

Sunday, October 9, 2011, 7pm
Hertz Hall

Kronos Quartet

David Harrington *violin*
John Sherba *violin*
Hank Dutt *viola*
Jeffrey Zeigler *cello*

Laurence Neff *lighting designer*
Scott Fraser *sound designer*

PROGRAM

Steve Reich (b. 1936) Triple Quartet (1999)*
In three movements (played without pause)

Reich Selections from *The Cave* (1993)
Machpelah Commentary 2
Ephraim Isaac Chanting
Interior Drone

Reich WTC 9/11 (2010)*
Bay Area Premiere
1. 9/11/01
2. 2010
3. WTC

INTERMISSION

Reich Different Trains (1988)*
America—Before the War
Europe—During the War
After the War

Program is subject to change.

** Written for Kronos*

Cal Performances' 2011–2012 season is sponsored by Wells Fargo.

The Music of Steve Reich (b. 1936)

Recipient of the Pulitzer Prize for 2009, Steve Reich's music has been influential to composers and mainstream musicians all over the world. He is a leading pioneer of minimalism, having in his youth broken away from the "establishment" that was serialism. His music is known for steady pulse, repetition and a fascination with canons; it combines rigorous structures with propulsive rhythms and seductive instrumental color. It also embraces harmonies of non-Western and American vernacular music, especially jazz. His studies have included Cornell University, the Juilliard School, Mills College (with Luciano Berio), the Balinese Gamelan, African drumming (at the University of Ghana) and traditional forms of chanting the Hebrew scriptures.

Different Trains (written for and recorded by the Kronos Quartet) and *Music for 18 Musicians* have each earned him Grammy Awards, and his documentary video operas—*The Cave* and *Three Tales*, done in collaboration with video artist Beryl Korot—have pushed the boundaries of the operatic medium. Over the years, his music has significantly grown both in expanded harmonies and instrumentation, resulting in a Pulitzer Prize for his 2007 composition *Double Sextet*, as well as the Præmium Imperiale given by Crown Prince Hitachi in Tokyo in 2006 and the Polar Prize given by the King of Sweden in 2007. In 2008, Reich wrote his first piece for rock band set-up, *2x5*, which premiered on the opening night of Manchester International Festival on a double-bill with German electronic music legends Kraftwerk. His work is published by Boosey & Hawkes.

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Triple Quartet (1999)

Triple Quartet is dedicated to the Kronos Quartet. It is for three string quartets. For Kronos or any other single string quartet to perform the piece, they must prerecord quartets

two and three and then play the quartet one part along with the prerecorded tape. Alternately, the piece can be played by twelve players with no tape.

The piece is in three movements: fast–slow–fast. It is organized harmonically on four dominant chords in keys a minor third apart: E minor, G minor, B-flat minor, C-sharp minor and then returning to E minor to form a cycle. The first movement goes through this harmonic cycle twice with a section about one minute long on each of the four dominant chords. The result is a kind of variation form. Rhythmically, the first movement has the second and third quartet playing interlocking chords while the first quartet plays longer melodies in canon between the first violin and viola against the second violin and cello. The slow movement is more completely contrapuntal with a long slow melody in canon in all twelve voices. The third movement resumes the original fast tempo, maintains the harmonic chord cycle but treats all the previous material in the piece more freely.

Steve Reich

Triple Quartet was commissioned for the Kronos Quartet with funds provided by the National Endowment for the Arts, David A. and Evelyn T. Lennette, Patricia Unterman and Tim Savinar, and Meet the Composer/Arts Endowment Commissioning Music/USA, which is made possible by generous support from The Helen F. Whitaker Fund and the Catherine Filene Shouse Foundation. Kronos's recording is available on Nonesuch Records.

Selections from *The Cave* (1993)

The Biblical story of Abraham, Sarah and their family provides the framework for *The Cave*. The Cave of the Patriarch, as it is known, became the final resting place of Abraham, Sarah and their descendants. According to Jewish mystical sources, the Cave is a passageway back to the Garden of Eden. It is also said that Adam and Eve are buried there. The Cave is of great religious significance for Muslims as well; they trace their lineage to Abraham. Located in

the largely Arab town of Hebron in the West Bank, today the Cave is the only place in the world where both Jews and Muslims worship. *The Cave* is in three acts. Each act asks the same basic questions to a different group of people. The basic five questions were: Who for you is Abraham? Hagar? Sarah? Ishmael? Isaac?

