundings, they both end in a somewhat dark atmosphere. I feel this relates to the reality of

our present times that are so threatened by the war posturing of my nation, looming like a dark cloud over our young.

“Royal Wedding was written for the marriage of Michael and Marina Harrison, which took place when I was working on this piece. I played the original version on the pipe organ at their wedding and used that as a basis for the one that appears in *The Cusp of Magic*.

“Prayer Circle is inspired by the Cuban Montuno but scored in compound meters with chord changes taking place in irregular patterns that propel the movement forward. The cycles employed are in long looping patterns of 17/8 and 21/8, etc., yet the underlying harmonic progressions are reminiscent of those found in popular music of Cuba and Latin America. Prayer Circle is dedicated to World Peace.

“*The Cusp of Magic* takes its title from Gary Goldschneider’s book *The Secret Language of Relationships* and refers to the Zodiac position 27 degrees Gemini and 4 degrees Cancer taking place in the period June 19-24. Goldschneider has given the imaginative name, the Cusp of Magic, to this period, and it happens to include the day I was born.”

With electronic music compiled by David Dvorin.

Terry Riley’s *The Cusp of Magic* was written and commissioned for the Kronos Quartet and Wu Man as part of a national series of works from Meet the Composer Commissioning Music/USA, made possible by the National Endowment for the Arts, The Helen F. Whitaker Fund, and the Target Foundation. Major support was generously provided by The Wallace Alexander Gerbode Foundation, with additional funds from The Margaret E. Lyon Trust.

For the Kronos Quartet

Janet Cowperthwaite, *managing director*

Laird Rodet, *associate director*

Sidney Chen, *artistic administrator*

Larry Neff, *production director*

Spencer W. Weisbroth, *business affairs director*

Anna Balkrishna, *production and communications coordinator*

Kronos Quartet

PO Box 225340

San Francisco, CA 94122-5340

www.kronosquartet.org

The Kronos Quartet records exclusively for Nonesuch Records.