

KronosQuartet **25**Years

David Harrington, *violin*

John Sherba, *violin*

Hank Dutt, *viola*

Joan Jeanrenaud, *cello*

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Opposite, clockwise from top left:

David Harrington, John Sherba, Hank Dutt, Joan Jeanrenaud



Disc One

John Adams

(b. 1947, Worcester, Massachusetts)

John's Book of Alleged Dances (1994) (33:16)

1. Judah to Ocean (2:22)
2. Toot Nipple (1:13)
3. Dogjam (2:30)
4. Pavane: She's So Fine (6:29)
5. Rag the Bone (2:59)
6. Habanera (4:46)
7. Stubble Crotch (2:39)
8. Hammer & Chisel (1:11)
9. Alligator Escalator (3:50)
10. Ständchen: The Little Serenade (4:52)
11. Judah to Ocean (Reprise) (2:20)

Hendon Music, Inc., a Boosey & Hawkes company (BMI)

Arvo Pärt

(b. 1935, Paide, Estonia)

12. Fratres (1977/1989) (9:25)
13. Psalom (1985/1991, rev. 1993) (2:00)
14. Summa (1977/1991) (5:11)

Missa Syllabica (1977) (12:38)

15. Kyrie (2:06)
16. Gloria (2:45)
17. Credo (4:27)
18. Sanctus (0:55)
19. Agnus Dei (1:45)
20. Ite, missa est (0:25)

Ellen Hargis, *soprano*
Suzanne Elder, *alto*
Neal Rogers, *tenor*
Paul Hillier, *baritone*

Universal Edition A.G.
c/o European American Music Distributors Corp.
(ASCAP)

Disc Two

Ken Benshoof

(b. 1933, near Newman Grove, Nebraska)

Traveling Music (1973) (18:57)

1. I. Gentle, easy (2:15)
2. II. Moderate (8:19)
3. III. Driving (8:19)

4. Song of Twenty Shadows (1994) (11:17)

Ken Benshoof

Astor Piazzolla

(b. 1921, Mar del Plata, Argentina; d. 1992, Buenos Aires, Argentina)

Five Tango Sensations (1989) (26:46)

5. Asleep (5:23)
6. Loving (6:11)
7. Anxiety (4:52)
8. Despertar (6:03)
9. Fear (4:00)

Astor Piazzolla, *bandoneón*

A. Pagani s.r.l. (SIAE)

10. Four, for Tango (1987) (3:58)

Editions Henry Lemoine (ASCAP)





Disc Three

Morton Feldman

(b. 1926, New York, New York; d. 1987, Buffalo, New York)

1. Piano and String Quartet (1985) (79:33)

Aki Takahashi, *piano*

Universal Edition Ltd.

c/o European American Music Distributors Corp. (BMI)

Disc Four

Philip Glass

(b. 1937, Baltimore, Maryland)

Quartet No. 4 (*Buczak*, 1989) (23:04)

1. I (7:54)
2. II (6:18)
3. III (8:38)

Mishima Quartet, Quartet No. 3 (1985) (15:29)

4. 1957—Award Montage (3:27)
5. November 25—Ichigaya (1:19)
6. 1934—Grandmother and Kimitake (2:40)
7. 1962—Body Building (1:39)
8. Blood Oath (3:11)
9. Mishima/Closing (2:56)

Company, Quartet No. 2 (1983) (7:23)

10. I (2:09)
11. II (1:34)
12. III (1:28)
13. IV (2:04)

Quartet No. 5 (1991) (21:53)

14. I (1:11)
15. II (2:59)
16. III (5:28)
17. IV (4:39)
18. V (7:37)

Dunvagen Music Publishers, Inc. (ASCAP)



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Disc Five

Oswaldo Golijov

(b. 1960, La Plata, Argentina)

The Dreams and Prayers of Isaac the Blind (1994) (32:05)

1. Prelude: Calmo, sospeso (3:14)
2. I. Agitato—Con fuoco—Maestoso—Senza misura, oscillante (8:33)
3. II. Teneramente—Ruvido—Presto (10:34)
4. III. Calmo, sospeso—Allegro pesante (7:07)
5. Postlude: Lento, liberamente (2:20)

David Krakauer, *clarinet, bass clarinet, basset horn*

Ytalianna Music Publishing (BMI)

Sofia Gubaidulina

(b. 1931, Chistopol, Tatarstan, Russia)

6. Quartet No. 4 (1993) (11:47)

G. Schirmer, Inc. o/b/o Hans Sikorski (ASCAP)

Franghiz Ali-Zadeh

(b. 1947, Baku, Azerbaijan)

7. Mugam Sayagi (1993) (21:27)

G. Schirmer, Inc. o/b/o Ali-Zadeh (ASCAP)

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Disc Six

Henryk Górecki

(b. 1933, near Rybnik, Polish Silesia)

Quasi una Fantasia, Quartet No. 2, Op. 64 (1990–91) (31:54)

1. I. Largo (Sostenuto—Mesto) (8:08)
2. II. Deciso—Energico (Marcatissimo sempre) (6:45)
3. III. Arioso: Adagio cantabile (7:23)
4. IV. Allegro (Sempre con grande passione e molto marcato) (9:31)

5. *Already It Is Dusk*, Quartet No. 1, Op. 62 (1988) (13:58)

Boosey & Hawkes, Inc. (ASCAP)



Disc Seven

Steve Reich

(b. 1936, New York, New York)

Different Trains (1988) (26:50)

1. America—Before the War (8:59)
2. Europe—During the War (7:31)
3. After the War (10:19)

Hendon Music, Inc., a Boosey & Hawkes company (BMI)

George Crumb

(b. 1929, Charleston, West Virginia)

Black Angels (1970) (18:16)
Thirteen Images from the Dark Land

4. I. Departure (5:26)
 1. Threnody I: Night of the Electric Insects
 2. Sounds of Bones and Flutes
 3. Lost Bells
 4. Devil-music
 5. Danse macabre
5. II. Absence (5:25)
 6. Pavana Lachrymae
 7. Threnody II: Black Angels!
 8. Sarabanda de la Muerte Oscura
 9. Lost Bells (Echo)
6. III. Return (7:13)
 10. God-music
 11. Ancient Voices
 12. Ancient Voices (Echo)
 13. Threnody III: Night of the Electric Insects

C. F. Peters Corporation (BMI)



Disc Eight

Terry Riley

(b. 1935, Colfax, California)

Cadenza on the Night Plain (1984) (30:39)

1. Introduction (2:21)
2. Cadenza: Violin I (2:33)
3. Where Was Wisdom When We Went West? (3:07)
4. Cadenza: Viola (2:24)
5. March of the Old Timers Reefer Division (2:14)
6. Cadenza: Violin II (2:06)
7. Tuning to Rolling Thunder (4:53)
8. The Night Cry of Black Buffalo Woman (2:53)
9. Cadenza: Cello (1:08)
10. Gathering of the Spiral Clan (5:25)
11. Captain Jack Has the Last Word (1:35)

12. G Song (1981) (9:36)

from *Salome Dances for Peace* (1985–86) (29:00)

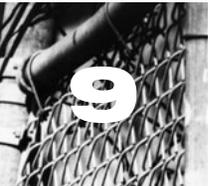
III. The Gift

13. Echoes of Primordial Time (11:15)
14. Mongolian Winds (4:10)

V. Good Medicine

15. Good Medicine Dance (13:29)

Ancient Word Music (BMI)



Disc Nine

Alfred Schnittke

(b. 1934, Engels, Russia; d. 1998, Hamburg, Germany)

Quartet No. 2 (1981) (21:51)

1. I. Moderato (3:12)
2. II. Agitato (5:36)
3. III. Mesto (6:41)
4. IV. Moderato (6:22)

G. Schirmer, Inc. o/b/o Universal Edition (ASCAP)

Quartet No. 4 (1989) (34:41)

5. I. Lento (9:01)
6. II. Allegro (7:00)
7. III. Lento (5:57)
8. IV. Vivace (3:21)
9. V. Lento (9:16)

G. Schirmer, Inc. o/b/o Universal Edition (ASCAP)

10. Collected Songs Where Every Verse Is Filled with Grief (1984–85) (8:13)

from *Concerto for Mixed Choir*; arr. Kronos Quartet

G. Schirmer, Inc. o/b/o Hans Sikorski (ASCAP)



Disc Ten

Peter Sculthorpe

(b. 1929, Launceston, Tasmania)

Jabiru Dreaming, Quartet No. 11 (1990) (12:32)

1. I. Deciso (5:03)
2. II. Amoroso (7:30)

Quartet No. 8 (1969) (11:54)

3. I. Con dolore (2:03)
4. II. Risoluto; calmo (3:14)
5. III. Con dolore (3:02)
6. IV. Con precisione (1:35)
7. V. Con dolore (1:50)

8. From *Ubirr* (1994) (11:12)

Michael Brosnan, Mark Nolan, *didgeridoos*

Faber Music Ltd., PRS (ASCAP)

P. Q. Phan

(b. 1962, Da Nang, Vietnam)

9. Tragedy at the Opera (1995) (6:29)
from *Memoirs of a Lost Soul*

P. Q. Phan (ASCAP)

Kevin Volans

(b. 1949, Pietermaritzburg, South Africa)

White Man Sleeps, Quartet No. 1 (1984) (22:20)
(original, unrevised version)

10. First Dance (4:03)
11. Second Dance (5:05)
12. Third Dance (3:23)
13. Fourth Dance (6:16)
14. Fifth Dance (3:20)

Chester Music Ltd.
c/o G. Schirmer, Inc. (ASCAP)



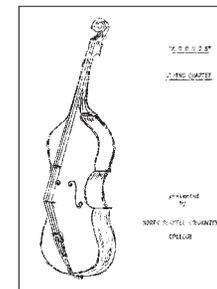
Turn back the calendar to a time (Greek: *kronos* or *chronos*, as in “chronology”) when the musical world had not yet been influenced by the presence of the Kronos Quartet.

The year is 1973. The futile, useless war in Vietnam slogs to a close, but the bitterness it engendered will endure—among Americans and around the world. Planners of Richard Nixon’s Second Inaugural celebration reject as “subversive” the new music commissioned for the celebratory concert: a setting of Abraham Lincoln’s Second Inaugural Address by American composer Vincent Persichetti. The coils of Watergate wind ever tighter around Nixon and his cohorts. Out west, a twenty-three-year-old violinist named David Harrington, finishing up a year-long position he has accepted in a Canadian orchestra, decides it is now time to consider a return to his native Seattle and to move his musical career into high gear.

He faces a musical world full of interesting cross-currents and prospects. By 1973 Terry Riley’s *In C*, now nine years old, has fathered a generation of composers—among them Philip Glass and Steve Reich, with the younger John Adams also about to step onto the launching pad—who produce big ideas crafted out of minimal materials. Elliott Carter’s *Third Quartet*, hardly minimalist, earns praise for its manipulations of dense, abstruse musical building-

Chronology

1973
Founded in Seattle, Wash., by David Harrington; performs first concert at North Seattle Community College



1974
Presents Northwest U.S. premiere of *Black Angels* and Kronos' first world premiere, Ken Benshoof's *Traveling Music*, at the University Unitarian Church (Seattle, Wash.)



The whole operation—rehearsing, booking concerts, calling composers—ran out of my one-room apartment. Anybody who was presenting concerts in Washington State probably got a call from me in those days. —David Harrington

blocks. Music from Eastern Europe, written despite (or around) the proscriptions of communism, begins to trickle out from behind the Iron Curtain; the new names include Poland's Krzysztof Penderecki and Witold Lutoslawski, and the Soviet Union's Alfred Schnittke and Sofia Gubaidulina.

David Harrington's passions are engaged by a radio performance of George Crumb's *Black Angels*. "The war was still very present in everybody's mind," says Harrington. "One night I turned on the radio and heard something wild, something scary. It was *Black Angels* by George Crumb. It seemed like a musical response to the Vietnam War. I didn't even know it was quartet music at first, but it was a magnetic experience. All of a sudden it felt like this was the right music to listen to."

Black Angels retains its landmark status in the annals of this century's music. Like another pivotal masterpiece, Igor Stravinsky's *The Rite of Spring* of sixty years earlier, in which everything in common knowledge about rhythm, harmony, and orchestration was turned upside down, Crumb's extraordinary work redefines a string quartet's range of possibilities. Not since Beethoven's *Grosse Fuge* had four string players been dispatched on so death-dealing a commando raid against the barriers of accepted musical style and audience expectation. The work, said Crumb, stands as "a kind of parable on our troubled contemporary world . . . a voyage of the soul." At once, the piece broadened the ability of chamber music, the subtlest of the musical arts, to hammer messages of contempo-

rary concern into the astonished brains of its listeners. By introducing an arsenal of sounds which had never before been encountered in the medium—shouting, chanting, gongs, crystal glasses, etc., not to mention the electronic amplification and processing of the sounds of the string quartet itself—it revealed to a troubled twenty-three-year-old musician a realm of possibilities previously unimaginable. In his native Seattle and during his time in Canada, Harrington had organized ensembles to perform the traditional string-quartet repertoire, but he constantly felt that something was absent. *Black Angels* supplied the missing ingredient. It also inspired Harrington to get on the phone to every composer he knew or could locate, delivering the welcome news that, somewhere on this planet, there would now be a string quartet dedicated to performing new music.

The Kronos Quartet that David Harrington organized in Seattle in 1973 boasted a different personnel from today's group; cellist Walter Gray and several others were to come and go during the quartet's first five years. The first concert by the ur-Kronos that anyone remembers took place in 1973, before an audience of friends and family at North Seattle Community College: the program consisted of the Third Quartet of Béla Bartók, Anton Webern's *Six Bagatelles*, and *Odds and Ends*, a piece by Ken Benshoof, who had been Harrington's composition teacher in high school and who became the earliest recipient of a Harrington phone call. The call

1975
Accepted into the Young Artists Program in Chamber Music, a training center led by Peter Marsh of the Lenox Quartet in upstate New York. Residency at the State University of New York, Geneseo, through 1977

1976
I had a book where I would list every composer I had ever heard of. . . . We met Elliott Carter and Morton Feldman that year. —David Harrington

1977
Relocates to San Francisco as an independent ensemble; Hank Dutt joins



The New York collegiate situation just didn't feel right for Kronos. We needed a place where there was freedom to experiment.
—David Harrington

was to commission *Traveling Music*—the first of approximately four hundred new works Kronos has breathed into existence in its twenty-five years—for a bag of doughnuts. It also marks the beginning of Kronos' twenty-five year collaboration with Benshoof, the first of many long-standing relationships with composers.

By 1978 the Kronos we know today—with violinist John Sherba lured from his native Milwaukee, violist Hank Dutt from Illinois, and cellist Joan Jeanrenaud from Tennessee—was (and still is) based in San Francisco. The initial intent remained and remains: to create a chamber-music unit not only steadfast in its duty to the music and mood of its own time, but a unit also willing to pound fiercely against the perceived limitations of chamber music in its time-honored, time-tarnished definition.