The music of *The Cave* is based on the sampled speech of the interview subjects. Individual phrases—chosen for narrative content, comprehensibility and the inherently melodious quality of speech—were transcribed into musical notation and used to generate the melodic material of the instruments and voices.

Steve Reich

The Cave was co-commissioned by Weiner Festwochen; the Holland Festival; Hebbel Theater, Berlin; Festival d'Automne à Paris-MC 93-Bobigny; Koninklijke Muntchouwburg/Théâtre de la Monnaie, Brussels; Serious Speakout and South Bank Centre, London; and the Brooklyn Academy of Music's Next Wave Festival.

WTC 9/11 (2010)

In 2009, the Kronos Quartet asked me for a piece using pre-recorded voices. My first idea was to elongate the speaker's final vowels or consonants. Stop Action sound. Impossible in 1973 when I first thought of it. Possible in 2001 when *Dolly* was begun. In this piece it was to be, and is, the means of connecting one person to another—harmonically.

I had no idea who was speaking. No subject matter. After several months I finally remembered the obvious. For 25 years we lived four blocks from the World Trade Center. On 9/11 we were in Vermont, but our son, granddaughter and daughter-in-law were all in our apartment. Our phone connection stayed open for six hours, and our next-door neighbors were finally able to drive north out of the city with their family and ours. For us, 9/11 was not a media event.

By January 2010, several months after Kronos asked me for the piece, I realized the pre-recorded voices would be from 9/11. Specifically,

they would start from publicly accessible recordings by NORAD [North American Aerospace Defense Command] and FDNY [the New York City Fire Department], and then from interviews with former friends and neighbors who lived or worked in lower Manhattan.

"WTC" is also an abbreviation for "World to Come," as my friend composer David Lang pointed out. After 9/11 the bodies and parts of bodies were taken to the Medical Examiner's office on the East Side of Manhattan. In Jewish tradition there is an obligation to guard the body from the time of death until burial. The practice, called *Shmira* (see "Stretching a Jewish Vigil for the Sept. 11 Dead," *New York Times*, Nov. 6, 2001), consists of sitting near the body and reciting Psalms or Biblical passages. The roots of the practice are, on one level, to protect the body from animals or insects and, on another, to keep the *neshama*, or soul, company while it hovers over the body until burial. Because of the difficulties in DNA identification, this went on for seven months, 24/7. Two of the women who sat and recited Psalms are heard in the third movement. You will also hear a cellist (who has sat *Shmira* elsewhere) and a cantor from a major New York City synagogue sing parts of Psalms and the Torah.

WTC 9/11 is in three movements (though the tempo remains unchanged throughout):

1. 9/11/01
2. 2010
3. WTC

The piece begins and ends with the first violin doubling the loud warning beep (actually an F) your phone makes when it is left off the hook. In the first movement there are archive voices from NORAD air traffic controllers, alarmed that American Airlines Flight 11 was off course. This was the first plane to deliberately crash into the World Trade Center. The movement then shifts to the FDNY archives of that day telling what happened on the ground.

The second movement uses recordings I made in 2010 of neighborhood residents, an officer of the Fire Department and the first ambulance driver (from Hatzalah volunteers) to arrive at the scene, remembering what happened nine years earlier.

The third and last movement uses the voices of a neighborhood resident, two volunteers who took shifts sitting near the bodies, and the cellist/singer and cantor mentioned above.

Throughout *WTC 9/11* the strings double and harmonize the speech melodies and prolonged vowels or consonants of the recorded voices. You will hear a total of three string quartets, one live and two prerecorded. The piece can also be played by three live quartets and prerecorded voices.

WTC 9/11 is only 15 and a half minutes long. While composing it, I often tried to make it longer, and each time it felt that extending its length reduced its impact. The piece wanted to be terse.

