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FESTIVAL EVENT
KRONOS QUARTET

Wednesday, September 15, 1999—8:00 pm

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

Traveling Music

RAHUL DEY BURMAN [ARR. OSVALDO GOLIUJO]
TONIGHT IS THE NIGHT + World Premiere
with special guest Zakir Hussain, tabla

ANIBAL TROLO [ARR. OSVALDO GOLIUJO]
RESPONSO *

ALEKSANDRA VREBALOV
PANONIA BOUNDLESS *

ALICIA SVIGALS
KALE BAYEYEN II * • World Premiere

HYO-SHIN NAA
KAH-KED-RETA-RIEUNG [SONG OF THE BEGGARS] *

KAYHAN KAHOR
GALLOP OF A THOUSAND HORSES *

FRANQHIZ ALI-ZADEH
OASIS *

INTERMISSION

ENRIQUE RANGEL [ARR. OSVALDO GOLIUJO]
LA MUERTE CHIQUITA + World Premiere

OSVALDO GOLIUJO
THE DREAMS AND PRAYERS OF ISAAC THE BLIND
Prelude: Calmo, Sospeso
I. Agitato Con Fuoco-Mesto-Senza Misura, Oscillante
II. Grazioso, Teneramente-Rivisto-Presto
III. Calmo, Sospeso-Allegro Pesante
Postlude: Lento, Liberamente
with special guest David Krakauer, clarinet

PROGRAM SUBJECT TO CHANGE

* Written for Kronos • Arranged for Kronos • HANCHER COMMISSION

Kronos Quartet
P.O. Box 225240
San Francisco, CA 94122-5340
Tel: 415/731-3523
Fax: 415/664-5590
www.kronosquartet.org
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KRONOS QUARTET
Bio
gy
He

Since its inception in 1973, the Kronos Quartet has emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences worldwide.

More than 400 works have been written or arranged for Kronos, and its extensive repertoire ranges from Shostakovich, Webern, Bartók and Ives to Astor Piazzolla, John Cage, Raymond Scott and Howlin’ Wolf. In addition to working closely with modern masters such as Terry Riley and Henryk Górecki, Kronos commissions new works from today’s most innovative composers from around the world, extending its reach as far as Zimbabwe, Poland, Mexico, Australia, Japan, Argentina and Azerbaijan. The Quartet is currently working with many composers, including John Adams, Franghiz Ali-Zadeh, Diananda Galas, Osvaldo Golijov, John Harbison, Steve Mackey, Akira Nishimura, Gabriela Ortiz, P. Q. Pham, Steve Reich, Soki Satoh, Peteris Vasks and Guo Wenjing.

Kronos performs annually in many cities including San Francisco and New York, and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, New Zealand, Russia, Hong Kong and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, Kennedy Center, Montreux Jazz Festival, Brooklyn Academy of Music, Moscow’s Tchaikovsky Hall, Sydney Opera House, Tanglewood, London’s Royal Festival Hall, Teatro Carlo in Buenos Aires, La Scala, Theatre de la Villa in Paris and Chicago’s Orchestra Hall.

KRONOS QUARTET

Biography

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

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ions of merit. In 1990, he was awarded the Indo-American Award in recognition for his outstanding contribution to relations between the United States and India. He was presented with the Sangat Natak Akademi Award by the President of India in 1991 making him one of the youngest musicians to receive this recognition from India’s governing cultural institute. In 1992, Pater Drum, an album co-produced and performed by Hussain and Mickey Hart, was awarded a Grammy for Best World Music Album, the Downbeat Critics Poll for Best World Beat Album and the NAIRM India Best Seller Award for World Music Recording. Pater Drum with Hussain as music director, toured nationally in 1996 and 1997. Hussain is the recipient of the 1999 National Heritage Fellowship, the United States’ most prestigious honor for a master in the traditional arts. The award will be presented at the White House in September, 1999.

Hussain continues also to tour with the musicians from Shakti—John McLaughlin, Shankar, and T. V. Narayana—along with various orchestras and ensembles as well as lead various percussion ensembles of his own design. In 1992, he founded Jazzon Records which features original collaborations in the field of contemporary world music, as well as live concert performances by great masters of the classical music of India. The label presents Hussain’s own world percussion ensembles, The Rhythm Experience, both North and South Indian classical recordings, Best of Shakti and a Masters of Percussion series.

GUEST ARTIST
David Krakauer, clarinet

Internationally acclaimed clarinetist David Krakauer studied at the Lawrence College and the Paris Conservatory and then completed his master’s degree at Juillard under the tutelage of the legendary Leon Rostaloff. As one of the foremost musicians of the vital new wave of klezmorim, Krakauer tours the globe with his Klezmer Madness ensemble. Colliding old world with new, Klezmer Mad- ness delivers a modern brand of klezmer with equal parts angst and celebration. While firmly rooted in traditional klezmer folk tunes, Krakauer’s compositions also pay homage to R&B, jazz, classical, funk and rock. The group premiered Krakauer’s 100th birthday tribute to the legendary jazz clarinetist, Sidney Bechet, at Austria’s Schoellerfest in 1999.

Krakauer is in demand worldwide as guest soloist with the finest chamber music groups. His many collaborations have included the Tokyo String Quartet, the Kronos Quartet, the Eroica Trio, the Arditti String Quartet, and the Empire Brass Quintet. Krakauer continues to curate his Klezmer Sundays at Tonic series which he founded in December, 1998. Taking place every Sunday from at Tonic in New York, Krakauer presents the most important names in klezmer music; he also organizes regular appearances with his own band. With Klezmer Sundays, Krakauer has succeeded in reestablishing a home for klezmer music in the old Jewish neighborhood of New York’s Lower East Side.

Krakauer’s newest recording on John Zorn’s Tzadik label is entitled Klezmer, NY. It features his highly acclaimed suite, A Klezmer Tribute to Sidney Bechet. His debut album on the Tzadik label was Klezmer Madness, one of Tzadik’s bestselling discs. Other klezmer-related recordings include the groundbreaking Rhythm and Jews (Piranha/Flying Fish) and Jews with Horns (Piranha/Green Linnet), which Krakauer recorded during his seven years as clarinetist with The Klezmatics; and in the Fiddler’s House (Yagel), also a PBS television special in which he appears with violinist Itzhak Perlman and the Klezmatics. Other albums include Conlon Nancarrow: Orchestral, Chamber and Piano Music (Musical Heritage) with Continuum, and recordings for the Eva, Xenophile, CRI and Opus One labels. He has composed works for Newworld, Guilford, the Aids Quilt symphony and his own improvisational/ theatrical solo performances.

Both The New York Times and The New Yorker have run featured profiles on Krakauer. In August 1998, he was the subject of an International Herald Tribune story on his teaching of klezmer music in the little town of Sejny, Poland; earlier he had appeared in The New York Times Magazine cover story on the romance of Judaism in Poland. Krakauer has already appeared on the nationally televised Late Night with David Letterman with Itzhak Perlman. Krakauer is a member of the clarinet and chamber music faculties of the Manhattan School of Music, the Mannes College of Music and Queens College.

FEATURED COMPOSER
Claudio Golijov

Born in La Plata, Argentina, Claudio Golijov lived there and in Jerusalem before moving to the United States in 1986. In this coun- try he studied with George Crumb at the University of Pennsylvania (Ph.D.), and with Lukas Foss and Oliver Knussen at Tanglewood, where he received the Koussevitzky Composition Prize. He now lives in Newton, Massachusetts.