Word had begun to circulate that somewhere in a world mostly hostile to abrasive and challenging new music there was a group dedicated to that very commodity, fearless in its technical skills, questing in its curiosity about new ideas and new challenges. Composers famous and otherwise, previously resigned to creating masterpieces doomed to a lifetime of gathering dust on a library shelf, took out some fresh manuscript paper and set about creating a repertoire that Kronos might actually take on—for doughnuts, for free, or (years later, when fortune had smiled) for real money. Not many years into Kronos' triumphant history, Harrington told a *Newsweek* reporter (me) that something like three thousand new works had been sent to Kronos since it was formed. What's more,

every one of those three thousand scores had been examined, and many even tried out in performance.

The timing was propitious. Chamber music, once regarded as the province of elderly performers and overdressed audiences preserving subtle masterworks from dead white Europeans, had by the 1980s found a new and younger audience. Lincoln Center's Chamber Music Society did sell-out business to audiences in blue jeans; New York's Juilliard Quartet and London's Arditti delivered spellbinding performances of new works and earned cheers for their efforts. Still, Kronos continued to come up with new ideas, new definitions for the very experience of chamber music—or, better yet, new ways to demolish the barriers that set one kind of music apart from some other—which bestowed on the group an unmistakable and inimitable personality.

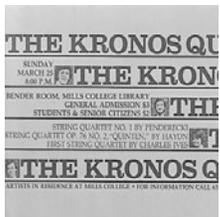
Think of 1979 as the pivotal year, the time when Kronos definitively determined its identity as advocate for musical innovation over a broad range of expression. By then the members of the group had begun to impose on themselves a thorough grounding in the masterpieces of this century, but were also moving further afield. "We began by playing standard string quartet repertoire, Beethoven, Schubert, Brahms," Joan Jeanrenaud remembers, "but after a couple of years together we began to focus primarily on twentieth-century classics by Shostakovich, Berg, Bartók. All the while, though, we were performing works written for us, which is now almost exclusively what we play."

1977
Presents a concert of jazz pieces written for Kronos, at the University of San Francisco

1978
Presents three-concert series at the San Francisco Museum of Modern Art



1978
Residency at Mills College
(Oakland, Calif.) through
1980; John Sherba and
Joan Jeanrenaud join



Terry Riley's music after *In C* had turned toward the mystical, designed for his own improvisatory streams of consciousness. Harrington persuaded Riley to write something for Kronos, actually *write* it in playable notation, and the result was *G Song*, the first of many Riley/Kronos collaborations. From working with Riley's innovative ideas about pitch and expression—his rejection of vibrato, for example, while insisting on the same level of expressivity that vibrato can provide—Kronos, says Harrington, “arrived at a sound that was different from anything we had done before, and something we have used in other music since. It was an amazing experience; I remember one place where Terry wanted a particular tone on a harmonic F and we spent an hour with him gradually working toward that one sound on that single note. There was a magical moment when the bow, rather than vibrato, became the major expresser of color. That was one of the first times when Kronos really came together as a group, when each of us had total involvement in every note we played. I think of composers as teachers, who can provide us with first-hand information in exploring the mysteries of their pieces. We are fortunate to have some of the finest teachers in the world.”

Harrington's words here actually define the intrinsic nature of chamber music from its historic beginnings—the art form above all others in which the hands of performer and composer are closely joined to create a single, intimate expression. Two centuries ago Haydn and Beethoven created their great string quartets in close collaboration with the performers of their time; so, in our own cen-

tury, did Schoenberg and Shostakovich. Kronos has continued this tradition by developing relationships with not only Riley and Ben-shoof, but with composers as wide-ranging as Henryk Górecki, John Zorn, and Peter Sculthorpe. “I'm very proud of not just playing one piece and then it's over,” says John Sherba. “Kronos is about taking the relationship further.”

As stimulating as the musical explorations have been, an important aspect of Kronos' work has been developing the visual impact of their live concerts. Dressed in casual outfits and sitting on oddly shaped chairs that seem to flow into their own bodies, these four musicians have at times, in fact, transformed the look of a performance to something closer to the world of drama than chamber music. Again, Crumb's *Black Angels* has played a pivotal role. The score calls for the performers to work with gongs and crystal glassware, don thimbles, and shout. In 1990 Kronos decided to develop a fully staged version of the work, with sets and lighting (designed by Larry Neff) and movement, which has now been performed all over the United States and in Europe. Its success has led to other stagings, often with the visual component created by the composers themselves: Chinese expatriate Tan Dun's *Ghost Opera*, for instance, surrounded Kronos with a ritual that included a hand delicately rippling the surface of a bowl of water. Gabriela Ortiz's *Altar de Muertos* and Franghiz Ali-Zadeh's *Mugam Sayagi* have also provided opportunities for Kronos to explore the theatrical aspect of their performances.

1978
Meets Terry Riley at Mills
College

David's persistence really began to show itself. Terry Riley wasn't even writing notated music at that time, but David got him to do it. We went to rehearse with him at his studio in the Tahoe forest, and it became the foundation of how we work together.

—Joan Jeanrenaud



1979
First tours of California and Europe



Being in on the creation of how the group developed was an incredible opportunity. There wasn't anyone to tell us what to do. That's a great feeling. Nobody knew about us, or cared a hoot about us. We were very free. —Joan Jeanrenaud

Spending time with Kronos in the sparse apartment that serves as their rehearsal space (and library, with one room of shelves holding many more than the aforementioned three thousand scores), you get the sense that these avatars of artistic democracy are in charge of their own destiny to a degree uncommon in today's musical world. "At the start of Kronos," says Harrington, "I kept running into the depressing realization that an art form that I grew up loving seemed to be controlled by people removed from the heart of the music. I wanted to avoid that situation; from the beginning Kronos has been completely self-governing. The music we play and the way we play it emanate from our personalities and desires. At first, we did everything ourselves—setting up performances, managing our library, answering the phone. Then in 1981, along came Janet Cowperthwaite, whom we really think of as the fifth member of Kronos. She started with us doing part-time office work, but soon her expertise and wisdom became clear. Now she's our manager, our Colonel Parker and Brian Epstein."

Twenty-five years of Kronos; twenty with the present membership unchanged. "When you've been associated with a group as many years as I have," says Hank Dutt, "you know them well. And there has been such support by everyone toward one another, and a respect that makes us very close." Whether by accident or design, Kronos' chosen path has neatly bypassed the perils of routine and stasis. Let's say that the "standard" repertoire—Haydn, Mozart,

Beethoven, Schubert, Brahms, Debussy, and Ravel—provides a traditional string quartet with, perhaps, sixty works to choose from year after year. Compare that with the Kronos figures: four hundred new works (and counting) commissioned, or at least introduced in the twenty-five years since Ken Benshoof earned his bag of doughnuts (for a work that is still in the Kronos repertoire). It's a repertoire, furthermore, that hammers at the outer boundaries of the traditional string-quartet realm: works involving exotic instruments and electronic devices, large and small; collaborative projects with choreographers; and collaborative works for young audiences as well, where children are encouraged to fashion their own instruments and to "play along" with Kronos. "At any moment," says Harrington, "there are perhaps thirty or forty composers working on something new for us."

The totals are impressive, and they suggest that Kronos simply has not, in its glorious quarter-century of exploration, invention, and innovation, found the time to be bored. Nor has it left that kind of time for us happy listeners out front. As its members have redefined the substance of the string-quartet repertoire, it has also led its cheering throngs, we of the turn-away crowds and we among the ecstatic discophiles, to redefine the very nature of the chamber-music experience.

—Alan Rich
Los Angeles, Calif., 1998

1980
First concert series at the California Palace of the Legion of Honor in San Francisco; plays Penderecki at San Quentin State Prison (San Quentin, Calif.) and the national anthem at Candlestick Park (baseball stadium in San Francisco)



We did a three-hour show at the Great American Music Hall [in San Francisco] of the Rite of Spring, Ellington, and Jimi Hendrix—that was a pivotal concert which pointed us in a new direction.
—David Harrington



About two years ago, I went to a performance of Susan Marshall's fine dance company, and one of the many things that struck me that night was the choice of music. One of the works was choreographed to *Quasi una Fantasia*, the Second Quartet of Henryk Górecki; another to the Fifth Quartet of Philip Glass. A young quartet I was not familiar with performed the music, and played it very well.

The Górecki would probably have never been written without the involvement of the Kronos Quartet. The great Polish composer had never written in this form, and was commissioned and encouraged to write three quartets, all for Kronos. (The third, an hour-long piece, is still awaiting completion.) Kronos had also worked directly with Philip Glass, premiered the Fifth Quartet, participated in the creation of his *Mishima Quartet*, and made the first recordings of his string quartet music, with both Glass's supervision and blessing.

Now, twenty-five years into the history of Kronos, this seems commonplace—a story told almost too many times; something which, for several years, has been taken for granted, rarely noticed.

Twenty-five years ago, I did not know David Harrington or Kronos, but, like David in 1973, I was extraordinarily curious about what was going on in contemporary music. It was certainly a very differ-

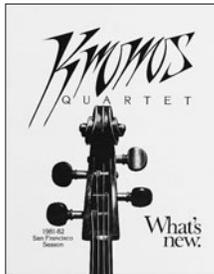
1980
Releases *In Formation*, Kronos' first solo album (recorded in 1978)

Establishes management office: Harrington works with composers and on programs; Jeanrenaud writes grants; Sherba is tape librarian; Dutt handles finances

1981
Janet Cowperthwaite joins Kronos as an administrator

1981–82

Produces first “Home Season”— a six-concert subscription series of new music in the three-hundred-fifty-seat Green Room of the San Francisco War Memorial and Performing Arts Center



We decided to make programs with a variety of new music and see how that worked. —Hank Dutt

ent time then, because of the enormous power of the revolutions occurring in pop music (and popular culture), which spilled over into the jazz world and onto the fringes of contemporary music. Looking back a quarter-century, these changes affected the brightest young musicians of that generation, regardless of genre.

To move forward, two traits were necessary: courage and optimism. Courage is something that the young can often summon up without thinking—they don't know better; they are just following their instincts. Optimism is harder to find, though, and I think what was most amazing about David regarding the birth of Kronos was the intense optimism he felt about the future of music.

I keenly remember the state of new music in the year David formed Kronos. Since we were born within a month of each other, we had similar vantage points on the musical world. But unlike him, I was far from optimistic. At that time, I felt that the future of what we knew as classical and contemporary music had little promise; in fact, there wasn't even much to hope for. We were three-quarters through a century that had provided Stravinsky, Bartók, Sibelius, Shostakovich, Messiaen, Berg, Schoenberg, Copland, and Britten (not to mention Ravel, Debussy, Strauss, and Mahler, who straddled the centuries). There was still exciting music around in scattered places, but another golden age? A real future?

But somewhere in Seattle, another young twenty-three-year-old was intent on discovering a future for a music that has come to mean so much to our lives.

I got my first job in the record business twenty-five years ago in the publicity department at Columbia Records, which was nearing the end of its golden age. Columbia's interest in contemporary music had waned by then, but every few years, for reasons I'm not sure I understand, they made a half-hearted attempt to become reinvolved in new music. They made two ventures into "modern music" during my time there: the Black Composers Series, which they announced would be an ongoing project but instead quickly fizzled out; and the Modern American Music series—which had some formidable recordings, including music by Aaron Copland, Leon Kirchner, Elliott Carter, and George Crumb—which also disappeared after a short time, with no sales and no enthusiasm from the company.

Around the same time, Tracey Sterne was running Nonesuch Records, clearly with more dedication to contemporary music. Whether things sold or not, she supported a wide range of composers, such as William Bolcom and Charles Wuorinen, as well as two of the composers that Columbia recorded, Carter and Crumb. (Apart from Columbia and Nonesuch, the entire for-profit industry made about one new music record every five years.)

Of all of these ventures, one record in particular had a huge impact, certainly on me, and undoubtedly on David Harrington as well: Crumb's *Ancient Voices of Children*. It was the most successful contemporary recording Nonesuch had made up to that point,

1982

Residency at Schoenberg Institute, University of Southern California (Los Angeles), through 1984

We learned the Ode to Napoleon there, with Leonard Stein. [Elliott] Carter and [Witold] Lutoslawski also came to USC, as well as Morton Feldman. Just talking to [Feldman] helped me learn what pizzicato was. —John Sherba



1983

Regular national and international touring begins; performances include the premiere of Morton Feldman's Quartet No. 2, which is more than four hours long, in live CBC radio broadcast from Toronto



and I believe one reason it affected so many people was that a sense of liberation existed in Crumb's music, a freedom that was missing, for many of us, in so much of the other music being written. It not only told a great story in an original, effective, and gripping way, it was the music of a composer who welcomed all the sounds available to him, and allowed them all to live in his music. It was not held to the strict rules that seemed to limit much of the most prominent music being created. It fascinated us, it moved us, it sounded organic, it sounded real.

Although I was obviously not with David when he heard Crumb's *Black Angels* on the radio in 1973—the moment he decided to create the group that would become Kronos—I can nevertheless understand how visceral his reaction must have been. Crumb was a composer who invited us to explore the potential for a different world of new music. It was not only great music, it was music of possibility.

While we were discussing what to include in this box—talk about possibilities, with over four hundred pieces written or arranged for them, not to mention the many other compositions they have performed and recorded—there were many heated conversations about what music could genuinely represent Kronos. A number of important pieces are missing: most of the music from their most popular recording, *Pieces of Africa*, and from the recent *Early Music*, as well as great, previously released performances of

works by Béla Bartók, Alban Berg, Michael Daugherty, Charles Ives, Scott Johnson, Ben Johnston, Steve Mackey, Istvan Marta, Conlon Nancarrow, Harry Partch, Aulis Sallinen, Raymond Scott, Dimitry Shostakovich, Tan Dun, Anton Webern, John Zorn, and many others. The many unreleased recordings still awaiting the public were also considered. These other works, in combination, could have made up an equally distinguished set.

The end result is a collection that I believe accomplishes three things. It shows Kronos' sound and interpretive range—how they play. It reflects their role in the creation of so much music of quality. And finally, in presenting these pieces together, this surprisingly varied collection makes a statement about music in the last quarter of this incredible century.

The first notion—what they sound like as a quartet, how they play—is often overlooked in Kronos' case, but we should remember that historically the sound and interpretive powers have been the truest measures of a string quartet. At a Kronos concert earlier this year in Washington, D.C., it dawned on me that I have never encountered any artists with classical training who have so radically adapted their way of playing to fit the musical, cultural, and geographic needs of the music they were performing. When they work with composers from cultures outside the Western classical tradition, they have studied not only the notes but the instruments and music behind the creation of those notes. They do more than simply play with more or less vibrato; they attempt to understand music

1983

Rehearses live with composers on monthly radio show, broadcast on KPFA (Berkeley, Calif.)

1984

Records arrangements of Thelonious Monk pieces with veteran jazz producer Orrin Keepnews, a partnership which leads to a recording of Bill Evans arrangements the following year



The Kronos Quartet with Ron Carter, bass

1984

First major New York performance, at Carnegie Recital Hall; international touring includes performances in Canada and Darmstadt (Germany), and at the American Academy in Rome

We first met the South African composer Kevin Volans at Darmstadt. His music provided the seed that grew into Pieces of Africa. —David Harrington

1984–85

Moves self-produced “Home Season” to nine-hundred-seat Herbst Theatre



in a way different from how we have learned to hear it in Western culture.