Steve Reich

WTC 9/11 was commissioned for the Kronos Quartet by the Barbican/London, Carnegie Hall, Duke Performances/Duke University, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, the Philharmonic Society of Orange County, the Phyllis C. Wattis Foundation and the National Endowment for the Arts. This commission was also made possible by the Chamber Music America Commissioning Program, with funding generously provided by The Andrew W. Mellon Foundation, the Aaron Copland Fund for Music and the Chamber Music America Endowment Fund. Kronos's recording is available on Nonesuch Records.

Different Trains (1988)

Different Trains, for string quartet and prerecorded performance tape, begins a new way of composing that has its roots in my early tape pieces *It's Gonna Rain* (1965) and *Come Out* (1966). The basic idea is that carefully chosen speech recordings generate the musical materials for musical instruments.

The idea for the piece came from my childhood. When I was one year old, my parents separated. My mother moved to Los Angeles, and my father stayed in New York. Since they arranged divided custody, I traveled back and forth by train frequently between New York and

Los Angeles from 1939 to 1942, accompanied by my governess. While the trips were exciting and romantic at the time, I now look back and think that, if I had been in Europe during this period, as a Jew I would have had to ride very different trains. With this in mind, I wanted to make a piece that would accurately reflect the whole situation. In order to prepare the tape, I did the following:

1. Record my governess Virginia, then in her 70s, reminiscing about our train trips together.

2. Record a retired Pullman porter, Lawrence Davis, then in his eighties, who used to ride lines between New York and Los Angeles, reminiscing about his life.

3. Collect recordings of Holocaust survivors Rachella, Paul and Rachel—all about my age and then living in America—speaking of their experiences.

4. Collect recorded American and European train sounds of the 1930s and '40s.

In order to combine the taped speech with the string instruments, I selected small speech samples that are more or less clearly pitched and then notated them as accurately as possible in musical notation.

The strings then literally imitate that speech melody. The speech samples as well as the train sounds were transferred to tape with the use of sampling keyboards and a computer. Three separate string quartets are also added to the prerecorded tape and the final live quartet part is added in performance.

Different Trains is in three movements (played without pause), although that term is stretched here since tempo change frequently in each movement. They are: 1. America—Before the War; 2. Europe—During the War; 3. After the War.

The piece thus presents both a documentary and a musical reality and begins a new musical direction.

Steve Reich

Different Trains was commissioned by Betty Freeman for the Kronos Quartet and was recorded for Nonesuch Records. The Kronos Quartet extends special thanks to performance tape producer Judith Sherman.

Steve Reich (b. 1936)

2. 2010

WTC 9/11 (2010)

1. 9/11

NORAD:

They came from Boston—
Goin' to L.A.—
and they're headed South—
They're goin' the wrong
They're goin' the wrong way—
Boston—
L.A.—
headed South—
goin' the wrong
goin' the wrong way—
no contact—
no contact with the pilot—
no contact with the pilot whatsoever—
No
contact
with the pilot
whatsoever

FDNY:

go ahead
Plane just crashed—
Plane just crashed into the World Trade—
every available
every available ambulance—
the plane was aiming
the plane was aiming towards the building—
there's been a major
there's been a major collapse—
Mayday! Mayday! Liberty and West, I'm trapped
I'm trapped in the rubble—
the second plane
the second plane
a second plane!—
Mayday! Mayday, mayday!
I can't breathe
I can't breathe much longer
Other tower just collapsed

Neighborhood residents, FDNY officer, first ambulance driver to arrive at World Trade Center:

I was sitting in class—
four blocks
four blocks north of ground zero—
I was taking my kids to school—
the first plane—
went straight
went straight over our heads—
went straight over our heads and into the building—
My eyes just kind of shot up
flames
one of the towers
one of the towers just in flames
but we all thought
but we all thought it was an accident
accident
I knew it wasn't an accident
I knew it wasn't an accident right away
Everyone was running
running
Everyone was running and screaming
Then—
Then
The second plane hit—
The second plane hit
It was not an accident
It was not
It was not an accident
People—
People
jumping from the building—
jumping from the building
people
The first ambulance
the first ambulance to get there
It was chaos
chaos
nobody knew
nobody knew what to do
nobody
The ground—
The ground started shaking—
The ground started shaking
You could feel it
The building came down
came down
Run
Run for your lives
Run
Suddenly

Suddenly it was black outside—
 Suddenly it was black outside
 You could not see in front of you
 You could not
 Debris engulfed everybody
 Debris engulfed everybody that was there
 Everybody thought we were dead
 Everybody
 thought we were dead
 Totally silent
 silent
 just dust in the street
 just dust
 Three thousand people
 Three thousand people were murdered
 What's gonna happen here?
 What's gonna happen here next?