Described by The New York Times as ‘‘a musical alchemist who conjures up new worlds,’’ Golijov takes-gesture and sound imag- ery from his own background as the points of departure for his compositions. Music from the Western repertory of many periods, Jewish folk traditions from different places, and the inevitable Tango and other Latin American genres, appear in his work in different stages of transformation, often metamorphosing into something else entirely or even disappearing altogether from the surface. This search for a meaningful integration of widely different musical sources has resulted in a longstanding collaboration with the Kronos Quartet, and in works for performers as diverse as the Cleveland and St. Lawrence string quartets, conductors Oliver Knussen and Helmutrdig, clarinetists Giancarlo Fassini and David Krakauer, the Romanian Gypsy band Taraf de Hirondelles, and singers Mikhail Alexandrovich, Dawn Upshaw and Luciano Souza.

He is the winner of the first prize at two Kennedy Center’s Friedheim Awards (1993 for Yiddishko and 1995 for The Dreams and Prayers of Isaac the Blind). Other recent awards include the Chamber Music Society of Lincoln Center’s Staeber Prize for Con- temporary Music (1996); the BMI prize for music-theatre compos- ition awarded by the jury of the Munich Biennale in 1994 for November, and the Paul Fromm Award (1992). He has received, among others, commissions from the city of Munich, New York’s Lincoln Center, London’s South Bank Centre, Lisbon’s Expo ’98, the Schleswig-Holstein, Tanglewood, Spoleto USA, and Oregon Bach Festivals, and commissions and grants from the Koussevitzky, Guggenheim, Bloorow, Weiser and Fromm Foundations, Chamber Music America, Meet the Composer, and the National Endow- ment for the Arts. His music is performed throughout the world including New York’s Lincoln Center and Brooklyn Academy of Music, Washington’s Kennedy Center, Boston’s Jordan Hall, Chicago’s Orchestra Hall, Paris Théâtre de la Ville, London’s Royal Festival Hall and Barbican Centre, Vienna’s Konzerthaus, Frankfurt’s Alte Oper, Amsterdam’s Concertgebouw, Tokyo’s Suntory Hall and major festivals in America and Europe.

Golijov’s current work includes new works for the Kronos Quartet and Down Upshaw and the soundtrack for a new film by Sally Potter. His chamber opera premiered at Tanglewood in 1999. He teaches at the Oberlin Conservatory and in the Graduate School of the Holy Cross, has served as composer-in-residence for the Spoleto USA Festival, and as the featured composer of New York’s Markin Hall. Golijov’s music is published by Universal Edition and is re- corded on Nonesuch.

GUEST ARTIST
Zakir Hussain, tabla

A classical table virtuoso of the highest order, Zakir Hussain’s con- sistently brilliant and exciting performances have not only estab- lished him as a national treasure in his own country, India, but have gained him worldwide recognition. His playing is marked by un- common intuition and masterful improvisational density, founded in formidable knowledge and study. As an accompanist for many of India’s greatest classical musicians and dancers, including Ali Akbar Khan, Ravi Shankar, Bijoo Maharaj, and Shyukumar Sharma, Hussain was already touring by the age of 12, the gifted son of his great father, tabla legend Ustad Allah Rakha. Hussain came to the United States in 1970, embarking on an international career which in- cludes no less than 150 concert dates a year. He has composed and recorded numerous albums and soundtracks, and has received widespread recognition as a composer for his many ensembles and collaborations, including Shakti, which he founded with John McLaughlin and L. Shankar, and the Diga Rhythm Band, and recordings and performances with artists as diverse as George Harrison, Joe Henderson, Tito Puente, Pharoah Sanders, the Hong Kong Symphony and the New Orleans Symphony.

Hussain received the distinct honor of co-composing the opening music for the Summer Olympics in Atlanta, 1996, and was com- missioned to compose music for San Francisco’s premiere contem- porary ballet company, Lines, and to compose an original work for the San Francisco Jazz Festival, both in 1998. He has received numerous grants and awards, including participation in the West The Composer programs funded by the Pew Memorial Trust.

His first solo album, Making Music, was released in 1987 and, in 1988, he became the youngest percussionist ever to be awarded the title Padma Shri by the Indian government, a title given to civil-
lions of merit. In 1990, he was awarded the Indo-American Award in recognition for his outstanding contribution to relations between the United States and India. He was presented with the Sangam Natkal Akademi Award by the President of India in 1991 making him the youngest musician to receive this recognition from India’s governing cultural institute. In 1992, Planet Drums, an album co-produced and presented by Hussain and Mickey Hart, was awarded a Grammy for Best World Music Album, the Downbeat Critics Poll for Best World Beat Album and the NARM Indie Best Seller Award for World Music Recording. Planet Drums with Hussain as music director, toured nationally in 1996 and 1997. Hussain is the recipient of the 1999 National Heritage Fellowship, the United States’ most prestigious honor for a master in the traditional arts. The award will be presented at the White House in September, 1999.

Hussain continues also to tour with the musicians from Shakti—John McLaughlin, Shankar and T. V. Sivakumar—in different collaborations and ensembles as well as local various percussion ensembles of his own design. In 1992, he founded Moment Records which features original collaborations in the field of contemporary world music, as well as live concert performances by great masters of the classical music of India. The label presents Hussain’s own world percussion ensemble, The Rhythm Experience, both North and South Indian classical recordings, Best of Shakti and A Masters of Percussion series.

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Tonight’s Program

Tonight is the Night (arr. 1998), with special guest Zakir Hussain, tabla
Rahul Dev Burman (1939-1994)
Arranged by Osvaldo Golijov (b. 1960)

The most influential and versatile of Indian music directors, Rahul Dev Burman (nicknamed Pancham and sometimes credited as D. B. Burman) gave a whole new meaning to Indian music of the 1960s and 1970s. With his unique singing style, his masterful playing of the sarod and the harmonics and his great skills as a percussionist, he created a unique composing music which married jazz, fusion and Indian classical music, and re-establishing the long lost tradition of melody in Hindi film music. A child prodigy, Burman was the son of renowned film composer S. D. Burman. At the age of nine, Rahul Dev Burman composed 'Achhe to jawaih ke cha o the film Fantastick'. However, throughout his career Burman was a publicity-shy man who kept out of the limelight and let his music speak for him. Burman composed the music for more than 400 films. Considered the best among his peers, his style came to symbolize a unique culture which swarmed many die-hard fans. Said lyricist Majrooh Sultanpuri, with whom Burman worked, "Pancham had this knack of copying a foreign tune and Indianising it." Another top lyric writer, Anan bokshi agreed, saying, "I have worked with many music directors but RD was just extraordinary." The first to introduce the electronic organ in India, it was his innovativeness and incorporation of new styles that led to his success. Burman has been quoted as saying, "I don't say that I am an indelible man when it comes to ragas. I don't say I try to do so and so in Raag Darbani or attempted some difficult raga in another song. Whatever comes to my head I compose."

Burman used a variety of techniques including shrill intonations and barshee walls that annoyed some but were charbusters nevertheless. In the song 'Teri Meri Yaar', he used a source to hit a triangle which produced a metallic sound. Inspired by the sound of a spoon hitting a glass, he used it in 'Chura Laya'. He was also amazed by the sound of a bamboo whistle with a balloon tied to it and used this in a song from 'Abdullah'. In the song 'O Manzil Ke' from the movie Khidkiyon, Burman used bottles with water filled at different levels and created a hollow sound by blowing into them and this sound effect was used in the song 'Jana Na Dhare Aaya'.

In the song 'Iqna Aayi' from the movie Aashirwaad, Burman brought in drums from a classroom and which he used as the percussion.