I recently heard a tape from a concert in San Francisco of Kronos playing Stravinsky's *The Rite of Spring* (arranged for string quartet and piano), and was amazed to hear this music approached almost as folk music—informed by a quartet that had worked with Henryk Górecki, that had played traditional Russian folk music, that had collaborated with musicians who had grown up on the same soil as the great Russian composer. They have always played well, but listening closely reveals that they play in a way different from any group before. This alone makes their accomplishment remarkable.

As for the second focus of this collection—the specific composers and their works—it is remarkable how many pieces included here have become part of our lives and our musical landscape. Can we imagine a musical world today without *Cadenza on the Night Plain*, *Salome Dances for Peace*, the Feldman Quintet, *Different Trains*, the quartets of Górecki, Glass, Gubaidulina, Sculthorpe, and Volans, *John's Book of Alleged Dances*? These pieces have quickly and become new classics of contemporary music, the type of work that choreographers make dances to, that inspire younger composers and performers and their audiences.

Not every piece Kronos has performed and commissioned has been a masterpiece (and in any case, the idea of a musical masterpiece, like any evaluation of art, is always in the eye or ear of the beholder). Nevertheless, it would be difficult to listen to the music

contained in this box without a sense of awe, of the vitality of the moment, and of the vitality of this group.

This leads us to the third idea—what this collection says about contemporary music at the end of this century. To start with, at least half of this music comes from a world that has been labeled “minimalism”—Adams, Feldman, Glass, Górecki, Pärt, Reich, Riley, and Volans have all been called (or have called themselves) minimalists at different times. Yet if one listens to these pieces, I doubt anyone could confuse Adams with Pärt, or Reich with Glass, or Górecki with Riley, or any combination one might choose. There may have been some common starting points, but the differences seem to be far greater than the similarities; these are all very individual voices.

I do think that there are common traits among *all* of those represented in this box, traits that the so-called minimalists share with composers as diverse as Crumb and Schnittke, Piazzolla and Ali-Zadeh. For one thing, these composers largely started as outsiders who resisted writing music that was restricted by the form or materials expected of them, as composers in the last third of the twentieth century. They were artists whose work was not readily accepted in the traditional classical establishment, and in a way, their careers and music have largely stood in opposition to that community (although over the last decade, ironically, the classical world has begun, in its own search for meaning, to embrace more and more of their music).

1985

Major performances include a celebration of the fiftieth anniversary of Composers' Forum at Carnegie Recital Hall, with a program of music by African-American composers, and all six Bartók quartets in one night at the Great American Music Hall



1985
First recording project for
Nonesuch: Philip Glass's
Mishima

1985–86
Concert series in
four U.S. cities:
Los Angeles
(UCLA)
Minneapolis
(Walker Art Center)
San Francisco
(Herbst Theatre)
Seattle
(Broadway Performance Hall)

They were not limited by which musical sources a “classical” composer should draw from, or by which instruments they should use. (Before Kronos, how many significant quartets were written with electronic instruments and other recording studio effects?) And so the materials came from all places—from jazz, folk music, world music, vernacular music, and, of course, classical music. The proportions change wildly with each piece. It is not new classical music, but *new music*, and although the distinction may be subtle, it is a real one.

These are people who wrote music as they heard it, not as others expected them to write it. Isn't this what we should always expect from our artists?

Kronos tapped into this moment, this magnificent liberation, and what we have now is a work-in-progress brimming with optimism. New quartets by Reich, Górecki, Riley, Adams, Benschhof, Ali-Zadeh, Gubaidulina, and Glass are coming. Works from younger composers such as Golijov and Phan are being commissioned. It has been a quarter of a century of optimism, a new golden age, and I have hope that the best is yet to come.

Having been in the record business for over twenty-five years, I have been blessed to work with many great artists, and to get to know them closely through being at recording sessions, having meetings, or just eating breakfast together. I remember one such breakfast with Kronos in 1987, the morning after they performed for

the first time at Tanglewood and were embraced in every sense of the word by Leonard Bernstein, at that moment their biggest fan, *ever*. We met at a Friendly's Restaurant, on Route 7 near Lenox, Massachusetts—I found it odd that they all ordered cranberry juice. I was struck, especially after that extraordinary concert, by the ease and simplicity with which they approached their life and their work. That was yesterday, tonight we have to drive to Boston to catch a flight to Pittsburgh, or Chicago, or Iowa City, and we need three hours to rehearse this new piece by Steve Mackey or Pauline Oliveros, and tomorrow we're going to premiere a new piece by Scott Johnson or Jin Hi Kim, and let's think about playing the Berg *Lyric Suite* again, and have you heard of this new Chinese or Brazilian composer, and wasn't that new record by REM great, and have you ever heard Milstein's recording of the *Chaconne*, and I must have worn out fifteen copies of the Budapest Op. 132 by the time I was twenty. They were not thinking about their careers, just about whether they'd get the revised scores of a new piece back from a composer. They are four extraordinary people who love music, love to work, and just keep pushing forward.

—Robert Hurwitz
New York, N.Y., 1998

Robert Hurwitz is President of Nonesuch Records.

1986
Robert Hurwitz signs
Kronos to exclusive
recording contract with
Nonesuch Records

Releases self-titled album,
which is named “Best of
the Year” by *The New York
Times*



The Kronos Quartet with
Robert Hurwitz, center



As if sent directly from the heights of Parnassus to the streets of Vienna, the lofty, noble, yet intimate string quartet has long been regarded with awe. It occupies an exalted position at the pinnacle of Viennese Classicism. But not until the nineteenth century did the Romantics, humbled by Beethoven's late quartets, elevate the medium to an object of veneration. Any Romantic composer who attempted a string quartet would be held to an unattainable standard of profundity.

To Haydn, such pretensions would have seemed absurd. His first quartets of the late 1750s were written to entertain the aristocracy during formal receptions. By the time Haydn completed the last of his sixty-eight quartets in 1799, the quartet was no longer mere elitist amusement. Now it was art, but art with a function in society, and it was just as likely to be heard in modest drawing-rooms as glittering palaces.

Unlike the symphony, whose public forum demanded extroversion, the string quartet never even required an audience. Its real devotees are the players themselves. To be a member of a quartet is an extraordinary lesson in human interaction, in balancing the need of the individual with that of the group. In fact, the social and musical models are one and the same. A Haydn quartet, with its

1986
First major European tours, including such venues as IRCAM (Paris), the Vienna Konzerthaus, and the South Bank Centre (London)

First performances at the Brooklyn Academy of Music's Next Wave Festival (New York)

1986–87
Concert series in five U.S. cities:
Los Angeles (UCLA)
Minneapolis (Walker Art Center)
New York (Weill Recital Hall)
San Francisco (Herbst Theatre)
Seattle (Broadway Performance Hall)

1987

Releases *White Man Sleeps*, which earns Grammy® nomination and marks the beginning of Kronos' relationship with producer Judith Sherman



exchange of ideas, touches of pathos, and devilish wit, is no different from an intelligent conversation among four friends—thoughtful, disputatious, yet respectful.

The composer who masters the string quartet may well discover that the medium is liberating. As “private music,” the quartet stands apart from the economic, political, and stylistic constraints of the orchestral world. A composer may follow an inner vision, no matter how thorny, free from worries about rehearsal time and public response. Shostakovich, under the thumb of Stalin, saw the string quartet quite literally as “private music.” Along with highly original works like the First Violin Concerto and Tenth Symphony, the Fourth and Fifth Quartets, he said, were “for the drawer”—so uncompromising and personal that he locked them in his desk until Stalin died.

Bartók and Shostakovich, two of the greatest twentieth-century masters of the string quartet, continued to regard the medium with Romantic veneration. Something unique and precious, it became a safe repository for their most abstract thoughts and personal ruminations. Philip Glass also acknowledges that he turns to the quartet at “moments of profound introspection.” “In an odd way,” he said, “string quartets have always functioned like that for composers.”

When the Kronos Quartet came on the scene in the mid-1970s, it was not a propitious time for the composition of works called “symphony” or “concerto” or “string quartet.” Post-war modernism, obsessed with originality and hostile toward the past,

preferred streamlined, generic designations like *Synchrony I* or *Sequenza IV*. The music of the future could not be burdened with a name from the past.

But modernism peaked, and by the late 1970s the inevitable backlash set in. Tonality returned, along with a new willingness to embrace the past. Yet in the interim much had been lost. Audiences had fled from new music, believing it ugly, heartless, and impenetrable. Professional string quartets noted the mood of the public, and complete Beethoven cycles proliferated across the land. And the composition of string quartets slowed to a trickle.

Still, there were a few brave souls who bucked academic trends, rejected serialist dogma, and renewed the relationship between composer and society. One was **George Crumb**, whose *Black Angels* (1970), for amplified strings and a variety of exotic percussion, reveled in cross-cultural ritualism. *Black Angels*, widely interpreted as a protest against the ongoing war in Vietnam, was as much theater as music. Crumb's pioneering use of amplification, combined with unconventional playing techniques, could distort the sound of the quartet until it was nothing more than a dense sonic mass.

But all is not violence and anguish. The tinkling of the percussion, although not specifically Asian, evokes a serene image of an idealized East, including Vietnam. So do the staged rituals that recur throughout the work, their cyclic inevitability seeming at once exotic and timeless. The quotations from Western classical music (especially from Schubert's *Death and the Maiden* quartet) emerge

1987

Presents *Live Video*, Kronos' first staged production (with lighting and theatrical designs by Larry Neff), at the San Francisco New Performance Festival and at the PepsiCo Summerfare (Purchase, N.Y.)



1987

With Sedge Thompson, produces its own public radio series, *Kronos Hour*, which is broadcast throughout the United States

First appearances at Tanglewood, Salzburg Festival, Jacob's Pillow, Ravinia, and Montreal Jazz Festival; first tour of Japan



almost imperceptibly from the din—bittersweet memories of happier days lost for good.

With its clash of past and present, electronic and acoustic, tonal and atonal, Western and Eastern, *Black Angels* was the most radical reconceptualization of the string quartet to date. Add the theatrical element, and Crumb's statement was clear: The string quartet is wide open to reinterpretation and ripe for renewal.

In 1973, a young, adventurous violinist in Seattle heard *Black Angels* for the first time. So deeply was he impressed by the work that he assembled a string quartet just to play it. The enterprising violinist's name was David Harrington, and Crumb's message hit him like a bombshell.

Some twenty-five years ago, the Kronos Quartet set out on a seemingly hopeless mission: to restore the string quartet to its former position as a viable compositional medium; to re-examine every aspect of its public presentation; and to embrace the diversity of an increasingly global culture. At first, critics were so obsessed with Kronos' funky haircuts and trendy clothes that they barely noticed the music. But Kronos persevered, and as of 1998, it has commissioned over four hundred new works and arrangements by more than two hundred composers on six continents. Not only has the Kronos Quartet survived, but in the process so has the string quartet.

Thanks to a model like *Black Angels*, the definition of a string quartet has expanded radically. But at the same time the string

quartet has been affected by the diminished prestige of the Austro-Germanic cultural milieu in which it arose. In fact, the hegemony that Austro-Germanic culture once enjoyed in classical music has all but ended. Taking its place is not a single, exclusive language, but a diverse, chaotic, and increasingly multi-cultural array of voices. How can the string quartet, a product of *alte Wien*, survive in this far less Eurocentric environment?

The genius of Kronos has been, first, to ask this question and, second, to begin the long process of answering it. Approaching the issue from the East, Kronos asked composer-performers from Africa and Asia—some of them folk musicians with no knowledge of a Western string ensemble—to write a quartet. No one could have predicted the results. Would they entirely reconceive the quartet by incorporating text, song, their own instruments? Or would they import their structures and techniques but leave the Western frame intact? Clearly, these questions have as many answers as there are composers. But Kronos' initial collaborations with musicians from Asia and South America—and the subsequent, boundary-smashing *Pieces of Africa*, a collection of new works by African composers—suggest many possibilities.

Approaching the issue from the West, Kronos was an early champion of a music that came to be called minimalism. Its pioneers—the American composers La Monte Young, Terry Riley, Steve Reich, and Philip Glass—were all students of African and Asian music. Their radically reductive, defiantly repetitive, time-suspend-

1987

Appears with Big Bird on *Sesame Street*



1987–88

Concert series in six U.S. cities:

Chicago
(Chamber Music Chicago)

Los Angeles
(UCLA)

Minneapolis
(Walker Art Center)

New York
(Lincoln Center)

San Francisco
(Herbst Theatre)

Seattle
(Broadway Performance Hall)

1988

First appearance at Carnegie Hall, with the American Composers Orchestra

First "Around the World" tour with concerts in Hawaii, Australia, New Zealand, England, Ireland, and Germany



ing styles owed much to their immersion in non-Western cultures.

Perhaps Kronos' biggest coup was to coax **Terry Riley** down from his cabin in the Sierra Nevadas—and out of compositional silence. Riley's *In C* (1964), with its steady pulse, slowly shifting repeated patterns, and ecstatic return to tonality, was the seedbed for all the minimalist music that followed. But after *In C*, Riley abandoned notated composition, and spent the next two decades studying North Indian vocal music and keyboard improvisation.

Only in 1979, when Riley and Kronos were colleagues on the faculty of Mills College, did the composer return to notating his music. His inspiration (and goad) was Kronos, whom he used as a musical laboratory, trying out ideas, requesting feedback from the players, sometimes accepting their advice. Very quickly his compositional technique became less an ordering of separate, repeated modules and more a through-composed, unified conception; less an arrangement of a keyboard improvisation than an idiomatically written string quartet.

G Song (1981), Riley's first piece for Kronos, is deceptively simple and traditional, consisting of a sixteen-bar theme built from G minor scales. *Cadenza on the Night Plain* (1984) is an ambitious effort to integrate Riley's diverse musical interests—classical, jazz, North Indian, minimalist—all colored by Native American mythology and spirituality. Each instrument has a lengthy cadenza, a reflection of the personality of the Kronos member for whom it was intended.

But even *Cadenza* does not prepare us for a veritable epic, the

two-hour *Salome Dances for Peace* (1985–86). Not only does *Salome* gleefully trample the cultural boundaries between West and East, Native- and European-American, but it shows Riley's astonishing growth as a quartet composer, with deft, dissonant counterpoint as sturdy as Bartók's.

Another coup was getting **Steve Reich**, who had studiously avoided conventional Western ensembles, to write a string quartet. Again, no one could have predicted the result. *Different Trains* (1988) tested the limits of live performance by requiring the unprecedented synchronization of one live quartet, three taped quartets, and fragments of sampled sounds and speech. Some of these inherently melodious voices belong to Holocaust survivors; others belong to Americans who, like the young Steve Reich, had the luxury of riding in cross-country Pullman coaches rather than in cattle cars to Auschwitz.

Reich used the rhythms and pitches of their speech to generate nearly all of the instrumental material. And for the first time he embraced new sampling technology, which allowed the precise alignment of the spoken testimony with the live quartet. What Reich produced is rare indeed: an artwork that confronts the Holocaust and succeeds in making something tangible, even personal, out of the unimaginable.