3. WTC

Neighborhood resident, women who sat with 9/11 bodies saying Psalms 24/7 until burial, a cellist with a good voice, a cantor:

The bodies
 The bodies were moved to large tents
 On the east side of Manhattan
 I would sit there
 I would sit there and recite Psalms all night
 recite Psalms all night
 Simply sitting
 sitting
Hashem yishmor tzaytcha uvoecha may atah va-ahd olahm'
Hashem yishmor tzaytcha uvoecha may atah va-ahd olahm
Hashem yishmor tzaytcha uvoecha may atah va-ahd olahm
 The world to come
 I don't really know what that means
Hiney ahnochi sholayach malach lephaneycha lishmorcha badarech valahaviabcha el-hamahkom asher hakinoti'
Hiney ahnochi sholayach malach lephaneycha lishmorcha badarech valahaviabcha el-hamahkom asher hakinoti—
 and there's the world
 and there's the world right here

1. Psalm 121:8: "The Eternal will guard your departure and your arrival from now till the end of time."

2. From the Wayfarer's Prayer (Exodus 23:20): "Behold, I send an angel before you to guard you on the way and to bring you to the place that I have prepared."

Different Trains (1988)

1. 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"

2. Europe—During the War

Rachella:
 "1940"
 "for 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 plastered 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 4 days and 4 nights"

"and then we went through those 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"

3. 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"



The Kronos Quartet with Steve Reich (seated left)

FOR MORE THAN THIRTY YEARS, the Kronos Quartet—David Harrington, John Sherba (violins), Hank Dutt (viola) and Jeffrey Zeigler (cello)—has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential groups of our time, performing thousands of concerts worldwide, releasing more than 45 recordings of extraordinary breadth and creativity, collaborating with many of the world's most eclectic composers and performers, and commissioning more than 750 works and arrangements for string quartet. In 2011, Kronos became the only recipients of both the Polar Music Prize and the Avery Fisher Prize, two of the most prestigious awards given to musicians. The group's numerous awards also include a Grammy Award for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from *Musical America*.

Kronos's adventurous approach dates back to the ensemble's origins. In 1973, David Harrington was inspired to form Kronos after hearing George Crumb's *Black Angels*, a highly unorthodox, Vietnam War-inspired work featuring bowed water glasses, spoken word passages and electronic effects. Kronos then began building a compellingly diverse repertoire for string quartet, performing and recording works by 20th-century masters (Bartók, Shostakovich, Webern), contemporary composers (Aleksandra Vrebalov, John Adams, Alfred Schnittke), jazz

legends (Ornette Coleman, Charles Mingus, Thelonious Monk) and artists from even farther afield (rock guitar legend Jimi Hendrix, Azeri vocalist Alim Qasimov, interdisciplinary composer/performer Meredith Monk).

Integral to Kronos's work is a series of long-running, in-depth collaborations with many of the world's foremost composers. One of the quartet's most frequent composer-collaborators is "Father of Minimalism" Terry Riley, whose work with Kronos includes the early *Sunrise of the Planetary Dream Collector*; *Cadenza on the Night Plain* and *Salome Dances for Peace*; 2002's *Sun Rings*, a multimedia, NASA-commissioned ode to the Earth and its people, featuring celestial sounds and images from space; and *Another Secret eQuation* for youth chorus and string quartet, premiered at a concert celebrating Riley's 75th birthday. Kronos commissioned and recorded the three string quartets of Polish composer Henryk Mikolaj Górecki, with whom the group worked for more than 25 years. The quartet has also collaborated extensively with composers such as Philip Glass, recording his string quartets and scores to films like *Mishima* and *Dracula* (a restored edition of the Bela Lugosi classic); Azerbaijan's Franghiz Ali-Zadeh, whose works are featured on the full-length 2005 release *Mugam Sayagi: Music of Franghiz Ali-Zadeh*; Steve Reich, whose Kronos-recorded *Different Trains* earned a Grammy Award for the composer; Argentina's Osvaldo Golijov, whose work with Kronos includes both compositions and extensive arrangements for albums like *Kronos Caravan* and *Nuevo*; and many more.