Arsh Bhisto, a renowned singer and Burman's wife, said, "Pancham had this habit of questioning. "Do you think this song is good?" With my long experience of singing, I could feel it in my bones that Aaj aao jaa was going to make waves. But Pancham in those days—the mid-’60s—lacked the gumption to assert his viewpoint. I knew him to be set for big things from the moment I rendered Alao dada-e-jigar ko aisa dekho bhad. I had discovered that even a seasoned singer like me, to be effective here, had to keep a careful count of the beat. It is this unusual beat of his that finally enabled Pancham to carve out a niche for himself... It took me, sometimes, very long, to grasp the fact that Pancham was a composer first, a husband after. For instance, it didn’t matter if he slept on the floor but his recording system, his stereo, had to be immediately kept in place. Pancham lived, ate and slept music. You couldn’t find a gentler husband, once you left him with his music—in peace to create something out of this world."

For all his talents and outputs, however, awards came few and far between. Although Burman was nominated 16 times for the Filmfare Award, he won only three times. He narrowly missed winning the National Award for music twice. Today there is an award given to deserving music directors, lyricists and singers each year by Hrithik which is known as the R. D. Burman Award.

Life for Burman in his later days was quiet, with both health and friends deserting him. Many who were associated with him during his height of success promised that they would work with him again even when he wasn’t quite the rage, but few kept their word. He died of a heart attack in his sleep in Bombay, Maharashtra, India.

This arrangement of Tonight is the Night was commissioned for the Kronos Quartet by the estates of Hans and Marian Uy. This arrangement is from the recording performed by Aaka Bholus and was written for the Kronos Quartet.

Responso (1943/arr. 1998)
Anibal Carmelo Troilo (1914-76)
arranged Osvaldo Golijov (b. 1960)

Anibal Carmelo Troilo—or 'Pichuco, el Gordo' (The Fat Man) to those who knew and admired him—is considered to be the greatest bandoneonist of all time. Under his spell the bandoneon became the heart of tango. When Troilo died, his wife Zita gave his bandoneon to Astor Piazzolla, but Piazzolla never played it. He said, "I would love to play it like he did, reassuringly. I don’t care anything. My fingers are like machine guns... I play violently with anger. Not like Pichuco."

Born in the district of Almagro in Buenos Aires, Troilo began taking bandoneon lessons at the age of five and dropped out of school six years later to become a full-time bandoneonist with the Vardaro-Pugliese sextet. From then on, he played with various bands before forming his own group in 1937. He performed at the Tédóba cabaret for 16 years. Adored by his fellow portenos, the entire city mourned his death. Pichuco, a Buenos Aires restaurant, is named after him and is decorated with pictures showing him at every stage of his career. At the Pichuco a pianist plays tangos every night.

In Argentina, Troilo’s birthday is commemorated every July 11, which is known as “Bandoneon Day.”

The following statements are from José Golijov, Osvaldo Golijov’s father, excerpted from a conversation between the two of them in November 1998:

“Even if I never learned music, I can tell you that Troilo had it all together: a uniquely refined melodic sense, a major precision in his orchestra, and a superior taste in repertoire. I also think that Troilo was very accurate in finding the best arrangers (remember that young Piazzolla started as an arranger and bandoneonist for Troilo’s orchestra). The same tangos played by Troilo and another orchestra would sound like two completely different things. He had many imitators, but was inimitable. Why should one hear the imitation? Go to the original. That’s what I say. Take Bandoneon’s Complaint or Black Eyes for instance. Both were written in the ’20s, but in his hands they became little symphonies. Responso is a perfect example of that sweeping spirit. Troilo wrote it in 1943 as a memorial to Homero Manzi, a great poet and friend who wrote many lyrics for his tangos (quite a number of times after the music had been composed). Manzi was a unique character too: even in his death bed he kept placing bets on the horse races."

“Troilo conducted with his back to the orchestra, very rarely he would stand up and face them. Master was almost ‘implicit’ in his orchestra, unlike D’Arienzo’s, which, in my view, overemphasized it. Troilo was the soul of each piece, all bandoneon solos were taken by him. His violins were incredible, and his best known pianist, Gott, was a player of unmatched elegance. I remember a show the orchestra did in my soccer club in La Plata. Gott was so drunk that two musicians had to lift him by the arms to the stage and then sit him at the piano. And Troilo himself, well...many times you didn’t know if he was awake or not. I think there was no doubt he was reclined on the bandoneon and his eyes always closed, he looked like a Buddha perfectly asleep."

“He never paid attention to money and all Buenos Aires knew that. People that he didn’t know would come to his house, invent a story, and they would give him whatever he was carrying in his pockets. As a husband he was completely unbearable: would go out in the morning to buy the paper and come back the next day or, more often, would be brought back home by a friend. There are a thousand stories like that about him. But he was very sensitive, not a rebel. Just oblivious to conventions. He would disappear without any kind of notice. It just happened. His music, on the other hand, stays. Since then and forever will be unforgettable. If there is any truth to the saying that Tango reflects Buenos Aires’ soul, then I have no doubt that Troilo is that soul’s major expression.”

This arrangement of Responso was commissioned for the Kronos Quartet by Hunter Audiotorium/University of Iowa.

What do these terms mean?
Agitato – Agitated, excited
Allegro – Brisk
Calmo – Calmed, calming
Con fuoco – With fire, with passion
Grazioso – Gracefully, with elegance
Lento – Slow
Libereamente – Liberally
Maestoso – Majestically
Oscillante – Oscillating, swaying
Pesante – Heavy, weighty
Prelude – Form the first movement of a suite
Presto – Quick, faster than allegro
Rivudio – Roughly
Senza misura – without measure,
meter, beat
Sospeso – Suspended
Teneramente – Tenderly

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Tonight's Program

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Arranged by Osvaldo Gallof (b. 1960)

The most influential and versatile of Indian music directors, Rahul Dev Burman (nicknamed Pancham and sometimes credited as R. D. Burman) gave a whole new meaning to Indian music of the 1960s and 1970s. With his unique singing style, his masterful playing of the sarod and harmonics and his great skills as a percussionist, he created one of the most distinctive composing music which married jazz, fusion and Indian classical music, and reestablishing the long lost tradition of melody in Hindi film music. A child prodigy, Burman was the son of renowned film composer S.D. Burman. At the age of nine, Rahul Dev Burman composed Aa Mile To ja Mile to a film Funrasta. However, throughout his career Burman was a publicity-shy man who kept out of the limelight and let his music speak for him. Burman composed music for more than 400 films. Considered the best among his peers, his style came to symbolize a unique culture which spawned many die-hard fans. Said lyricist Majrooh Sultanpuri, with whom Burman worked, "Pancham had this knack of capturing a foreign tune and Indiarising it!" Another top lyric writer, Anand Bakshi agreed, saying, "I have worked with many music directors but BD was just extraordinary." The first to introduce the electronic organ in India, it was his innovativeness and incorporation of new styles that led to his success. Burman has been quoted as saying, "I don't say that I am an admissible man when it comes to ragas. I don't say I tried to do so and so and so in Raag Darbari or attempted some difficult raga in another song. Whatever comes to my head I compose." Burman used a variety of techniques including shrill intonations and banshee walls that annoyed some but were charabucto's and melodically unnecessary. In the song "Jeevan Mein Yaar" he used a bass to hit a triump which produced a metallic sound. Inspired by the sound of a spoon hitting a glass, he used it in Chura Liya. He was also amazed by the sound of a bamboo whistle with a balloon tied to it and used this in a song from Abdulah. In the song O Maanjhi Ke from the movie Kshasmbh, Burman used bottle with water filled at different levels and created a hollow sound by blowing into them and this sound effect was used with the orchestra in the song Aj Ka Ek Maya. In the song Aao Gya Ehi Chhori from Aash, Burman brought in drums from a class and which he used as the percussion.