In the case of **Philip Glass**, it was the rhythmic structure of Indian music—specifically, an additive process that allows for the systematic growth of a repeated rhythmic pattern—that offered a

1988

Releases *Winter Was Hard*

First recording sessions at Skywalker Ranch (Nicasio, Calif.), for *Kronos Quartet plays Terry Riley: Salome Dances for Peace*

Designer Alessandro Moruzzi creates a sculptural environment for Kronos performances. Project is co-commissioned by six U.S. presenters, and performances take place in Chicago, Denver, Iowa City, Los Angeles, Minneapolis, New York, and San Francisco

1988–89

“Home Season” is expanded to include six San Francisco Bay Area venues, ranging from the Great American Music Hall to the experimental Theater Artaud and the jazz club Yoshi’s.

Concert series in four other U.S. cities:

Chicago
(Chamber Music Chicago)

Los Angeles
(UCLA)

Minneapolis
(Walker Art Center)

New York
(Lincoln Center)

useful model. While participating in the recording of Glass’s soundtrack for the film *Mishima*, Kronos met the composer for the first time. Afterward they worked together to reshape portions of the *Mishima* score as Quartet No. 3. The masterful Quartet No. 4 is subtitled *Buczak*, after an artist-friend lost to AIDS. Deeply felt but eloquently reserved, its lyricism is redolent of Ravel at his most bittersweet.

The Quartet No. 5 takes Glass’s trademark arpeggios and scales and renders them newly refined, transparent, and tender. The haunting introduction—surprisingly dissonant, devoid of pulse, pregnant with motives for later development—sets the tone for the four interlinked movements that follow. The Quartet No. 5 does not display Glass’s familiar, straightforward public style, but instead reveals a private style we rarely hear—one subtler in its chromaticism, dissonance, and metric disruption; one more inclined to reveal the poignancy and sentimentality that Glass typically keeps within.

For Riley and Reich, the daunting task of writing a string quartet had a decisive impact on their musical styles. Both emerged from the crucible liberated and enriched. For the first time, Reich used the sampler to integrate recorded speech with live instrumental music, and he has continued to do so ever since. By returning to formal composition, Riley was compelled to notate and organize his ideas, thereby initiating a new phase in his career. If the string quartet possesses such power, perhaps the Romantic view of the medium as a vessel for the most sublime of human achievements was right all along.

What about those composers straddling East and West? Born and raised abroad, many moved to the West to study composition. For some of these musicians, a crisis of identity rapidly set in. Was it really their destiny to imitate Western modernism, writing the atonal, pointillistic serial music then prevailing in academia? Or would their music be enriched and given real meaning only if they embraced the cultures of their homelands?

Those who decided upon the latter had to begin a conscious process of acculturation. In the case of white South African composer **Kevin Volans**, the culture in which he grew up was entirely westernized, and so at first he felt no dislocation while studying in Europe. But once abroad, he realized his ignorance of black South Africa. When he returned home, he made lengthy treks through the black homelands, recording and notating music at every step. Soon his own music was transformed—not by the white South African culture of his upbringing, but by black South African music, which exuded a pure “joy in music-making” all too rare in the West. Ironically this was music that had always surrounded him while he slept, unsuspected or ignored.

Actually, the title *White Man Sleeps* refers to a Nyanga panpipe dance, during which there are sudden, inexplicable interruptions of the singing and playing. Tradition relates that these startling silences represented an effort not to awaken the sleeping white landowners.

The score of *White Man Sleeps* (Quartet No. 1, 1984) is just as

1989

Releases *Different Trains* and *Salome Dances for Peace*; Steve Reich’s *Different Trains* wins Grammy® award for Best Composition

Lighting designer and audio engineer added to touring company



Audio engineer Jay Cloidt, left, and lighting designer Larry Neff, right

Different Trains opened us onto a different world where the sound and the visuals became an integral part of performance.

—Joan Jeanrenaud

1989

First appearances in Brazil, at the Montreux Jazz Festival, and at the Concertgebouw's Kleine Zaal (Amsterdam); appears in gala opening of the new Meyerson Symphony Hall in Dallas

1990

Releases *Black Angels*, which earns international honors, including the Deutsche Schallplattenpreis (Germany), the Edison Prize in Classical Music (Netherlands), and a Grammy® nomination

Terry Riley, Kronos, and many other musicians participate in twenty-fifth anniversary performance of Riley's *In C* in San Francisco

startling, especially since it comes from the pen of a Western composer. It consists of a series of separate modules, each repeated a number of times. Each module contains a single intricate, often interlocking rhythmic pattern; each pattern in turn is made from the repetition of a small rhythmic motive. The length of the module is determined by the amount of time it takes for the rhythmic process to conclude. Within the module, harmony is totally static; the focus is entirely on rhythm. This language is the absolute antithesis of serialism (which systematizes only pitch, not rhythm), a technique that Volans studied in Germany only a few years before.

The Australian composer **Peter Sculthorpe**, raised on the Anglicized island of Tasmania, completed his musical studies at Oxford University. Like Volans, he had to live abroad in order to recognize his national identity. After returning home, he felt acutely that something identifiably Australian was missing from his music. Later he made a statement that could stand as a manifesto for composers across the globe: "Music must be of its country. If it is good enough it will transcend its boundary."

How striking that Sculthorpe, like Volans, found "his country" not in the Anglicized white culture of his upbringing, but in a culture of which he had only been dimly aware—that of the indigenous Aborigines, scorned and trampled by white settlers but still defiantly alive. Since Sculthorpe did not seek to jettison European modernism but to balance it with Australian traditions, his compositional acculturation has been slow. This gradual process of reconciliation

may be traced in his chamber music, especially the twelve numbered string quartets.

After returning from Oxford, Sculthorpe found that only an immersion in the vast, desolate Australian outback gave him the strength to break with the European tradition. "I found myself drawn more and more to the harsher landscape of mainland Australia, to the desert and wilderness," he writes. "Eventually the Australian landscape became one of the major concerns of my music." How can a landscape be given musical expression? "In Europe, space and events are more compressed, and this is reflected in European music. Events in my music tend to be spaced further apart. . . . You see, the Australian landscape has a slower rate of change."

Later in the 1960s, Sculthorpe immersed himself in Asian music, especially that of the Balinese gamelan. In the Quartet No. 8 (1969), the fast, percussive second and fourth movements are influenced by the Balinese *Ketungan* ("rice-pounding music"). Harmonically immobile but rhythmically complex, the "rice-pounding music" consists of repeated interlocking patterns, lending the music what Sculthorpe calls its "static, ritualistic quality."

Still, the Quartet No. 8, with its high level of dissonance, frequent atonality, and angular melodic twists, continues to reflect Sculthorpe's background in European modernism. By 1990, the year of Quartet No. 11 (*Jabiru Dreaming*), he had returned to tonality and consonance. "The incorporation [of Aboriginal music] is particularly evident in this quartet," writes the composer. The first movement ("Deciso") is fast

1990

Performs the world premiere of its fully staged version of *Black Angels*, designed by Larry Neff and commissioned by Hancher Auditorium/University of Iowa



1990

Collaborates with a range of artists including:
Herbie Hancock
Dumisani Maraire
Modern Jazz Quartet
Le Mystère des Voix Bulgares
Tony Williams

1991

Releases:
Hunting: Gathering,
Kevin Volans
Five Tango Sensations,
Astor Piazzolla
*Witold Lutoslawski:
String Quartet*
Already It Is Dusk,
Henryk Górecki

and percussive, based on rhythmic patterns found in the area of Kakadu National Park. The second movement (“Estático”) reflects Sculthorpe’s “belief that Australia is one of the few places on earth where one can honestly write straightforward, happy music.”

From Ubirr (1994) was inspired by a rock outcropping in Kakadu known for its Aboriginal cave paintings. The rapid parts are again repetitive and ritualistic, while the slow parts are accompanied by the Australian *didgeridoo*, a wooden or bamboo trumpet, representing the “sound of nature, of the earth itself.”

Vietnamese composer **P. Q. Phan** was self-taught in piano, composition, and orchestration. It was not until he moved to the United States at age twenty (in 1982) that he began a formal Western musical education. Rather than trying to adapt his music to fit some currently fashionable Western style, Phan’s goal has always been an integration of East and West. *Tragedy at the Opera* (1995), drawn from a four-movement work titled *Memoirs of a Lost Soul*, is one of two movements for string quartet alone; the other two introduce traditional Vietnamese zither- or lute-like instruments.

Writes Phan about this movement’s enigmatic title: “*Tragedy at the Opera* was inspired by my experiences at a court opera with my parents when I was a youth in Vietnam. In this particular performance, men were required to perform female roles. The lead singer was so possessed by his role and tried so hard to reach a high voice that he became exhausted and died at the end of the song.” It is the first violin that plays the role of the ill-fated singer.

Without ever leaving her home in Baku, Azerbaijani composer **Franghiz Ali-Zadeh** received a conventional Western European conservatory training. Needless to say, Azerbaijani folk music was left unmentioned. Feeling something was missing from her education, Ali-Zadeh learned to improvise on Azerbaijani folk instruments and studied local secular and sacred traditions. Only after Central Asia was reconciled with Central Europe could her music take flight.

According to the composer, *Mugam Sayagi* (1993) refers to the “musical tradition of *Mugami*—a secret language used in the sixteenth century to disguise those emotions discouraged in Islam. Through *Mugami*, the longing of a man for a woman could be expressed as the love of God.” Musically, each *Mugam*, like the Indian raga, is associated with a particular mode and performing tradition.

Oswaldo Golijov had a Western musical education that spanned three continents: his native Argentina, Israel, and the United States. The first implanted a love of the tango, the second reinforced his Jewish identity, and the third provided him with a teacher named George Crumb. But nowhere did he find *klezmer* part of the curriculum. Klezmer was the folk music of Eastern European Jews, the *Ashkenazim*, typically played at bar mitzvahs and weddings. The klezmer ensemble, with its frenzied clarinet part wailing high above the rest of the band, seemed to reach beyond the mundane—as if relentless whirling and leaping might propel one

1991

Radio Kronos, a thirteen-part series produced by Ruth Dreier for American Public Radio, gets wide national distribution

World premiere at the Salzburg Festival of Terry Riley’s *The Sands*, for quartet and chamber orchestra, written for Kronos and the Deutsche Kammerphilharmonie. Commissioned by the Salzburg Festival, the American Composers Orchestra, and Kronos

1991

Week-long residency at Hancher Auditorium/ University of Iowa (Iowa City). Includes premieres of several works with Dumisani Maraire (which are then recorded for *Pieces of Africa*), a concert featuring Alfred Schnittke's four quartets, and a performance of La Monte Young's evening-length work, *Chronos Kristalla*

on the path to ecstasy.

That explains the virtuosic solo clarinet part in *The Dreams and Prayers of Isaac the Blind* (1994). It also helps explain why Golijov's music sounds so natural and honest: He has embraced all of his identities, and the transformation and reconciliation of these diverse materials creates, in his own words, a joyous and uncategorizable "galactic folklore."

Since its inception, Kronos has championed the music of Western composers who have been profoundly influenced by non-Western music. Minimalism, more than any other American musical style, embodies a global, multi-cultural aesthetic. But determining precisely how non-Western music makes an impact on a Western composer would seem to be an impossibility.

One musical element sets Western music apart: the experience of *time*. From the Renaissance to the present, Western music has marked the passage of time in a purposeful manner. Beethoven provides a good example: At every structural level, from the smallest harmonic cadence to the overall sonata form, the music is directionalized and goal-oriented. It builds toward a thunderous climax and then subsides, only to begin the process again.

How striking, then, that composers throughout the world—minimalists like La Monte Young, Reich, Glass, and the Dutch composer Louis Andriessen; the philosopher of indeterminacy John Cage, and his erstwhile protégé Morton Feldman; and, from two other conti-

nents, Kevin Volans and Peter Sculthorpe—have written about time. All cite the leisurely manner in which many non-Western musics unfold in the present rather than proceed toward the future. Such music creates the illusion of stasis—the absence of motion, the seeming suspension of time's passage.

Stasis can be achieved by creating music without rhythmic activity, music of little harmonic motion, music of vast dimensions consisting of sustained planes of sound. In America, La Monte Young and Morton Feldman have aimed for a cessation of motion and a consequent numbing of one's awareness of time.

In retrospect **Morton Feldman** seems to have stood on a lonely riverbank, watching unconcernedly as the turbulent current of American music rushed by. From Cage he learned to find an intrinsic beauty in nearly any sound. At first he joined Cage in the brave new world of "chance" music, but soon he developed an elegant graphic notation to suggest his ideas. Toward the end of his life, he unexpectedly returned to conventional Western notation.

But the music he notated—typically very slow, very soft, and of great length—was of a beauty so fragile that it seems to crumble the moment one attempts analysis. Although the expansive time-frame and repetition in Feldman's late work has occasionally led it to be labeled "minimalist," its languid surface and unsystematic unfolding seem a world apart from the strident repetition and dogmatic "process" of early minimalist music.

The eighty-minute *Piano and String Quartet* (1985), which con-

1992

Releases *Pieces of Africa*, which reaches #1 on both the World Music and Classical Music *Billboard* charts, and wins the Edison Prize in Popular Music (Netherlands)



The Kronos Quartet with Janet Cowperthwaite at a post-concert reception at UCLA

We had never heard anyone describe music using the words that these African composers did. All of a sudden we were trying to imagine gestures of elephants and hyenas when we played.

—John Sherba

1992

First performance at the Concertgebouw's Grote Zaal (Amsterdam) and New York's Central Park Summerstage

Other performances include:
Schleswig-Holstein Musik Festival (Germany)
Montreux Jazz Festival (Montreux, Switzerland)
Kennedy Center Concert Hall (Washington, D.C.)
Vienna Konzerthaus (Vienna, Austria)
Kölner Philharmonie (Cologne, Germany)
Tanglewood (Lenox, Mass.)
Royal Festival Hall (London, U.K.)

1993

Releases:

Short Stories

*Henryk Górecki:
String Quartets Nos. 1 and 2*

*Piano and String Quartet,
Morton Feldman*

*At the Grave of Richard
Wagner*

*All the Rage,
Bob Ostertag*

sists of little more than hushed arpeggios in the piano answered by sustained chords or single tones in the quartet, never seems to change, and yet closer listening reveals that no repetition is literal. Evanescent and vaporous, exquisitely wrought and nearly painful in its vulnerability, the *Piano and String Quartet's* spare materials and prolonged periods of rhythmic inactivity demand that one live in the moment. Western notions of a "goal" are entirely irrelevant.

Ironically, stasis can also be achieved by creating music whose surface is a beehive of motion. Think, for instance, of the kinetic early minimalism of Reich and Glass: The surface whirls by at a furious pace, but the repeated rhythmic patterns change so gradually that the musical process is nearly imperceptible.

Reich and Glass found structural models for repetition outside the West: Reich in the interlocking patterns of West African drumming and Balinese gamelan; Glass in the additive, cyclic processes of the Indian raga. Kevin Volans discovered examples of repetitive rhythmic patterns in the indigenous music of South Africa.

In the vast, musically diverse region known as sub-Saharan Africa, rhythm—and the percussion instruments required to play it—occupies a position of prestige it has lacked in the West. The intricate ways in which repeated patterns interlock, and the poly-metric relationships that arise when one pattern is layered above another, make the rhythmic regularity of Western classical music—at least until Stravinsky's *The Rite of Spring*—sound simplistic.