In addition to composers, Kronos counts numerous artists from around the world among its collaborators, including the Chinese *pipa* virtuoso Wu Man; legendary Bollywood "playback singer" Asha Bhosle, featured on Kronos's Grammy-nominated CD, *You've Stolen My Heart: Songs from R. D. Burman's Bollywood*; Inuit throat singer Tanya Tagaq; Mexican rockers Café Tacuba; genre-defying sound artist and instrument builder Walter Kitundu; the Romanian gypsy band Taraf de Haïdouks; renowned American soprano Dawn Upshaw; and the unbridled British cabaret trio, the Tiger

Lillies. Kronos has performed live with the likes of icons Allen Ginsberg, Zakir Hussain, Modern Jazz Quartet, Noam Chomsky, Rokia Traoré, Tom Waits, David Barsamian, Howard Zinn, Betty Carter and David Bowie, and has appeared on recordings by such diverse talents as Nine Inch Nails, Amon Tobin, Dan Zanes, DJ Spooky, Dave Matthews, Nelly Furtado, Joan Armatrading and Don Walser.

Kronos's music has also featured prominently in other media, including film (*Requiem for a Dream*, *The Fountain*, *21 Grams*, *Heat*, *True Stories*) and dance, with noted choreographers such as Merce Cunningham, Paul Taylor, Twyla Tharp and Eiko & Koma setting pieces to Kronos's music.

The quartet spends five months of each year on tour, appearing in concert halls, clubs and festivals around the world, including BAM Next Wave Festival, Carnegie Hall, the Barbican in London, WOMAD, UCLA's Royce Hall, Amsterdam's Concertgebouw, Shanghai Concert Hall and the Sydney Opera House. Kronos is equally prolific and wide-ranging on recordings. The ensemble's expansive discography on Nonesuch Records includes collections like *Pieces of Africa* (1992), a showcase of African-born composers, which simultaneously topped *Billboard's* Classical and World Music lists; 1998's ten-disc anthology, *Kronos Quartet: 25 Years*; *Nuevo* (2002), a Grammy- and Latin Grammy Award-nominated celebration of Mexican culture; and the 2003 Grammy Award-winner, Alban Berg's *Lyric Suite*. The group's latest releases are *Floodplain* (Nonesuch, 2009), spotlighting music from regions of the world riven by conflict; *Rainbow* (Smithsonian Folkways, 2010), in collaboration with musicians from Afghanistan and Azerbaijan; and *Uniko* (Ondine, 2011) with Finnish accordion/sampler duo Kimmo Pohjonen and Samuli Kosminen.

Kronos's recording and performances reveal only a fraction of the group's commitment to new music. As a nonprofit organization based in San Francisco, the Kronos Performing Arts Association has commissioned more than 750 new works and arrangements for string quartet. Music publishers Boosey & Hawkes and

Kronos have released sheet music for three signature works, all commissioned for Kronos, in the first volume of the *Kronos Collection*, a performing edition edited by Kronos. The quartet is committed to mentoring emerging professional performers, and in 2007 Kronos led its first Professional Training Workshop with four string quartets as part of the Weill Music Institute at Carnegie Hall. Subsequent workshops at Carnegie Hall and other venues have expanded this aspect of the quartet's work. One of Kronos's most exciting initiatives is the Kronos: Under 30 Project, a unique commissioning and composer-in-residence program for composers under 30 years old, launched in conjunction with Kronos's own 30th birthday in 2003. By cultivating creative relationships with such emerging talents and a wealth of other artists from around the world, Kronos reaps the benefit of decades of wisdom while maintaining a fresh approach to music-making inspired by a new generation of composers and performers.

Kronos records for Nonesuch Records.

For the Kronos Quartet!
 Kronos Performing Arts Association
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