Asha Bhosle, a renowned singer and Burman's wife, said, "Pancham had this habit of questioning. "Do you think this song is good?" With my long experience of singing, I could feel it in my bones that the music was going to make waves. But Pancham in those days—the mid-60s—lacked the gurmit to assert his viewpoint...I knew him to be set for big things from the moment I rendered Aashan for his dard-e-pajri ko tshida tshida. I had discovered that even a seasoned singer like me, to be effective here, had to keep a careful count of the beat. It is this unusual beat of his that finally enabled Pancham to carve out a niche for himself...It took much longer, very, very long, to grasp the fact that Pancham was a composer first, a husband after. For instance, it didn’t matter if he slept on the floor but his recording system, his stead, had to be immediately kept in place. Pancham lived, ate and slept music. You couldn’t find a gentler husband, once you left him with his music—no peace to create something out of this world.

For all his talents and outputs, however, awards came few and far between. Although Burman was nominated 16 times for the Filmfare Award, he won only three times. He narrowly missed winning the National Award for music twice. Today there is an award given to deserveing music directors, lyricists and singers every year by Filmfare which is known as the R. D. Burman Award.

Life for Burman in his later days was quiet, with both health and friends deserting him. Many who were associated with him during his height of success promised that they would work with him again even when he wasn’t quite the rage, but few kept their word. He died of a heart attack in his sleep in Bombay, Maharashtra, India.

This arrangement of Tonight is the Night was commissioned for the Kronos Quartet by the estates of Hans and Marian Uy. This arrangement is from the recording performed by Auka Bhole and was written for the Kronos Quartet.

Responso (1943/arr. 1998)
Anil Carmelo Troilo (1914-76)
arranged Osvaldo Gallof (b. 1960)

Anil Carmelo Troilo—or "Picchuco, el Gordo" (The Fat Man) to those who knew and admired him—is considered to be the greatest bandoneonist of all time. Under his spell the bandoneon became the heart of tango. When Troilo died, his wife Zita gave his bandoneon to Astor Piazzolla, but Piazzolla never played it. He said, "I would love to play it like he did, caringly. I don't care for anything. My fingers are like machine guns...I play violently with anger. Not like Picchuco."

Born in the district of Almagro in Buenos Aires, Troilo began taking bandoneon lessons at the age of 12 and dropped out of school six years later to become a full-time bandoneonist with the Vardaro-Pugliesi sextet. From then on, he played with various bands before forming his own group in 1937. He performed at the Tumbao cabarete for 16 years. Advised by his fellow portenos, the entire city mourned his death. Picchuco, a Buenos Aires musician, is named after him and is covered with pictures showing him at every stage of his career. At the Picchuco a pianist plays tangos every night.

In Argentina, Troilo's birthday is commemorated every July 11, which is known as "Bandoneon Day."

The following statements are from José Gallof, Osvaldo Gallof's father, excerpted from a conversation between the two of them in November 1998:

"Even if I never learned music, I can tell you that Troilo had it all together: a uniquely refined melodic sense, a major precision in his orchestra, and a superior taste in repertoire. I also think that Troilo was very astute at finding the best arrangers (remember that young Piazzolla started as an arranger and bandoneonist for Troilo's orchestra). The same tangos played by Troilo and another orchestra would sound like two completely different things. He had many imitators, but was unforgettable. Why should one hear the imitation? Go to the original; that's what I say. Take Bandoneon's Complaints or Black Eyes for Instance. Both were written in the '20s, but in his hands they became little symphonies. Responso is a perfect example of that sweeping spirit. Troilo wrote it in 1943 as a memorial to homeo Mauro, a great poet and friend who wrote many lyrics for his tangos (quite a number of times after the music had been composed). Marani was a unique character too: even in his death bed he kept placing bets on the horse races.

"Troilo conducted with his back to the orchestra, very rarely he would stand up and face them. Mater was almost 'implicit' in his orchestra, unlike D'Arienzo's, which, in my view, overemphasized it. Troilo was the soul of each piece, all bandoneon soloists were taken by him. His violins were incredible, and his best known pianist, Gotti, was a player of unmatched elegance. I remember a show the orchestra did in my soccer club in La Plata. Gotti was so drunk that two musicians had to lift him by the arms to the stage and then sit him at the piano. And Troilo himself, well...many times you didn't know if he was awake or not. I recall there was no doubt in my mind. The orchestra and the bandoneonist and his eyes always closed, he looked like a Buddha perfectly asleep.

"He never paid attention to money and all Buenos Aires knew that. People that he didn't know would come to him in the street, invent a story, and he would give them whatever he was carrying in his pockets. As a husband he was completely unreliable: would go out in the morning to buy the paper and never be back the next day or, more often, would be brought back home by a friend. There are a thousand stories like that about him. But he was very sensitive, not a rebel. Just oblivious to conventions. He would disappear without any kind of notice. It just happened. His music, on the other hand, stays. Since then and forever will be unforgettable. If there is any truth to the saying that Tango reflects Buenos Aires' soul, then I have no doubt that Troilo is that soul's major expression."

This arrangement of Responso was commissioned for the Kronos Quartet by Harcour Auditorium/University of Iowa.

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Agitato - Agitated
Allegro - Brisk
Allegretto - Calming
Con fuoco - With fire, with passion
Grazioso - Gracefully;
Lento - Slow
Libereamente - Liberally
Maestoso - Majestically
Oscillante - Oscillating
Pesante - Heavy
Presto - Quick, rather than allegro
Rondo - Roughly
Sostenuto - Without measure,
Sospeso - Suspended
Teneramente - Tenderly

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Kola Boveyren (1999)
Alessandra Vrebol (b. 1970)

Alessandra Vrebol was born in Novi Sad, Yugoslavia. She studied composition at Novi Sad University (1987-92), at Belgrade University (1993-94), and at The San Francisco Conservatory of Music (1995-96). Her works have been performed in Europe, Russia and the United States. Vrebol was the Highsmith Composition Competition at San Francisco Conservatory of Music in 1996 and, in 1997, she received the Vienna Modern Masters Recording Award for an orchestral work.

Notes on Panorâma Boundless:

If you ache for freedom, if you'd rather go than stay, if you breathe your dreams and your fears, if your home is where your soul is, if you dare to love while knowing that everything must pass, then, you will understand. Journey is what matters with no goal, no plans, no rest.

Section 1: B:

Your light eyes,
your tricky words
and haunting song you sing
bewilder my mind,

Section 2: C:

Hey, Marvah, Marvah
where is Kapanova,
where is Szegedin.
It is nothing over there,
besides Pultin,
playing double bass.

Section 3: F:

I wonder all over the world
alone like an orphan.
I am alone
I haven't seen my father
who had left me to see the world.
I am so unhappy.

Panorâma Boundless was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Alcino Svigals (b. 1963)

Violinist/composer Alcino Svigals, a founding member of the Klezmatics, is one of the world's foremost klezmer fiddlers. During the past decade, she has been influential in reviving traditional klezmer fiddle playing. She has taught and toured with violinist Itzhak Perlman, and she was awarded first prize for performance at the Safed, Israel international klezmer festival competition. Her debut solo album, Fall, was released on the Traditional Cross roads label. Composer Osvaldo Golijov was commissioned by Merkin Concert Hall to write a piece for Svigals and clarinetist David Krakauer, which they debuted in November, 1998.