No musical genre, not even the string quartet, is immune to the magnetic pull of American popular music. Rather than resisting it, many of the composers with whom Kronos has collaborated have embraced it. Ultimately, you can resent the global omnipresence of American pop music, decry its destructive effect on local traditions, and mutter about the pre-packaged sameness of a music often created more for economic than artistic reasons. But you can't deny its influence.

The profound ambivalence with which some classical composers regard popular music is neatly summarized by John Adams: "The vernacular is both the poison and the salvation." Poison because its very popularity forces less commercial music onto the margin, and the work of living composers, in Adams's words, onto the "margin of the margin." Salvation because composers, especially during times of stylistic confusion and exhaustion, have often turned to popular culture for an infusion of life and a renewal of creativity.

In almost every century, the *fin de siècle* has bred stylistic eclecticism, disorientation, even chaos. At the end of the last century, Mahler juxtaposed sophisticated chromatic counterpoint with trivial Viennese *Ländler*. But Mahler sarcastically distorted the popular tunes, expressing the ambivalence of a composer who both pines for a dying tradition and celebrates its demise. Similarly, Adams and other post-modernists can pick through the debris left in the entire twentieth century's wake, and treat their chosen material with either nostalgia or disdain.

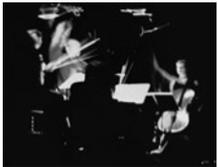
1993

Week-long festival at the Barbican Centre in London, *Short Stories*, includes three Kronos concerts and a guest concert with renowned Sufi musician Nusrat Fateh Ali Khan



1993

First performances at:
ARS Electronica
(Linz, Austria)
Festival Internacional
Cervantino
(Guanajuato, Mexico)
North Sea Jazz Festival
(The Hague, Netherlands)
Suntory Hall
(Tokyo, Japan)
Roskilde Festival
(Copenhagen, Denmark)
Vienna Jazz Festival
(Vienna, Austria)



From a performance of *Cloned Sound* by Klaus Obermaier and Robert Spour at ARS Electronica

John Adams began his career as a restless minimalist. But it

wasn't long before he shattered the purity of minimalist process by embracing an "impure" range of styles—emotive neo-Romanticism, big-band music, gospel, and the gestures of minimalism—within a single work. Those who are fond of labels have called this music "post-minimalist."

Adams the composer has always displayed two diametrically opposed personas. There is the impudent, tonal, pop-influenced minimalist of *Grand Pianola Music*. (Adams has dubbed this character "the Trickster.") And there is the somber, chromatic neo-Romantic of *Harmonielehre*. Aspects of each appear in *John's Book of Alleged Dances* (1994)—"alleged," because these are dances for "which the steps have not yet been invented."

But don't expect to find any lightweight dance music here. True enough, some of the *Alleged Dances* are accompanied by a pre-recorded rhythm track made from the sounds of a prepared piano. These funky ostinatos are the work of someone well-versed in popular culture, but the quartet music is another matter. Masterful in its chromatic counterpoint, the string quartet's elevated discourse seems to come from the pen of another composer.

So the *Alleged Dances* do not really unite the two sides of Adams. The taped rhythm tracks and the live quartet music interact infrequently; more typically, they each go their own way, one layered upon the other. As a result the two types of music remain apart, as if they eyed each other warily from across a room but

chose not to mingle.

In the quartets of **Ken Benshoof**, popular culture is integrated into the musical fabric with an effortlessness that can only come from life experience. Benshoof, who was David Harrington's composition teacher at the University of Washington in Seattle, was present at the very moment of Kronos' inception. That historic event occurred one afternoon in 1973 when Harrington, still in the throes of Crumb's *Black Angels*, burst into Benshoof's house and announced: "I'm going to start a string quartet." And Benshoof was the recipient of the very first Kronos commission, *Traveling Music* (1973)—even if all he got paid was a bag of doughnuts.

Benshoof had a rootless youth, living for extended periods in Nebraska, Alaska, San Francisco, and Seattle. So it's no wonder that he grew up immersed in all kinds of American music. (He particularly loved to sing folk tunes with his own idiosyncratic banjo accompaniments.) *Traveling Music*, for instance, has an accessible harmonic and melodic vocabulary thoroughly indebted to the blues, even if no formal twelve-bar blues ever emerges. And its second movement ends with a quotation from a folk song, "Kisses Sweeter Than Wine."

A very different emotional and musical landscape is charted in *Song of Twenty Shadows* (1994). Composed in memory of Kevin Freeman, the companion of Kronos violist Hank Dutt, *Song of Twenty Shadows* quite naturally is conceived as an elegy for solo viola. The protagonist traces a painful journey, beginning in anguish

1993

Guest concert appearances and shared performances with many artists, including:
Hamza El Din
Djivan Gasparian
Joe Henderson
Huun-Huur-Tu
Steve Lacy
Lewitzky Dance Company
Thomas Mapfumo Band
Dumisani Maraire
Foday Musa Suso
Dawn Upshaw
Wu Man
Dmitri Yanov-Yanovsky

1994
Releases *Night Prayers*

Carnegie Hall solo début; program includes Allen Ginsberg performing *Howl* with Kronos

As we were about to go onstage, Allen Ginsberg turned to me and said, "I can't wait to say 'cock-sucker' on the stage of Carnegie Hall!"
—David Harrington

Week-long residency at the UCLA Center for the Performing Arts and the UCLA Department of Ethnomusicology

but by the end achieving some degree of transcendence.

In Benshoof's music, the great stylistic divide that separates classical and popular music seems not so great after all. Others have managed to bridge the gap, and the most successful have spanned it from the populist side. Composers like George Gershwin, Duke Ellington, and Astor Piazzolla, feeling their creative aspirations stifled by the constraints of commercial music, entered the world of "serious" music in search of greater compositional freedom.

Astor Piazzolla had a thorough classical training, studying composition with Alberto Ginastera in Argentina and Nadia Boulanger in Paris, who taught everyone from Copland to Glass. But he had a mission in life that he pursued with dogged single-mindedness. Believing that the once low-class tango could grow far beyond three minutes of sultry eroticism, he questioned its conventions and introduced elements of contemporary classical music and modern jazz. Playing a *bandoneón* (a button-operated accordion), Piazzolla created a new hybrid he called the *tango nuevo*. For him it was music "more for the ears than for the feet"—music worthy of close attention, just as one listened to Chopin's transformations of Polish dances like the mazurka and polonaise.

Such a wholesale transformation of the archetypal Argentinean dance did not go down well among traditionalists, or among the members of the ruling military junta, who denounced Piazzolla's music in 1974. Fearing for his safety, he went to Paris, where he spent the next eleven years in exile. In Europe he found himself

showered with international acclaim, and he began a new period of public performance and more classically oriented composition. There was a Concerto for *Bandoneón*, a Cello Sonata, and an opera, *María de Buenos Aires*. And there were two Kronos commissions—the remarkably dissonant and experimental *Four, for Tango* (1987), and *Five Tango Sensations* (1989), in which Kronos is joined by Piazzolla himself on the *bandoneón*.

Although the composers working in Eastern Europe and Russia during the twentieth century studied the same musical fundamentals as their Western European colleagues, they faced a substantially different challenge—how to balance the integrity of the individual with the demands of the State. Beginning in the mid-1930s, a composer who did not hew to the Soviet cultural doctrine of Socialist Realism had to expect trouble. Any style not in line with Socialist Realism was denounced as "formalism." Although never really defined, "formalism" seemed to indicate any music tainted by decadent Western modernism, but it was so indiscriminately applied that it embraced Prokofiev, Shostakovich, serialism, and any manifestation of the avant-garde.

But in Poland there was little zest for the enforcement of Soviet cultural policy, and for a period in the late 1950s and early 1960s an avant-garde flourished, especially in music. The music of the Polish avant-garde—visceral, anguished, made of densely textured, granitic blocks of sound—could not have been more different from

1994
First performance at La Scala (Milan) and Edinburgh's Festival Theatre; début performances in many countries, including Estonia, Latvia, Macedonia, and Slovenia



1995
First performances at Chicago's Orchestra Hall, Bonn's Beethovenhalle, Mexico City's Teatro de las Artes, and São Paulo's Auditorio de Memorial de America; week-long residency in New York as part of the BAM Next Wave Festival

1995

Releases *Kronos Quartet performs Philip Glass and Released 1985–1995*, which earns National Public Radio's New Horizon Award for Significant Contributions to Classical Music in America

World premiere of Tan Dun's *Ghost Opera* with Wu Man at the BAM Majestic Theater (New York), as part of Kronos' first four-concert, two-week residency at the Brooklyn Academy of Music

1996

Releases *Howl, U.S.A.*

the cool, impersonal calculations of Western serialism. At first, Krzysztof Penderecki was the only Polish avant-gardist known in the West. As late as the mid-1970s, Penderecki's reputation was such that his embrace of tonal neo-Romanticism was treated as a news event by the Western press.

Henryk Górecki had been a comrade-in-arms of Penderecki during the heyday of the avant-garde, and in the 1970s he too had returned to tonality. But Górecki remained a little-known figure of no more than national renown. His obscurity may be explained in part by his temperament. A composer who derives nourishment from the Polish landscape and folk music, he has spent his entire life in his native region, the grim industrial city of Katowice and the neighboring Tatra mountains.

Górecki's name did not gain international prominence until 1993, when the Nonesuch recording of his Third Symphony (*Symphony of Sorrowful Songs*, 1974) was an unlikely international best-seller. So powerful was the impact of this work that some began to cite it as an example of a new sub-genre, "spiritual minimalism."

Prior to the elevation of the Third Symphony to cult-like status, Kronos had already asked Górecki for two quartets: *Already It Is Dusk* (the Quartet No. 1 of 1988) and *Quasi una Fantasia* (No. 2 of 1990–91). Both show that Górecki is serious when he states emphatically: "Folk music is everything!"

Like Bartók, Górecki rarely quotes folk tunes, but their content has so permeated his subconscious that his original material is often

indistinguishable from the indigenous. There's one outburst of folk music you can't miss: the explosion of frenzied fiddling (inspired by the string bands of the Tatra mountain peasants) that rudely interrupts the second movement of Quartet No. 2. Górecki, a devout Catholic, also uses Polish liturgical chant, sometimes as a sustained cantus firmus, sometimes as a brief melodic motive.

But the most enigmatic citation comes at the very end of Quartet No. 2. After a whirlwind finale of percussive savagery, the violence suddenly ends—and is followed by music of motionless inaudibility. We hear fragmentary allusions to what seems to be a familiar tune. Could it really be "Silent Night"? It is indeed, although the reason for its last-minute quotation is a puzzle even to Górecki scholars—and the composer has remained mum.

At least Górecki's isolation was self-imposed. The isolation of most Soviet composers was not. A composer who overstepped the boundaries of Socialist Realism (as Shostakovich did twice, in 1936 and 1948) was publicly reprimanded, made to atone in writing for his or her sins, and even blacklisted.

It was in this political climate that Alfred Schnittke, Sofia Gubaidulina, and Arvo Pärt, all born in the 1930s, grew up. They were fortunate to live in provincial cities, where repression was a bit less heavy-handed, and all three came to maturity just after Stalin's death in 1954. Nonetheless, Socialist Realism, music that celebrated the State and uplifted the masses, was still the Party

1996

U.S. concerts include residencies at BAM's Next Wave Festival and Davies Symphony Hall (San Francisco), with the San Francisco Symphony

International appearances include début concerts in China, Korea, Israel, Singapore, and Lithuania, along with performances at the Adelaide Festival, Hong Kong Festival, New Zealand Festival of the Arts, Tokyo's Suntory Hall, the Concertgebouw, Vienna Konzerthaus, and London's Royal Festival Hall



1997

First tour to Russia with two performances at Moscow's Tchaikovsky Hall and a concert at the United States Ambassador's residence in Moscow; three documentaries filmed and broadcast throughout Russia



doctrine. Music deemed overly somber, pessimistic, complex in structure, or experimental was denounced as “formalist.”

Any sign of “formalism” in a young composer was treated harshly. A world-weary Shostakovich, on the jury at Gubaidulina's graduation exams, had to intervene in her defense. In one enigmatic sentence he summed up the dilemma facing a Soviet composer: “I want you to continue down your mistaken path.” The choice, as he knew all too well, was between originality and persecution, or conventionality and tolerance.

Sofia Gubaidulina, like Pärt, expressed deeply held religious convictions in music. In the 1970s she found herself among those blacklisted, and performances of her work were banned. Gubaidulina's creativity is stubbornly resilient and, alone among her colleagues, she has neither abandoned the avant-garde nor returned to tonality. Her music, which combines absolute calm with savage cacophony, suggests that the spiritual battle still rages inside her. A mystic and a visionary, Gubaidulina speaks of the relationship between music and religious belief in terms Bach would have understood: “I can't reach a single musical decision except with the goal of making a connection to God.”

Like *Different Trains*, Gubaidulina's Quartet No. 4 (1993) is actually a work for multiple quartets, in this case two on tape and one live. Gubaidulina is so fascinated by the spiritual implication of color that in the Quartet No. 4 she notated a part for several colored lights, indicating the precise duration of their projection. The avant-gardist

still lurking within her must have been delighted to devise a new playing technique (and a new timbre): Setting aside their bows, the members of Kronos are asked to take a plastic ball and bounce it rapidly off the string; the pace and duration of the ricochet are controlled by means of an attached steel wire.

Alfred Schnittke is often called the “heir to Shostakovich,” and he does indeed appear to have sprung directly from late Shostakovich, especially from the bleak, cynical juxtaposition of extremes—hopelessness and parody, despair and forced merriment. Shostakovich had occasionally used quotations in his late works, but Schnittke took the idea much further—further, in fact, than nearly any other late-twentieth-century composer.

By the 1970s Schnittke had abandoned serialism in favor of a new manner he called “polystylism,” the purest manifestation of post-modernism in music. Now he was free to raid the entire Western classical tradition, to conjure up stylistic parodies, historical allusions, and near-quotations of music real or imagined. The clash of old and new is unsettling and remains unresolved, and the past, far from being viewed nostalgically, is tinged with bitterness and loss.

Under attack by modernist colleagues who accused him of pandering to a conservative audience, Schnittke wryly observed that he was “not a thief but a forger.” The “quotations” he employs are fake, entirely of his own creation. “When the polystylistic method is seen as a marketable way of appealing to the listener, then it makes no sense,” he said. “But when there is an ongoing conflict, an inner

1997

For an American growing up in the 1950s, appearing in Russia had a great significance. Not only was it not the Cold War or the Evil Empire, but it's a place where so much great musical tradition exists. It reaffirmed the power of live performance, because we felt our music was totally appreciated by the Russian people. —David Harrington

1997

Releases:

The Dreams and Prayers of Isaac the Blind, Osvaldo Golijov

Ghost Opera, Tan Dun

Early Music (Lachrymæ Antiquæ)

Early Music earns Grammy® nomination and is named Most Important Classical Record of the Year by *Stereo Review*; *The Dreams and Prayers of Isaac the Blind* wins the Diapason d'Or de Mai (France)

conflict between myself and the outer world of sound, then it becomes a theme.”

Having turned to the past for material, Schnittke was free to use a traditional genre like the string quartet. Quartet No. 2 (1981) is dedicated to the memory of filmmaker Larissa Shepitko, a close friend and a director whose films he had scored. The four movements are played without pause, and the borrowed material is limited to some sixteenth- and seventeenth-century Russian sacred music, which is transformed extensively as the work proceeds. Schnittke’s “polystylism” becomes the theme of the Third Quartet (1983), which contains allusions (not quotes) to everything from the sixteenth-century madrigalist Orlando di Lasso to Shostakovich.

Quartet No. 4 (1989) has the quality of a summation, of bringing together a life’s work for one last time. But summation does not imply resolution. The Fourth Quartet achieves no peaceful transcendence, nor does it suggest answers to life’s riddles. Cast in five linked movements, three slow ones framing two fast, the Fourth Quartet is unflinching in its pessimism, in its juxtaposition of hushed, internalized despair and barely controlled fury. It does not engage in the polystylism of the Third Quartet, as if to suggest that questions of style have been rendered irrelevant.

Indeed, Schnittke speaks more than ever in his own voice, and it is painful to hear. Painful in its searing dissonance and atonality, in its shrill, closely layered chromatic counterpoint, in its strident, barren textures, in its unbearably slow or precipitously fast tempos. Painful,

too, in its confessional quality. For the bleak, almost inaudible opening and closing pages seem like the composer’s muted, suffocated cry.

In 1985, Schnittke suffered the first of a series of increasingly brutal strokes, the last of which left him mentally and physically disabled. He endured four years of this tragic half-life, until one final stroke killed him in 1998. We cannot help but read into Schnittke’s late works a profound anguish that he had no other way to express. Indeed, the message of the Fourth Quartet is not very different from the last works of a death-haunted Shostakovich. Both express a resignation tinged with bitterness and futility, and both firmly reject any rosy vision of eventual blissful transcendence.

How to categorize the music of **Arvo Pärt**? It is not really minimalist, although it is reductive in the extreme, consisting only of essential materials like triads and modal scales. It is not really neo-medievalist, although its ritualism and humble detachment recall the sacred music of the Middle Ages. It is soft and still, rarely raising its voice or defining a goal. Fragile, evanescent, and ethereal, it exists apart from the passage of time, even the course of history.

Born in Soviet-occupied Estonia, Arvo Pärt, like Schnittke, made a living by writing film scores. But even as a young composer, he was attracted to ideas that rankled the Soviet authorities, such as the strict systematization of serialism. And, like Gubaidulina, his religious beliefs were inseparable from his music, hardly an asset in an officially atheist state.

1997

First engagement in Buenos Aires featuring a sold-out concert at Teatro Colón. Tours to Mexico and Europe, including a concert at the Vienna Opera House attended by First Lady Hillary Rodham Clinton and Chelsea Clinton

Guest concert appearances and shared performances with many artists, including: Brent Michael Davids Eiko and Koma David Krakauer Hans Reichel Craig Woodson

Guest recordings with: The Dave Matthews Band Don Walser

1998
Releases:

John's Book of Alleged Dances, John Adams

Kronos Quartet performs Alfred Schnittke: The Complete String Quartets

Worldwide release of three films by Manfred Waffender in honor of the twenty-fifth anniversary: *In Accord*, a concert film shot at the Alte Oper (Frankfurt); and *Black Angels* and *Ghost Opera*, two of Kronos' staged works

In the mid-1970s Pärt entered a protracted period of compositional silence, one of several that have interrupted his career. He studied medieval and Renaissance vocal music, and somehow got a taste of the music of Reich. When he emerged in 1976, he was a newly mature and radically changed composer.

He called his new style "tintinnabulation," from the Latin for bells. Bells ring frequently in his music, but Pärt was speaking metaphorically: of the ringing that results from the natural overtone series of tonality, and from a magical chord he had recently rediscovered. "The three notes of a triad are like bells," he said simply. "And that is why I call it tintinnabulation."

Fratres (1977) was one of the earliest "tintinnabular" works, although Pärt has returned to it several times to devise alternate versions. Like medieval organum, it is built on a drone, here the open fifth G–D. The fragmentary theme, seemingly repeated but actually expanding, circles lovingly around the major triad, the bedrock of tonality in which Pärt now reveled.

The *Missa Syllabica* (1977) must be the simplest and most concise mass written since the thirteenth century. The Latin setting is indeed syllabic, and Pärt's attitude toward text setting is virtually pre-Renaissance; he desires neither to depict events nor interpret them, so there is no word painting. As a good craftsman, his task is to place the text in a declamatory setting and allow it to speak for itself.

Many people, musicians among them, lament the chaotic state of the contemporary-music scene. It has been nearly two centuries since the days of common practice, when one could rest assured that each new piece would fit within the constraints of a certain familiar style. Today we live in a period of stylistic instability and multiplicity.

History teaches us that from periods of chaos new stylistic fusions emerge. Just think of all the mediocre and awkward music written during the so-called mid-eighteenth-century "rococo," a period of upheaval that preceded the emergence of Haydn and a new stylistic synthesis, Viennese Classicism. And what if this time history doesn't repeat itself, and chaos becomes a steady state? Then we'll have to adjust to the diversity of a global culture in which many different styles co-exist and all are in flux.

One ingredient is missing from this optimistic assessment. Composers create music, but it cannot be brought to life until it is performed. Performers have immense power: to resurrect obscure composers from the distant past; to decide which composers will become famous in the immediate future; to champion a composer from the margin and bring him or her to the center; to ignore a composer at the center until he or she slips to the margin.

And performers have the power to turn the repertoire into a museum with a permanent exhibit of a few chosen masterworks. Or they can create a new repertoire as a source of wonder in the

1998
Twenty-fifth-anniversary multi-concert Kronos "festivals" at the Alte Oper in Frankfurt, Théâtre de la Ville in Paris, Royal Festival Hall in London, Brooklyn Academy of Music's Next Wave Festival in New York, and the Yerba Buena Center for the Arts in San Francisco



1998

It still feels like the beginning—it's still real fresh. The venues are different, and the audiences, but we're still doing exactly what we did when nobody knew who we were.

—John Sherba

present and an investment in the future. For what could be more wondrous than a composer who covers a blank page with silent scribbles? Or a performer, who takes the all-too-approximate notation and renders it audible—as sound that can envelop us, move us, even change our lives?

Performers are usually judged by their technical skills and interpretive insights. But a great performer will not stand by while the music he or she loves ossifies and crumbles from overuse. So I propose another measure of greatness: A performer must have the common sense to give the masterworks a rest, the intellectual curiosity to seek out the new, and the breadth of taste to perform, without prior prejudice, many different composers representing vastly diverging styles and aesthetics (even a few you don't particularly like).

By that measure the members of the Kronos Quartet are among the greatest performers of our age. In a mere twenty-five years, they have created an immense body of work, so large they can no longer play all of it. Future string quartets will have to decide which works will enter the repertoire and which will fade into obscurity. But how wonderful that they will have all this music from which to choose.

—K. Robert Schwarz
New York, N.Y., 1998



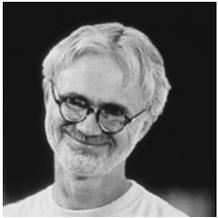
Rabih Abou-Khalil **Muhal Richard Abrams** Motohiko Adachi **Doug Adams**
John Adams **Obo Addy** **Isaac Albéniz** **Franghiz Ali-Zadeh** Douglas Allanbrook
Louis Andriessen George Antheil **Peter Apfelbaum** **Joan Armatrading** **Dawn**
Atkinson **Ana-Maria Avram** Claude Ballif Samuel Barber Uri Barnea Béla Bartók **Todd**
Barton **Francis Bebey** **Sidney Bechet** David Bedford **Ken Benshoof** Warren
Benson Alban Berg William Bergsma **Tim Berne** Chuck Berry **Huntley Beyer** **Jack**
Body **Todd Boekelheide** **Linda Bouchard** Pierre Boulez Giampaolo Bracali Anthony
Braxton Benjamin Britten **William Brooks** Earle Brown **James Brown** **Omid C.**
Bürgin-Esma'ili **David Byrne** **Don Byron** **John Cage** Charles Camilleri Abel
Carlevaro **Wendy Carlos** **Elliott Carter** Mario Castelnuovo-Tedesco **Roberto**
Catalano Chan Wing-Wah **Mary Ellen Childs** **Un Suk Chin** **Jay Cloidt** Gloria
Coates **Ornette Coleman** **Michel Colombier** **John Coltrane** **Tom**
Constanten John Cooper Aaron Copland **Azio Corghi** Henry Cowell **Cindy Cox**
Donald Crockett **George Crumb** **Arthur Cunningham** **Alvin Curran**
Michael Daugherty **Brent Michael Davids** **Tina Davidson** Peter Maxwell Davies
Bob Davis Miles Davis **Stuart Diamond** **Bo Diddley** **Willie Dixon** **Alan**
Dorsey **John Dowland** **Paul Dresher** James Drew Jacob Druckman Henri Dutilleux
Ross Edwards **Hamza El Din** **Duke Ellington** **Robert Erickson** **José**
Evangelista **Bill Evans** Carlos Fariñas **Ron Fein** **Mark Feldman** **Morton**
Feldman Brian Fennelly **Lorenzo Ferrero** Jack Fortner Lukas Foss Andrew Frank
Peter Garland **Ge Gan-Ru** **John Geist** Corneliu Dan Georgescu George Gershwin
Alberto Ginastera **Philip Glass** **Elliott Goldenthal** Marine Goleminov **Oswaldo**
Golijov **Joseph Julian Gonzalez** **Henryk Górecki** Percy Grainger Enrique
Granados **Mel Graves** **David Grisman** Louis Gruenberg **Sofia Gubaidulina** **Pelle**
Gudmundsen-Holmgreen **Barry Guy** **Hassan Hakmoun** **Peter Michael**
Hamel **Louis “Moondog” Hardin** Lou Harrison **Jon Hassell** John Haussermann
Julius Hemphill **Joe Henderson** **Jimi Hendrix** Hans Werner Henze **Bernard**
Herrmann Ichiro Higo **Hildegard von Bingen** **Lejaren Hiller** Paul Hindemith
Hirokazu Hiraishi **Wayne Horvitz** **Eleanor Hovda** **Alan Hovhaness** Karel
Husa **Huun-Huur-Tu** **Lee Hyla** **Charles Ives** Leos Janacek **Jon Jang** Guus
Janssen **Leroy Jenkins** **Scott Johnson** **Ben Johnston** Betsy Jolas Jouni
Kaipainen **Giya Kancheli** **Kassia** **David Kechley** Milko Kelemen **Aaron Jay**
Kernis **Jin Hi Kim** **Daniel Kingman** Leon Kirchner Jukka Koskinen David Kosviner
William Kraft **Matthias Kriesberg** **Kronos Quartet** Meyer Kupferman György
Kurtág **Steve Lacy** David Lancaster **David Lang** **Mario Lavista** **Thomas Oboe**
Lee **John Anthony Lennon** **Frederick Lesemann** **John Lewis** György Ligeti

Franz Liszt **Alvin Lucier** **Michelangelo Lupone** John Lurie Witold Lutoslawski **Teo**
Macero **Guillaume de Machaut** **Tod Machover** **Steve Mackey** **James**
MacMillan **John Major** **James K. Makubuya** Michio Mamiya Thomas Mapfumo
Dumisani Maraire **Christian Marclay** **Bunita Marcus** **George Marsh**
Ingram Marshall **Istvan Marta** Donald Martino Teizo Matsumura Darius Milhaud Mo
Wuping **Thelonious Monk** **Jan Morthenson** **Toby Mountain** Jean Mouton **Mr.**
Bungle Thea Musgrave Conlon Nancarrow **Jalalu-Kalvert Nelson** Joaquín Nin-Culmell
Akira Nishimura **Klaus Obermaier** **Larry Ochs** Gery Olds **Pauline Oliveros**
Cecilie Ore Leo Ornstein **Gabriela Ortiz** **Bob Ostertag** **John Oswald** **Roberto**
Paci Dalò Marcello Panni **Carlos Paredes** Arvo Pärt **Harry Partch** **Hermeto**
Pascoal Krzysztof Penderecki **Harry Pepl** George Perle **Pérotin** **Randolph**
Peters **Hannibal Peterson** **Wayne Peterson** **P. Q. Phan** Peter Phillips **Astor**
Piazzolla **Lenny Pickett** Walter Piston **Pandit Pran Nath** Sergei Prokofieff Frank
Proto Henry Purcell **Ali Jihad Racy** Priaulx Rainier Bernard Rands **Steve Reich** **Hans**
Reichel Silvestre Revueltas **Steve Riffkin** **Wolfgang Rihm** **Terry Riley** George
Rochberg **Christopher Rouse** Jules Rowell **Dane Rudhyar** **Darryl Runswick**
Kaija Saariaho **Aulis Sallinen** **Somei Satoh** Theodore Saunway Giacinto Scelsi R.
Murray Schafer Bohuslav Schöffler Lalo Schifrin **Alfred Schnittke** Arnold Schoenberg **Kurt**
Schwertsik **Raymond Scott** **Peter Sculthorpe** Ruth Crawford Seeger Ralph
Shapey Elliott Sharp **Judith Shatin** **David Sheinfeld** Charles Shere Dimitry
Shostakovich **Wayne Siegel** **Roberto Sierra** **Ann Silsbee** **Alvin Singleton**
Leo Smith **William O. Smith** Greg Steinke **Igor Stravinsky** **Morton Subotnik**
Sun Ra **Foday Musa Suso** Jon Sutton Tomas Svoboda **Peter Szegho** **Tigran**
Tahmizyan **Yuji Takahashi** Toru Takemitsu **Thomas Tallis** **Justinian**
Tamasuza **Tan Dun** **Cecil Taylor** **Nic. tenBroek** **James Tenney** Virgil
Thomson **Derek Thunes** Michael Tippett Steve Tittle Paul Tufts Berthold Türke Christopher
Tye Viktor Ullmann **Reza Vali** **Ken Valitsky** **Andries van Rossem** Peteris Vasks
Joseph Vella **Tom Verlaine** **Lois Vierk** Heitor Villa-Lobos **Andrew Voigt** **Kevin**
Volans **Aleksandra Vrebalov** Don Walker **Don Walser** **Muddy Waters** Anton
Webern **Wen Ten** **John C. Whitney** **Robert Pete Williams** **Tony Williams**
Heinz Winbeck **Julia Wolfe** **Craig Woodson** **Mary C. Wright** Ivan Wyschnegradsky
Iannis Xenakis **Dmitri Yanov-Yanovsky** **La Monte Young** **Joji Yuasa**
Frank Zappa **Zhou Long** **Evan Ziporyn** **Ashot Zograbian** **John Zorn**

The Kronos Quartet has performed more than six hundred works since its inception in 1973.
Names in bold indicate work commissioned, composed, or arranged for the Kronos Quartet.

Commissions / Premieres

All premieres listed below were presented by the Kronos Quartet.



John Adams

John's Book of Alleged Dances was commissioned for the Kronos Quartet by the California Center for the Arts (Escondido, Calif.), and was premiered there on November 19, 1994.