In Svigals' band the Klezmatics, she and five other musicians create contemporary Jewish roots music that combines the joyous and mystical Yiddish folk tradition with a postmodern aesthetic and an overtly political worldview. Over the past 13 years, Svigals has toured internationally with the Klezmatics and recorded five albums that have reached the top 10 of Billboard and other charts. She has appeared with the Klezmatics on Prairie Home Companion, Good Morning America, MTV News, NPR's Weekend Edition, BBC television and radio, and others. As a composer for the group, she has provided music for the score to Tony Kushner's plays A Dybbuk (at the Public Theater) and it's an Undoing World (Ford Theater, Los Angeles) and several documentaries. With the Klezmatics, Svigals has collaborated as composer/performer with poet Allen Ginsberg and has provided music for dancer/choreographer Twyla Tharp and others. Svigals and the Klezmatics have recorded two albums for EMI with Itzhak Perlman. They have performed with him on PBS' Emmy-winning Great Performances documentary In the Fiddler's House and on Late Night with David Letterman, and have appeared with Perlman in concert at Radio City Music Hall, Tanglewood, Wolf Trap and other venues. In addition to her musical activities, Svigals writes and lectures on traditional and contemporary Jewish music.

About Kola Boveyren II, Svigals writes:

"Kola Boveyren II is the third in a series of short pieces based on the Ashkenazi Jewish wedding ritual in which the wedding band's 'Klezmer' fiddler plays a soul melody for the bride just before she marries. Traditionally, the purpose of this custom is to encourage the bride to cry in the old days especially, brides might well have felt like crying, as they would marry a man they had never before met and also leave their friends, family and town in the process." The empathy with the plight of women in a traditional culture which is implied by the custom, and the use of music to try to effect a moment of healing catharsis, fascinates and moves me, and so I've always been drawn to this musical form. The melodies in Kola Boveyren II are loosely based on Ashkenazi Jewish modes and are also informed by Greek traditional music."

Kola Boveyren II was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Kohl-sea-tee-ti-ya-yang (Song of the Baggara) (1998)

Hyosshin No (b. 1959)

As the youngest recipient of the coveted Korean National Composers Prize (1994), Hyosshin No has had her music performed regularly at numerous festivals in Korea, Malaysia, Japan, Israel, Germany and throughout the United States. No's work has been broadcast on National Public Radio, German Radio and Belgian Radio. Her solo piano music was performed by Yoji Tokahashi at the Pacific Music Festival in Japan, her music for two pianos was performed by Yoji and Aki Tokahashi in Tokyo. Her new work for solo piano, Rain Study, will be premiered by Thomas Schultz in 1999 in San Francisco. Recent awards include a commission from the Fromm Foundation of Harvard, a commission from the National Cultural Center of Korea to write a work for the Seoul Contemporary Music Festival, and an award from ASCAP. In November, 1998, at Herbst Theatre in San Francisco, a concert devoted to the music of Hyosshin No and kyayagme master Byungki Hwang, featured a new work by Na for harp solo and she is currently writing a work for the renowned kyayagme player, Eun Kwak. In the summer of 1999, No will be composer-in-residence at the National Center for Korean Traditional Performing Arts in Seoul.

Song of the Baggara is based loosely on the melody of Kohl-sea-tee-ti-ya-yang, a Korean folk song that has been sung for hundreds of years by traveling beggars, following the open-air markets from one village to the next. The melody is simple, the words light-hearted. It is said that the song is sung well only when one can no longer endure life's miseries and humiliations:

you might have thought that i died
since fast you saw me;
you're surprised to see me back so soon?
here I come, poon-bah!
inging better than ever, poon-bah!
now I'm without my poor parents
couldn't I have inherited anything from them besides begging?

Both versions of Song of the Baggara—one for string quartet, the other for string quartet, employing a traditional Korean string instrument—and traditional percussion instruments—were written for the Kronos Quartet.

Song of the Baggara was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.Panorâma Boundless (1998)

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Kola Boveynor II (1999)
Alexandra Yevbalov (b. 1970)

Alexandra Yevbalov was born in Novi Sad, Yugoslavia. She studied composition at Novi Sad University (1987-92), at Belgrade University (1993-94), and at the San Francisco Conservatory of Music (1995-99). Her works have been performed in Europe, Russia and the United States. Yevbalov won the Hitham Composition Competition at San Francisco Conservatory of Music in 1996 and, in 1997, she received The Vienna Modern Masters Recording Award for an orchestral work.

Notes on Panonita Boundless:
If you ache for freedom, you’d rather go than stay, if you breathe your dreams and your fears, if your home is where your soul is. If you dare to love while knowing that everything must pass, then, you will understand. Journey is what matters, with no goal, no plans, no rest.

Section 1: 8.
Your light eyes, your tricky words and haunting song you sing bewilder my mind.

Section 2: 8.
Hey, Marah, Marosh
which is Kaposharosh,
whose is Zsiegellin.
It is nothing over there,
besides Polish playing double bass.

Section 3: 8.
I wonder all over the world alone like an orphan.
I am alone.
I have not seen my father who had left me to see the world.
I am so unhappy.

Panonita Boundless was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Alicia Svigals (b. 1963)

Violinist/composer Alicia Svigals, a founding member of the Klezmatics, is one of the world’s foremost klezmer fiddlers. During the past decade, she has been influential in reviving traditional klezmer fiddle playing. She has taught and toured with violinist Itzhak Perlman, and she was awarded first prize for performance at the Safed, Israel international klezmer festival competition.

Her debut solo album, Fall, was released on the Traditional Cross roads label. Composer Osvaldo Golijov was commissioned by Merkin Concert Hall to write a piece for Svigals and clarinetist David Krakauer, which they debuted in November, 1998.

In Svigals’ band the Klezmatics, she and five other musicians create contemporary Jewish roots music that combines the joyful and mystical Yiddish folk tradition with a postmodern aesthetic and an overtly political worldview. Over the past 13 years, Svigals has toured internationally with the Klezmatics and recorded five albums that have reached the top 10 of Billboard and other charts. She has appeared with the Klezmatics on Prairie Home Companion, Good Morning America, MTV News, NPR’s Weekend Edition, BBC television and radio, and others. As a composer for the group, she has provided music for the score to Tony Kushner’s play’s A Dybbuk (at the Public Theater) and it’s an Unending World (Ford Theater, Los Angeles) and several documentaries. With the Klezmatics, Svigals has collaborated as composer/performer with poet Allan Ginsberg and has provided music for dancer/choreographer Twyla Tharp and others. Svigals and the Klezmatics have recorded two albums for EMI with Itzhak Perlman. They have performed with him on PBS’ Emmy-winning Great Performances documentary The Fiddler’s House and on Late Night with David Letterman, and have appeared with Perlman in concert at Radio City Music Hall, Tanglewood, Wolf Trap and other venues. In addition to her musical activities, Svigals writes and lectures on traditional and contemporary Jewish music.

About Kola Boveynor II, Svigals writes:

“Kola Boveynor II is the third in a series of short pieces based on the Ashkenazi Jewish wedding ritual in which the wedding band’s ‘klezmer’ fiddler plays a soul melody for the bride just before she marries. Traditionally, the purpose of this custom is to encourage the bride to cry in the old days especially, brides might well have felt like crying, as they would marry a man they had never before met and need leave their friends, family and town in the process. The empathy with the plight of women in a traditional culture which is implied by the custom, and the use of music to try to effect a moment of healing catharsis, fascinates and moves me, and so I’ve always been drawn to this musical form. The melodies in Kola Boveynor II are loosely based on Ashkenazi Jewish modes and are also informed by Greek traditional music.”

Kola Boveynor II was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Kohk-see-ree-tyang Song of the Baggars (1998)
Hyosbin No (b. 1959)

As the youngest recipient of the coveted Korean National Composers Prize (1994), Hyosbin No has had her music performed regularly at festivals in Korea, Malaysia, Japan, Israel, Germany and throughout the United States. No’s work has been broadcast on National Public Radio, German Radio and Belgian Radio. Her solo piano music was performed by Yoji Tokahashi at the Pacific Music Festival in Japan, her music for two pianos was performed by Yoji and Aiki Tokahashi in Tokyo. Her new work for solo piano, Rain Study, will be premiered by Thomas Schultz in 1999 in San Francisco. Recent awards include a commission from the Freeman Foundation of Harvard, a commission from the National Cultural Center of Korea to write a work for the Seoul Contemporary Music Festival, and an award from ASCAP. In November, 1998, at Herbst Theatre in San Francisco, a concert devoted to the music of Hyosbin No and kayagum master, Byungji Hwang, fea-
tured a new work by Na for harp solo and she is currently writing a work for the renowned kayagum player, Eunsa Kwak. In the summer of 1999, Na will be composer-in-residence at the National Center for Korean Traditional Performing Arts in Seoul.

Song of the Baggars is based loosely on the melody of Kohk-see-ree-tyang, a Korean folk song that has been sung for hundreds of years by traveling baggars, following the open-air markets from one village to the next. The melody is simple, the words light-hearted. It is said that the song is sung well only when one can no longer endure life’s miseries and humiliations:

you might have thought that I died
since fast you saw me;
you’re surprised to see me back so soon?
here I come, poombah!

singing better than ever, poom baah!
now I’m without my poor parents
couldn’t I have inherited anything from them besides begging?

Both versions of Song of the Baggars—one for string quartet, the other for string quartet, strings (a traditional Korean string instrument) and traditional percussion instruments—were written for the Kronos Quartet.

Song of the Baggars was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.Panonita Boundless (1998)

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Annie Get Your Gun
Dorothy Fields and Irving Berlin April 14, 15, 21, 22, 28-29, May 4-6

For ticket information call the Iowa City Community Theatre Box Office at 338-8441.
Gallop of a Thousand Horses (1999)
Kayan Kalhor (b. 1963)

Kayan Kalhor, an internationally acclaimed virtuoso of the komuzeh (Persian spiked fiddle) and setar (lute), was born in Tehran in 1963 into a musical family. At the age of seven, he began his musical studies under Master Ahmad Mohajer. He was invited at the age of 13 to work with the National Orchestra of Radio and Television of Iran where he performed for five years. During this period he was given the National Music Award for two years in a row.

At 17, he began working with the Shyadah Ensemble of the Chavosh Cultural Center, the most prestigious organization for arts at the time. While performing with Shyadah, he continued his studies of Persian music theory. While working with the Noveel Ensemble Amsterdam and the Iranian Music Ensemble of Belgium, the Sacred Music Festival in Morocco, and in North America at the Smithsonian Institution in Washington DC, World Music Institute in New York, the Palace of Fine Arts in San Francisco, and the National Arts Center in Ottawa, Canada, he has composed for Iran's most renowned vocalists Mohammad Reza Shojaiian and Shahram Nazeri and he has performed with Iran's greatest masters including Mohammad Reza Shojaiian, Shahram Nazeri, and Hossein Akhazadeh.

In 1991, Kalhor co-founded Dastan Ensemble, considered the most distinguished Iranian music ensemble today, with whom he continues to tour extensively.

Kalhor's constant search for new ideas to develop his own improvisatory language, creates a style both learned and unique. His recordings include Eastern Apertures on the Kanesheh label, Lost Songs of the Silk Road and As Night Falls on the Silk Road-Persian and Indian improvisations with Indian master shaykh Husain Khan—the Shancache label, a solo recording, Scattering Stars Like Dust, on the Traditional Crossroads label; and Night, Silence, Desert, which he composed for Mohammad Reza Shojaiian.

About Gallop of a Thousand Horses, Kalhor writes:
"This piece is influenced by Turkmen folk melodies which are intricisically linked to nature, especially horses. I have tried to evoke a feeling of horses roaming freely."

Gallop of a Thousand Horses was commissioned for the Kronos Quartet by Banchee Auditorium/University of Iowa.

Oasis (1998)
Frangisz Ali-Zadeh (b. 1947)

Frangisz Ali-Zadeh was born in Azerbaijan, a republic of the Soviet States. She first came to prominence as a composer and performer while still a student of the celebrated composer Kara Karayev. Ali-Zadeh is highly regarded for her creativity and distinctive style. Her compositions draw from the vocabulary of modern European classical music, including the Second Vienna School, and incorporate the sounds of mugham (the main modal unit of Arabic music), music traditional to Azerbaijan. As a pianist, she performs at international festivals, playing programs that include the works of Crumb, Messiaen and Schoenberg, composers she has popularized for Eastern audiences. She is recognized as a master interpreter of works by 20th century European and American composers, the Soviet avant garde, and traditional Azerbaijani and Armenian composers.

About Oasis, Ali-Zadeh writes:
"An oasis is a quiet place of refuge, which everyone dreams about when weary from life's turmoils. It is a land of repose, beauty, and prosperity. Travelers in particular dream about oases, exhausted from the intense heat in the endless desert. Most of all they dream of water—clean, cold, crystalline water. They see water in their dreams—in the form of brooks and fountains, drops and waterfalls. It makes them to their eyes and falls in a shower on their heads, their bodies and souls, bringing them coolness and bliss. The travelers dream about shady trees and crimson roses, about delicacies which beautiful women will bring to them. They dream about hearing the mellifluous singing of the 'Gizelles,' love again (a 'Gizelle' is a poetic form of a Mughal; it is based on a specific structure of classical Azerbaijani love poems). To reach this blessed land, this 'El Dorado,' is not so easy. Tests still await the travelers: There is a long road, full of dangers and obstructions.

"Oasis is one of the works included in the Silk Road cycle. The premiere of 'Mirage' (for oud and double bass) was performed by the Premier Ensemble Amsterdam and the Noveel Ensemble Amsterdam in the Netherlands in the beginning of 1998. In November 1998, Ask havai (for solo cello) was premiered by Ivan Montigut in Tallinn. The premiere of a concerto for percussion and cymbal performed by Eva Glemme and the Collegium Novum Zurich, is planned for August 1999 on the International Festival in Lucerne, Switzerland; this work, titled Silk Road, is also part of the cycle."

[Translation: Ayonma Ashley]

Oasis was commissioned for the Kronos Quartet by Alta Tingle and The National Endowment for the Arts.

La Muerte Chiquita (1999)
Enrique Rongel (b. 1941)
arranged by Oswaldo Galjoper (b. 1960)

La Muerte Chiquita was written by Enrique Rongel, a member of the Mexican rock band Café Tacuba. "Owilda Galjoper's arrangement for Kronos was made at the request of the band, and the song is included on Cafe Tacuba's most recent album in its original version performed by Cafe Tacuba and in the instrumental version performed by Kronos.