Franghiz Ali-Zadeh

Mugam Sayagi was commissioned for the Kronos Quartet by Nora Norden, and was premiered on April 24, 1993, at Alice Tully Hall, Lincoln Center (New York, N.Y.).



Ken Benshoof

Traveling Music, the first composition written for the Kronos Quartet, was premiered in 1974 at the University Unitarian Church (Seattle, Wash.).

Song of Twenty Shadows was commissioned for the Kronos Quartet by Alice Wingwall in memory of Charles and Elizabeth Atkinson, and is dedicated to Hank Dutt following the passing of his companion Kevin Freeman. It was premiered on January 13, 1995, at Kimball's East (Emeryville, Calif.).



George Crumb

Black Angels was commissioned by the University of Michigan, and is dedicated to the Stanley Quartet.



Morton Feldman

Piano and String Quartet was commissioned for the Kronos Quartet and Aki Takahashi by the New Music America Festival in Los Angeles, Calif. It was premiered on November 2, 1995, at the L. A. County Museum of Art.



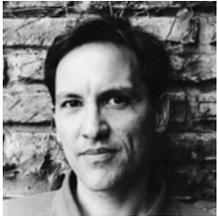
Philip Glass

Company was composed for the Mabou Mines production of the Samuel Beckett play *Company*, which was produced in 1983 at the Public Theater (New York, N.Y.). The concert version was premiered by the Kronos Quartet.

The *Mishima Quartet* was written for Paul Schrader's film *Mishima*, and was premiered by the Kronos Quartet.

Quartet No. 4 was commissioned by Geoffrey Hendricks in memory of artist Brian Buczak.

Quartet No. 5 was commissioned for the Kronos Quartet by David A. and Evelyne T. Lennette. It was premiered on February 15, 1992, at Alice Tully Hall, Lincoln Center.



Osvaldo Golijov

The Dreams and Prayers of Isaac the Blind was commissioned for Giora Feidman and the Cleveland Quartet by the Schleswig-Holstein Musik Festival, the University Musical Society/University of Michigan, and the Lied Center/University of Kansas.



Henryk Górecki

Already It Is Dusk was commissioned for the Kronos Quartet by Doris and Myron Beigler and Lincoln Center for the Performing Arts. It was premiered on January 21, 1989, at the Walker Art Center (Minneapolis, Minn.).

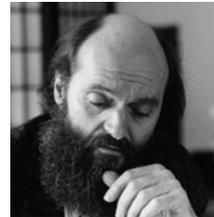
Quasi una Fantasia was commissioned for the Kronos Quartet by the Beigler Trust, Lincoln Center for the Performing Arts, and the Kosciuszko Foundation. It was premiered on October 27, 1991, at Severance Hall (Cleveland, Ohio).

Both works are dedicated to the Kronos Quartet.



Sofia Gubaidulina

Quartet No. 4 was commissioned for the Kronos Quartet by Mrs. Ralph I. Dorfman, the Barbican Centre, and the Théâtre de la Ville. It was premiered on January 20, 1994, at Carnegie Hall (New York, N.Y.).



Arvo Pärt

Psalom is dedicated to Alfred Schlee, for his ninetieth birthday.



P. Q. Phan

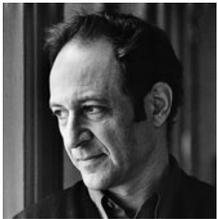
Memoirs of a Lost Soul was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa (Iowa City), and was premiered there on February 10, 1996.



Astor Piazzolla

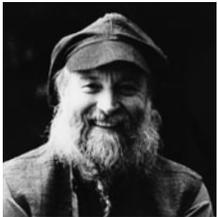
Five Tango Sensations was commissioned for the Kronos Quartet by Lincoln Center for the Performing Arts. It was premiered on November 24, 1989, by Kronos and Astor Piazzolla at Alice Tully Hall, Lincoln Center.

Four, for Tango was written for the Kronos Quartet, and was premiered on September 12, 1987, at the Walker Art Center.



Steve Reich

Different Trains was commissioned for the Kronos Quartet by Betty Freeman. It was premiered on November 2, 1988, at Queen Elizabeth Hall, South Bank Centre (London, U.K.).



Terry Riley

Cadenza on the Night Plain was commissioned by the Kronos Quartet, Hessischer Rundfunk, and Gramavision Records, and was premiered in 1984 at the Darmstadt Festival (Darmstadt, Germany). The work is dedicated to Dr. Margaret Lyon, retired chair of the music department at Mills College (Oakland, Calif.).

G Song was written for the Kronos Quartet, and was premiered on September 18, 1981, in the Green Room of the San Francisco War Memorial and Performing Arts Center.

Salome Dances for Peace was written for the Kronos Quartet and dedicated to Ann Riley. Part I was commissioned by IRCAM; Parts II-V were commissioned by Betty Freeman. The complete version was premiered on November 15, 1996, at the Brooklyn Academy of Music's Next Wave Festival (Brooklyn, N.Y.). "Good Medicine" was presented to Dr. Andrew Garling on his fortieth birthday.



Alfred Schnittke

Quartet No. 2 was commissioned by Universal Edition. Quartet No. 4 was commissioned for the Alban Berg Quartet by the Wiener Konzerthausgesellschaft.

The *Concerto for Mixed Choir* was commissioned by the Moscow Chamber Choir. The arrangement for string quartet was premiered on April 24, 1997, at Theater Artaud (San Francisco, Calif.).



Peter Sculthorpe

String Quartet No. 8 was commissioned by the Radcliffe Award Commission.

Jabiru Dreaming was commissioned by Musica Viva Australia for the Kronos Quartet, to whom it is dedicated. It was premiered on March 10, 1990, at Adelaide Town Hall (Adelaide, Australia).

From Ubirr was written for the Kronos Quartet, and was premiered on July 19, 1994, at the Barbican Centre (London).



Kevin Volans

White Man Sleeps was written for the Kronos Quartet, and was premiered on July 13, 1986, at the Institute of Contemporary Arts (London).

Source materials for *White Man Sleeps*:

Second and Fourth Dances: Traditional Nyungwe music, played by Makina Chirenje and his Nyanga panpipe group (Nsava, Tete, Mozambique); recorded and transcribed by Andrew Tracey

Third Dance: San bow music (recorded by Tony Traill) and Basotho Lesiba music, paraphrased by the composer

Arvo Pärt Missa Syllabica

Kyrie

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

*Lord, have mercy.
Christ, have mercy.
Lord, have mercy.*

Gloria

Gloria in excelsis Deo
et in terra pax
hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gracias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris,
qui tollis peccata mundi,
miserere nobis;

*Glory to God in the highest,
and on earth peace
to men of good will.
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks for your great glory,
Lord God, heavenly King,
God the Father almighty.
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God, Son of the Father,
who takes away the sins of the world,
have mercy on us;*

qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Jesu Christe,
cum Sancto Spiritu:
in gloria Dei Patris. Amen.

*who takes away the sins of the world,
receive our prayer;
who is seated at the right hand of the Father,
have mercy on us.
For you alone are holy,
you alone are the Lord,
you alone are the most high, Jesus Christ,
with the Holy Spirit,
in the glory of God the Father. Amen.*

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filiium Dei unigenitum,
et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero,
genitum, non factum,
consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto
ex Maria Virgine, et homo factus est.

*I believe in one God,
the Father almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages;
God of God, light of light,
true God of true God,
begotten, not made,
being of one substance with the Father,
by whom all things were made;
who for us men and for our salvation
came down from heaven;
and was incarnate by the Holy Ghost
of the Virgin Mary; and was made man.*

Crucifixus etiam pro nobis
sub Pontio Pilato;
passus et sepultus est.
Et resurrexit tertia die,
secundum Scripturas,
et ascendit in coelum,
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos,
cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam, sanctam, catholicam
et apostolicam Ecclesiam.
Confiteor unum baptismam
in remissionem peccatorum.
Et expecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

*He was also crucified for us
under Pontius Pilate;
he suffered and was buried;
and on the third day he rose again,
according to the Scriptures,
and ascended into heaven,
and is seated at the right hand of the Father.
And he will come again with glory
to judge the living and the dead,
and his kingdom will have no end.
I believe in the Holy Spirit,
the Lord and giver of life,
who proceeds from the Father and the Son;
who together with the Father and the Son
is adored and glorified;
who spoke through the Prophets.
I believe in one holy catholic
and apostolic Church.
I confess one baptism
for the remission of sins.
And I await the resurrection of the dead,
and the life of the world to come. Amen.*

Sanctus

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Ite, missa est

Ite, missa est.
Deo gratias.

*Holy, holy, holy
Lord God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.*

*Blessed is he who comes in the name of the Lord.
Hosanna in the highest.*

*Lamb of God, who takes away the sins of the world:
have mercy on us.
Lamb of God, who takes away the sins of the world:
have mercy on us.
Lamb of God, who takes away the sins of the world:
grant us peace.*

*Go, the Mass is finished.
Thanks be to God.*

Steve Reich Different Trains

America—Before the War

Virginia:
from Chicago to New York
one of the fastest trains

Mr. Davis:
the crack train from New York
from New York to Los Angeles

Virginia:
different trains every time
from Chicago to New York
in 1939

Mr. Davis:
1939
1940
1941

Virginia:
1941, I guess it must've been

Europe—During the War

Rachella:
1940
on my birthday
the Germans walked in
walked into Holland

Paul:
Germans invaded Hungary
I was in second grade
I had a teacher
a very tall man, his hair was concretely plas-
tered smooth
he said, "Black crows invaded our country

many years ago"
and he pointed right at me

Rachel:
no more school
you must go away

Rachella:
and she said, "Quick, go!"
and he said, "Don't breathe!"
into those cattle wagons
for four days and four nights
and then we went through these strange-
sounding names
Polish names
lots of cattle wagons there
they were loaded with people
they shaved us
they tattooed a number on our arm
flames going up to the sky—it was smoking

After the War

Paul:
and the war was over

Rachella:
are you sure?
the war is over

going to America
to Los Angeles
to New York

Mr. Davis:
from New York to Los Angeles

Virginia:
one of the fastest trains

Mr. Davis:
but today, they're all gone

Rachella:
there was one girl, who had a beautiful voice
and they loved to listen to the singing, the
Germans
and when she stopped singing they said,
"More, more," and they applauded



Discography



Mishima
Philip Glass
Nonesuch 79113, © 1985



White Man Sleeps
Volans, Ives, Hassell,
Lee, Coleman,
Johnston, Bartók
Nonesuch 79163, © 1987



Kronos Quartet
Sculthorpe, Sallinen,
Glass, Nancarrow,
Hendrix
Nonesuch 79111, © 1986



Winter Was Hard
Sallinen, Riley, Pärt,
Webern, Zorn, Lurie,
Piazzolla, Schnittke,
Barber
Nonesuch 79181, © 1988



Kronos Quartet plays Terry Riley: Salome Dances for Peace
Nonesuch 79217, © 1989



Hunting: Gathering
Kevin Volans
Nonesuch 79253, © 1991



Already It Is Dusk/Lerchenmusik
Henryk Górecki
Nonesuch 79257, © 1991



Henryk Górecki: String Quartets Nos. 1 and 2
Nonesuch 79319, © 1993



Different Trains
Steve Reich
Nonesuch 79176, © 1989



Five Tango Sensations
Astor Piazzolla
Nonesuch 79254, © 1991



Pieces of Africa
Maraire, Hakmoun, Suso, Tamusuza, El Din, Addy, Volans
Nonesuch 79275, © 1992



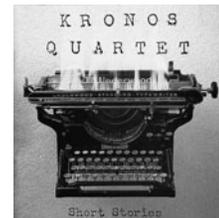
Piano and String Quartet
Morton Feldman
Nonesuch 79320, © 1993



Black Angels
Crumb, Tallis, Marta, Ives, Shostakovich
Nonesuch 79242, © 1990



Witold Lutoslawski: String Quartet
Nonesuch 79255, © 1991



Short Stories
Sharp, Dixon, Oswald, Zorn, Cowell, Mackey, Johnson, Gubaidulina, Pran Nath
Nonesuch 79310, © 1993



At the Grave of Richard Wagner
Liszt, Berg, Webern
Nonesuch 79318, © 1993



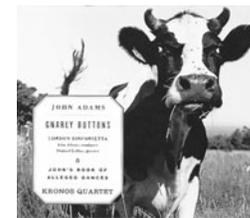
All the Rage
Bob Ostertag
Nonesuch 79332, © 1993



Released
1985-1995
Maraire, Piazzolla,
Johnston, Reich,
Górecki, Riley,
Crumb, Pärt, Glass,
Tahmizyan, Barber,
Scott, Johnson,
Daugherty, Hendrix
Nonesuch 79394, © 1995



Ghost Opera
Tan Dun
Nonesuch 79445, © 1997



John's Book of Alleged Dances/Gnarly Buttons
John Adams
Nonesuch 79465, © 1998



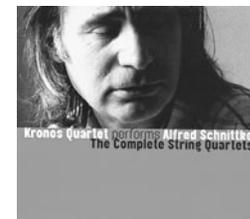
Night Prayers
Yanov-Yanovsky,
Ali-Zadeh, Gubaidulina,
Tahmizyan, Golijov,
Kancheli
Nonesuch 79346, © 1994



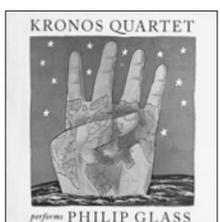
Howl, U.S.A.
Daugherty, Partch,
Johnson, Hyla
Nonesuch 79372, © 1996



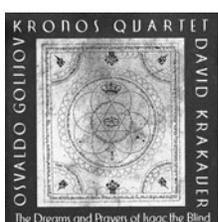
Early Music (Lachrymæ Antiquæ)
Machaut, Tye, Lamb,
Dowland, Pärt,
Partch, Body, Cage,
Kassia, Moondog,
Pérotin, Purcell,
Hildegard, Schnittke
Nonesuch 79457, © 1997



Kronos Quartet performs Alfred Schnittke: The Complete String Quartets
Nonesuch 79500, © 1998



Kronos Quartet performs Philip Glass
Nonesuch 79356, © 1995



The Dreams and Prayers of Isaac the Blind
Oswaldo Golijov
Nonesuch 79444, © 1997

Production Credits

All pieces produced by Judith Sherman

and recorded at Skywalker Sound, Nicasio, Calif., unless otherwise noted

Mastered by Judith Sherman and David Harrington at SoundByte Productions, New York, N.Y.

Disc One

John's Book of Alleged Dances

Recorded August 1995 (*Toot Nipple*) and August 1996

Engineer: Craig Silvey

Assistant Engineers: John Klepko, Chris Haynes (*Toot Nipple*)

Editing Assistant: Jeanne Velonis

Electronic tapes prepared by Mark Grey

Originally released on *John's Book of Alleged Dances/Gnarly Buttons*, Nonesuch 79465, © 1998

Fratres

Produced by Judith Sherman and the Kronos Quartet

Recorded November 1987 at Methuen Memorial Music Hall, Methuen, Mass.