About La Muerte Chiquita was written for the Kronos Quartet:
The Dreams and Prayers of Isaac The Blind (1994), with special guests David Krockauer, clarinet
Oswaldo Galjoper (b. 1960)

"The Dreams and Prayers of Isaac The Blind, Galjoper writes:
"Eight centuries ago Isaac the Blind, the great kabbalistic rabbi of Provence, dictated a manuscript in which he asserted that all things and events in the universe are product of combinations of the Hebrew alphabet letters: 'Their root is in a name, for the letters are like branches, which appear in the manner of flickering flames, mobile, and indefinable linked to the soul.' His conviction still resonates today! don't we have scientists who believe that the clue to our life and fate is hidden in other codes?

"Isaac's lifelong devotion to his art is as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them they are all reaching for a state of communion. Gershom Scholem, the preeminent scholar of Jewish mysticism, says that 'Isaac and his disciples do not speak of ecstasy, of a unique act of stepping outside oneself in which human consciousness abolishes itself. Delephagut (communion) is a constant state, nurtured and renewed through meditation.' If communion is not the reason, how else we would explain the strange life that Isaac led, or the discards during which groups of four souls dissolve their individuality into single, higher organisms, called string quartet? How would one explain the chain of klezmer generations that, while blessing births, weddings, and burials, were trying to discover the melody that could be set free from itself and become only air, spirit, rock?"

"The movements of this work sound to me as if written in different languages. They somehow reflect the composition's epic nature. I hear the prelude and the first movement, the most ancient, in Arabic; the second movement is in Yiddish, the rich and fragile language of a long exile; the third movement and postlude are in sacred Hebrew.

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It's All In How You Finish.

Oasis (1998)

Franzigh Ali-Zadeh (b. 1947)

Franzigh Ali-Zadeh was born in Azerbaijan, a republic of the Soviet States. She first came to prominence as a composer and performer while still a student of the celebrated composer Kara Karayev. Ali-Zadeh is highly regarded for her creativity and distinctive style. Her compositions draw from the vocabulary of modern European classical music, including the Second Viennese School, and incorporate the sounds of mughm (the main modal unit of Arabic music), traditional music to Azerbaijan.

As a pianist, she performs at international festivals, playing programs that include the works of Crumb, Messiaen and Schoenberg, composers she has popularized for Eastern audiences. She is recognized as a master interpreter of works by 20th century European and American composers, the Soviet avant garde, and traditional Azerbaijan and Armenian composers.

About Oasis, Ali-Zadeh writes:

"An oasis is a quiet place of refuge, which everyone dreams about when weary from life's
tumults. It is a land of repose, beauty, and prosperity. Travelers in particular dream about
oases, restored from the intense heat in the endless desert. Most of all they dream of
waters—cool, cold, crystalline water. They see water in their dreams—in the form of brooks
and fountains, drops and waterfalls. It murmurs to them in its eaves and falls in a shower
on their heads, clearing the ordinary, making the world meaningful, giving us what
we're missing."

Gallop of a Thousand Horses, 337-4905

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Gallop of a Thousand Horses (1999)

Kayhan Kalhor (b. 1965)

Kayhan Kalhor, an internationally acclaimed virtuoso of the kamaran (Persian spiked fiddle) and setar (lute), was born in Tehran in 1963 into a musical family. At the age of seven, he began his musical studies under Master Mirzak Mohajer. He was invited at the age of 13 to work with the National Orchestra of Radio and Television of Iran where he performed for five years. During this period he was given the National Music Award for two years in a row.

At 17, he began working with the Shahyad Ensemble of the Chavosh Cultural Center, the most prestigious organization for arts at the time. While performing with Shahyad, he contin-
ued his studies of Persian music and Persian modal music at the Institute of Music and
Musicological Researches. In addition to his regular work, he spent much time traveling throughout Iran studying the music of many regions. With this knowl-
eedge he often weaves Persian traditional and folk music together creating his own innova-
tions.

In 1979, he went to Italy to study western classical music at the Santa Cecilia School of Music in Rome. He later studied at Carleton University in Ottawa, Canada, where he received a degree in music. He has performed regularly, as a solo musician and with
ensembles, at the Royal Albert Hall in London, Deutsche Welle (Radio Germany), Haus Der Kulturen Der Welt in Berlin, Theatres de la Ville in Paris, RASA in Amsterdam, Sinfonie Festival in Belgium, the Sacred Music Festival in Morocco, and in North America at the Smithsonian Institute in Washington DC, World Music Institute in New York, the Palace of Fine Arts in San Francisco, and the National Arts Centre in Ottawa, Canada.

He has composed for Iran’s most renowned vocalists Mohammad Reza Shojaiyan and Shoham Nazeri and he has performed with Iran’s greatest masters including Mohammad Reza Shojaiyan, Shoham Nazeri, and Hossein Alizadeh.

In 1991, Kalhor co-founded Dastan Ensemble, considered the most distinguished Iranian music ensemble today, with whom he continues to tour extensively.

Kalhor’s constant search for new ideas to develop his original improvisational language, cre-
ates a style both learned and unique. His recordings include Eastern Apertures on the Kanesheh label, Last Songs of the Silk Road and As Night Falls on the Silk Road-Persian and Indian improvisations with Indian singer master Shujaat Hussain Khan on the Shanachie label; a solo recording, Scattering Stars Like Dust, on the Traditional Crossroads label; and Night, Silence, Desert, which he composed for Mohammad Reza Shojaiyan.

About Gallop of a Thousand Horses, Kalhor writes:

"This piece is influenced by Turkean folk melodies which are intrinsically linked to nature, especially horses. I have tried to evoke a feeling of horses roaming freely."

Gallop of a Thousand Horses was commissioned for the Kronos Quartet by Hancher Auditor-
ium/University of Iowa.

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

Larry Nolf, Lighting Designer
Scott Fraser, Audio Engineer

For the Kronos Quartet:
Janet Cowperthwaite
Managing Director

Laird Rodet
Associate Director

Sandra Schaf
Business Manager

Leslie Dean Main
Office Manager

Ave Maria Hackett
Assistant to the Managing Director

Sidney Chen
Recording Project Coordinator

"The prelude and the first movement simultaneously explore two prayer's in different ways: The quartet plays the first part of the central prayer of the High Holidays. 'We will observe the mighty holiness of this day...', while the clarinet dreams the motifs from 'Our Father, Our King.' The second movement is based on 'The Old Kazaner Band,' a traditional dance tune which is surrounded here by contrasting manifestations of its own halcyon. The third movement was written before all the others. It is an instrumental version of K'VAKHAV, a work that I wrote a few years ago for Kronos and Cantor Misho Alexandrovich. The meaning of the word Kazaner: instrument of song, becomes clear when one hears David Krakauer's interpretation of the cantor's line. This movement, together with the prelude, brings to conclusion the prayer left open in the first movement. '...Thou pass and record, count and count, every living soul, appointing the measure of every creature's life and decreeing its destiny."

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 at the University of Michigan, and the Jaii Cantor at the University of Kansas.

The Dreams and Prayers of Isaac: The Blind was recorded by the Kronos Quartet and David Krakauer for Nonesuch Records.

The Kronos Quartet records exclusively for Nonesuch Records.

Hancher Cafe

Make Hancher Cafe a part of your night on the town. The Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green, and City Park, offers a tempting assortment of beverages, snacks, and desserts before and after most performances. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the Cafe only, and no food or drink is permitted inside the auditorium.

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Dance can often express what words are unable to say. Paul Taylor is a genius choreographer whose works do just that. His ability to speak with the human body earned him an Emmy Award in 1992 for his production of Speaking in Tongues, just one of the many appearances the company has made on PBS. Television, however, still remains hard pressed to do this art form justice. But on October 15 and 16 The Paul Taylor Dance Company will perform live at Hancher, and we will be able to see for ourselves what America's most lovable dance company has to say.