Engineer: John Newton

Originally mastered by Robert C. Ludwig

Originally released on *Winter Was Hard*, Nonesuch 79181, © 1988

Psalom

Recorded August 1993

Engineer: Craig Silvey

Assistant Engineer: Tom Luekens

Editing: Jonathan Schultz, Judith Sherman, Jeanne Velonis

Originally released on *Early Music*, Nonesuch 79457, © 1997

Summa

Recorded July 1997

Engineer: Craig Silvey

Assistant Engineer: Bob Levy

Editing Assistants: Jeanne Velonis, Jonathan Schultz

Missa Syllabica

Recorded August 1993

Engineer: Craig Silvey

Assistant Engineer: Tom Luekens

Editing Assistant: Jonathan Schultz

Disc Two

Traveling Music

Recorded August 1997

Engineers: Craig Silvey, Bob Levy

Assistant Engineer: Bob Levy

Editing Assistant: Jeanne Velonis

Song of Twenty Shadows

Recorded August 1995

Engineer: Craig Silvey

Assistant Engineer: Chris Haynes

Editing Assistant: Jeanne Velonis

Five Tango Sensations

Recorded November 1989 at Power Station, New York, N.Y.

Engineers: Judith Sherman, Rob Eaton, Dave O'Donnell, Dan Gellert

Originally released on *Five Tango Sensations*, Nonesuch 79254, © 1991

Four, for Tango

Recorded July 1997

Engineer: Craig Silvey

Assistant Engineer: Bob Levy

Editing Assistant: Jeanne Velonis

Disc Three

Piano and String Quartet

Produced by Judith Sherman

and the Kronos Quartet

Recorded November 1991

Engineers: Bob Edwards, Judith Sherman

Assistant Engineer: Craig Silvey

Originally released on *Morton Feldman: Piano and String Quartet*, Nonesuch 79320, © 1993

Disc Four

Glass: Quartets Nos. 2-5

Produced by Judith Sherman, Kurt Munkacsi, and Philip Glass

Recorded August 1993

Engineer: Craig Silvey

Assistant Engineer: Tom Luekens

Edited by Judith Sherman

Originally released on *Kronos Quartet performs Philip Glass*, Nonesuch 79356, © 1995

Disc Five

The Dreams and Prayers of Isaac the Blind

Recorded January 1996

Engineer: Craig Silvey

Assistant Engineer: Chris Haynes

Editing Assistant: Jeanne Velonis

Originally released on *The Dreams and Prayers of Isaac the Blind*, Nonesuch 79444, © 1997

Gubaidulina: Quartet No. 4

Produced by Judith Sherman and the Kronos Quartet

Recorded January 1994 at Mechanics Hall, Worcester, Mass.

Engineers: Joseph Chilorio, Judith Sherman

Additional recording January 1994 at Skywalker Sound, Nicasio, Calif.

Engineer: Craig Silvey

Assistant Engineers: Mark Donahue, Chris Haynes

Mixed March 1994 at MasterSound, Astoria, N.Y.

Mix Engineer: Ben Rizzi

Assistant Engineer: David Merrill

Originally released on *Night Prayers*, Nonesuch 79346, © 1994

Mugam Sayagi

Recorded August 1993

Engineers: Judith Sherman, Craig Silvey

Assistant Engineer: Tom Luekens

Originally released on *Night Prayers*, Nonesuch 79346, © 1994

Disc Six**Quasi una Fantasia**

Recorded August 1992

Engineers: Bob Edwards, Judith Sherman

Assistant Engineer: Craig Silvey

Originally released on *Henryk Górecki: String Quartets Nos. 1 and 2*, Nonesuch 79319, © 1993**Already It Is Dusk**

Recorded July 1990

Engineer: Bob Edwards

Originally released on *Already It Is Dusk/Lerchenmusik*,

Nonesuch 79257, © 1991

Disc Seven**Different Trains**

Recorded August–September 1988 at

Russian Hill Recording, San Francisco, Calif.

Engineer: Les Brockman

Assistant Engineer: Michael Ahearn

Mixing Engineer: Rob Eaton

Assistant Mixing Engineer: Ben Fowler

Originally mastered by Robert C. Ludwig

Originally released on *Different Trains/Electric Counterpoint*,

Nonesuch 79176, © 1989

Black Angels

Produced by Judith Sherman

and the Kronos Quartet

Recorded June 1989

Engineers: Judith Sherman,

Juhani Limmatainen, Tony Eckert

Mixing Engineers: Judith Sherman,

Bob Edwards

Originally released on *Black Angels*, Nonesuch 79242, © 1990**Disc Eight****Cadenza on the Night Plain**

Recorded July–August 1997

Engineer: Craig Silvey

Assistant Engineer: Bob Levy

Editing Assistant: Jeanne Velonis

G Song

Recorded July 1997

Engineer: Craig Silvey

Assistant Engineer: Bob Levy

Editing Assistant: Tom Luekens

Salome Dances for Peace

Recorded August 1988

Engineer: John Newton

Originally mastered by Robert C. Ludwig

Originally released on *Salome Dances for Peace*,

Nonesuch 79217, © 1989

Disc Nine**Schnittke: Quartet No. 2**

Recorded August 1994

Engineer: Craig Silvey

Assistant Engineer: Steve Limonoff

Originally released on *Kronos Quartet performs**Alfred Schnittke*, Nonesuch 79500, © 1998**Schnittke: Quartet No. 4**

Recorded August 1996

Engineer: Craig Silvey

Assistant Engineer: John Klepko

Editing Assistant: Jeanne Velonis

Originally released on *Kronos Quartet performs**Alfred Schnittke*, Nonesuch 79500, © 1998**Collected Songs Where Every Verse Is Filled with Grief**

Produced by Judith Sherman

and the Kronos Quartet

Recorded and mixed May 1997

Engineer and Mixer: Craig Silvey

Assistant Engineers: Bob Levy, Judy Kirschner

Mix Assistant: Bob Levy

Editing: Tom Luekens, Judith Sherman,

Jeanne Velonis

Originally released on *Early Music*, Nonesuch 79457, © 1997**Disc Ten****Jabiru Dreaming**

Recorded August 1992

Engineer: Bob Edwards

Assistant Engineer: Craig Silvey

Sculthorpe: Quartet No. 8

Recorded August 1994

Engineer: Craig Silvey

Assistant Engineer: John Klepko

Editing Assistant: Jeanne Velonis

From Ubirr

Recorded February 1995 at the American Academy of Arts and Letters, New York, N.Y.

Engineer: Paul Zinman, SoundByte

Productions

Assistant Engineer: Hsi-Ling Chang

Editing Assistant: Jeanne Velonis

Additional mixing by John Kilgore

at Masque Sound, New York, N.Y.

Tragedy at the Opera

Recorded July 1997

Engineer: Craig Silvey

Assistant Engineer: Bob Levy

Editing Assistant: Tom Luekens

White Man Sleeps

Recorded June 1989

Engineer: Bob Edwards

Assistant Engineer: Tony Eckert

Originally released on *Pieces of Africa*, Nonesuch 79275,

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For **25** Years:

Executive Producer: Robert Hurwitz

For Nonesuch Records:

Director of Production: Karina Beznicki

Project Coordinator: Sidney Chen

Art direction and design by Frank Olinsky

For the Kronos Quartet:

Janet Cowperthwaite, Managing Director;

with Ave Maria Hackett, Leslie Dean Mainer, Larry Neff, Laird Rodet, and Sandra Schaaf

For French and German translations of the liner notes, contact Nonesuch Records at nonesuch@wmg.com, or at 75 Rockefeller Plaza, New York, NY 10019.

For more information about the Kronos Quartet, visit the website at www.kronosquartet.org, or contact the Kronos Quartet at P. O. Box 225340, San Francisco, CA 94122-5340.

Photography credits

Cover photographs

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Chronology images

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1974

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1977

Page 18: Flyer from Kronos' San Francisco debut concert, on November 22, 1977, at the Unitarian Center; courtesy of the Kronos Quartet

1978

Page 19: Poster from three-concert series at the San Francisco Museum of Modern Art; artwork by Kristin Wetterhahn, courtesy of the Kronos Quartet

Page 20 (top): Detail of poster from concert at Mills College (Oakland, Calif.); courtesy of Mills College

Page 20 (bottom): Poster from four-concert series in 1980 at Mills College; courtesy of Mills College

Page 21: Photo of the Kronos Quartet at Mills College (c. 1979)

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Page 22: Program from April 13, 1979, concert at the Aula Magna del Liceo Pietro Verri (Lodi, Italy); courtesy of the Amici della Musica—Lodi, “Augusto Schmid”

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Page 26: Program from 1981–82 Home Season; courtesy of the Kronos Quartet

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Page 27: Poster from 1982–83 Home Season; artwork by Floyd Carter, courtesy of the Kronos Quartet

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Page 31: Program from November 22, 1985, concert at Carnegie Recital Hall (New York, N.Y.); courtesy of Carnegie Hall Archives

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Page 33: Photo by Blanche Mackey, Martha Swope Associates

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Page 37: Photos by Beatriz Schiller; from performance of *Live Video* (Purchase, N.Y.; 1987)
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1988

Page 40: Poster from March 16, 1988, concert at Queen Elizabeth Hall, South Bank Centre (London, U.K.); artwork by Bob Linney

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Page 43: Photo courtesy of Jay Clويدt

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Page 45: Photos by Catherine Ashmore, London; shot during video recording session of *Black Angels* by RM Associates (Lyon, France; 1998)

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1993

Page 51: Poster from July 21–24, 1993,

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Page 58: Poster from May 17–18, 1997, concerts at Tchaikovsky Hall (Moscow, Russia); © Igor Gurovich and IMA PRESS, made exclusively for GreenWave International Ltd.

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Page 63: Poster from May 18–20, 1998, concert series at the Théâtre de la Ville (Paris, France); courtesy of the Théâtre de la Ville

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Kronos extends special thanks to:

Our Managing Director Janet Cowperthwaite, and our staff: Ave Maria Hackett, Leslie Dean Mainer, Larry Neff, Laird Rodet, and Sandra Schaaf; and our audio engineers, Jay Cloidt, Scott Fraser, and Mark Grey.

Bob Hurwitz and everyone at Nonesuch, especially Karina Beznicki, David Bither, Peter Clancy, and Melanie Zessos; as well as the international WEA staff and our former colleagues at Elektra and Nonesuch, Bob Krasnow, Albert Lee, and Carol Yaple.

Judy Sherman, Sidney Chen, and Frank Olinsky for all their work on this box.

The many composers who have written for us, either creating new compositions or transcribing other pieces. Being fifth members in our rehearsals, they have shared valuable insights and have created a repertoire which remains invaluable to us.

All of the numerous guest artists who over the years have lent their talents to our performances and recordings. Those people have inspired us and shown us new directions and possibilities in the interpretation of our music.

Our representatives: Thomas Stöwsand and everyone at Saudades Tourneen, David Jones and everyone at Serious; and the many presenters who have supported us, especially Michael Blachly, Wally Chappell, Andy Cirzan, Masako Eto, Ken Foster, Christopher Hunt, John Killacky, Harvey Lichtenstein, Bill Lockwood, Joseph Melillo, Yuki Miura, Jesse Rosen, Gene Savage, Robert Stearns, and Gérard Violette.

Our Board of Directors: Judithe Bizot, Bill Cook, Carolyn Evans, Bob Gordon, Orrin Keepnews, Larry Larson, Donlyn Lyndon, Jim Melchert, Anna Ranieri, Curtis Smith, Angel Stoyanof, Chihiro

Suematsu, Shirley Sun, and Alice Wingwall; and those who have previously served on the board, especially Christine Fiedler, Lynn Fitzwater, Carol Spencer, Connie Sterne, Sedge Thompson, and Deborah Young.

All of the people who have supported us and our work, especially Bob and Lorene Adams, Myron and Doris Beigler, Mrs. Ralph I. Dorfman, Ruth Dreier, David Drew, Hans-Ulrich Duffek, Susan Feder, Betty Freeman, David A. and Evelyne T. Lennette, Heidi Lesemann, Margaret Lyon, Peter Marsh, Fred Reeves, Tim Savinar and Patricia Unterman, Leonard Stein, Hans K. and Marian B. Ury, and Sandra Woodall.

The organizations that have funded our work through the years, especially the California Arts Council, Chamber Music America, Grants for the Arts/San Francisco Hotel Tax Fund, Hancher Auditorium/University of Iowa, the William and Flora Hewlett Foundation, King County Arts Commission, Lincoln Center for the Performing Arts, Meet the Composer, Inc., National Endowment for the Arts, C. Michael Paul Foundation, the San Francisco Foundation, Security Signals, Inc., and the L. J. and Mary C. Skaggs Foundation.

The former members of Kronos: Walter Gray, James Shallenberger, Tim Kilian, Roy Lewis, Richard Balkin, Michael Kimber, and Ella Kilian Gray.

Our former staff members, especially Barry Brann, Anne Gallick, Terrell Kessler, Tara Lochen, Teresa Lynn, Kelly McRae, Maya Roth, Nancy Selby, Melissa Smith, and Fred Stites.

In memoriam: Leonard Bernstein, John Cage, Floyd Carter, Margaret Cowperthwaite, Tatiana Didenko, Thomas B. Dutcher, Jr., Morton Feldman, Kevin Freeman, Allen Ginsberg, Maxine Cushing Gray, Adam Harrington, Anna Liese Harrington-Tweit, David Huntley, Joseph, Rodenick Jordan, Lucy Keepnews, Mario Thomas Moruzzi, Pandit Pran Nath, Julian Neff, Astor Piazzolla, Alfred Schnittke, Calvin Simmons, and Tony Williams.

David Harrington thanks: Regan, my muse, the one who has seen all of it, and who so generously strengthens every next step; Bonnie Rose, our light; David C. and Hazel Harrington, for your infinite and untiring parental love and support; Kaethe Harrington, for your sisterly wisdom and compassion; Alice Bettington and Lillian and Jack Zenger, indelible grandparents who gave a strong foundation and warm memories; and all of my teachers, especially Veda Reynolds, Ken Benshoof, Ruth Cosby, Vilem Sokol, Ronald Taylor, and Emmanuel Zetlin.

John Sherba thanks Mizue, Jason, and Holland; Charles, Annabelle, Grace, Chuck Jr., and Consuello Sherba; Leonard Sorkin; Dr. F. D'Albert; and Raymond Albright.

Thanks from Hank Dutt to: my parents for their support—Betty and Bert Wienhoff, and Frank and Juanita Dutt; my teachers for their guidance and inspiration—Wayne Pyle, David Dawson, Georges Janzer, Abraham Skernick, and Sally Chisholm; and my life partners for all three—Gregory Dubinsky and Kevin Freeman. And of course to my colleagues David, John, and Joan; thanks for the wonderful and exciting twenty years.

Joan Jeanrenaud gives special thanks to Alessandro, a soul mate who is always there for me, especially when I need it the most; Thomas and Jane Dutcher for being my parents; Mary D. Birks and Susan D. Lee for humoring their little sister; Ethel Scrivner for handing me a cello; and my teachers Peter Spurbeck and Fritz Magg for the gift of their knowledge.

The Kronos Quartet dedicates **25** Years to Janet Cowperthwaite, Judy Sherman, Bob Hurwitz, and Frank Olinsky.



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