Over the past four decades the Paul Taylor Dance Company has broken the language barrier through dance, speaking to people in over 400 cities and more than 60 countries. With about 100 original works circulating around the world, this New York City-based modern dance company has pioneered cross-cultural understanding while enhancing the culture of this country. Now they will bring a taste of the Big Apple to Iowa City.

Taylor, who was the protege of Martha Graham and George Balanchine in the 1950s, learned his trade from the best of the best. Along with Merce Cunningham, he is one of the only living links to that modern dance legacy. Today, Taylor, who has not surprisingly become a spokesman for modern dance, combines his masterful choreography with remarkably able dancers to leave us awestruck and wondering how this movement is achieved by mere humans. His use of lifts and leaps transforms the dancers into ethereal beings. Even after so many years of variety and diversity, Taylor's creations on stage continue to evolve. From serious and somber to hysterically funny, Taylor can do it all.

Hancher's October performances include the tango-seasoned Piazzolla Caldesa which has been described as one of Taylor's most exciting and most sensual. Piazzolla Caldesa is not the first time Paul Taylor has transformed an established social dance form into his own creation. He's done it with the waltz, country, and Indian dance in the past, and he does it again here with the tango like you've never seen or heard it before. The movement slinks and swoons to music from the legendary Argentine composer and performer Astor Piazzolla. Piazzolla's twist on tango includes electric instruments and jazz arrangements. Taylor combines traditional steps with his own unique style, blending tango and modern into one steamy dance. Through this approach he brings the not-so-innocent stories of bold lovers in a world of good and evil. Time and space are subtly shifted on stage with Jennifer Tipton's display of hot and cool atmospheric lighting.

This peppy piece will be accompanied by the world premiere of a piece commissioned by Hancher with the support of Richard H. and Mary Jo Stanley and the National Endowment for the Arts. This piece is still in development. Also on the evening's program is Cascade, which was premiered in July of 1999 at the American Dance Festival. Cascade will lift the auditorium with music by Bach and a feeling that is pure Taylor.

The San Francisco Chronicle says of Paul Taylor: "Here, at century's end, is the finest example anywhere of the art that has been this country's greatest contribution to dance since the turn of the century. The Paul Taylor Dance Company is quite simply, as good as modern dance can get."

In this age where home run records and the number of pinball machines continue to climb, choreography like this can never be duplicated. Paul Taylor's rare talent shows no sign of burnout in the near future. But opportunities like this won't be around forever. Come and gain a better understanding of the language of modern dance as told by the Paul Taylor Dance Company.

Read more about Paul Taylor Dance Company on the World Wide Web www.ptdc.com
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Upcoming Events

For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbook.

For Future Reference

Doors to the Hancker lobby and the Cafe open 45 minutes before curtain time. Doors to the seating area ordi-
narily open 30 minutes before curtain time. Tours of the auditorium are con-
ducted at 2:00 p.m., Sundays, except during University vacations, or when there is an event scheduled in the hall. Tours leave from the box office lobby. For special group tours, call 319/335-
1130, allowing a week’s advance no-
tice.

Parking is free in the University lots surrounding Hancker. Overflow traffic may park in designated parking areas in City Park.

A Commitment to the Arts

Sankai Juku ("the school of the mountain and the sea") was founded in 1975 by Ushio Amagatsu and has been causing a stir around the world ever since with its tranquil, meditative, visually dramatic productions. On Oc-
tober 1 and 2, Sankai Juku will present a new full-evening work, HibiKi, at Hancker Auditorium. This will be the American Premiere of HibiKi, which was co-commis-
sioned by Hancker Auditorium, with additional support from Gary and Lucinda K. Wicklund and the National Endowment for the Arts. Hancker is the first American com-
missioner of a Sankai Juku work.

Sankai Juku is but one of dozens of butoh troupes now performing in Japan. The company consists of six male dancers, covered in white rice powder, who move in a very slow but intentional way. It’s almost as if every muscle of the six performers has been choreo-
graphed. The movement unfolds slowly and the perception of time slips away.

"It is very difficult to describe butoh," says Yoshiyu Takada, one of the dancers in the allmale com-
pany. "Many dancers don’t like to talk about butoh because we are just now finding out what it is. If someone wants to dance and call himself a butoh dancer, nobody can say he isn't. It’s so free."

A product of mid-60’s dissatisfaction with the structures and limitations of Western modern dance, butoh borrows from a wide vari-
ety of sources ranging from Dada, German expressionism, nihilism, eroticism, sculpture, poetry and pop art to the centuries-old heri-
tage of Kabuki, Noh and tra-
tional Japanese folk dance.

"Our basic element is nature," Takada explains. "When we are dancing we try to be an object or
an animal. We want to be inside a thing or a creature, not just repeat the movements but duplicate the character as well. Our main theme is life and death, so we try to real-
ize the situation of death and the state of just being born. When we are born, we first realize the situa-
tion of death. The mind is nothing, just like the body. That’s why we are white and we shave our bodies — to be nothing."

In HibiKi, which is subtitled "echo from a distant past," Amagatsu has also explored new musical avenues for his company. He has collabora-
ted with Yoichiro Yoshikawa and Takashi Kako, whose composition for piano and double bass gives a new impetus to the impressionistic butoh dance.

Sankai Juku’s productions are cre-
at from within the performers themselves through their physical and inner strength, demanding deep spiritual commitment and concentra-
tion. The almost violent physicality of the butoh dance adds a dramatic element to the productions, which create an indelible impression in one’s mind through their visual power and hypnotic effect.

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See for yourself. Tickets for Sankai Juku are available at the Hancker Box Office or by calling 1-800-HANCHER.
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Hancher Guild

Hancher Guild, one of Johnson County’s premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium’s fine artistic programming.

The Guild’s membership reflects a cross section of eastern Iowa’s residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

• management and staffing of the lobby gift shop The Showcase;
• entertaining visiting artists;
• organizing and facilitating Young Audience activities;
• supporting audience development throughout eastern Iowa;
• and advising on programming and services.

Although the Guild’s membership includes contributors to Hancher Circle and the Hancher Endowment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high-quality programming. Every effort is made to involve every member in some aspect of the Guild’s agenda—no time commitment is too small.

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call Betty Sims, president, at 351-5175 or Steve Ruckdeschel, membership chairman, at 354-7438 or the Hancher administrative offices at 353-1130.

All children are born with a musical ability, which if nurtured and exercised will flourish and create a learning foundation for the rest of their lives.

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Hancher Auditorium’s Audio Description System

When the lights come up at Hancher Auditorium, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting service called Audio Description.

Audio description is a free narration service that describes what the sighted audience member takes for granted—all the visual aspects of a performance that a sight-impaired audience member would miss without the whispered assistance of an accompanying friend. With the advent of audio description, a trained describer takes on the role of informative friend.

At designated performances, persons wanting to take advantage of the description service reserve headphones which attach to small receivers about the size of a deck of cards. (The system is similar to-the current one used in the auditorium for hearing augmentation.) Prior to the show, a narrated version of the playbill is broadcast, as well as an initial voice sketch of the stage set. During the performance itself, a trained volunteer provides a live narration from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, objective descriptions of new scenes, characters, settings, costumes, body language, and sight gags—all of which are slipped in between portions of dialogue and song.

Audio description represents a fascinating new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Old Capitol and University Sertoma clubs, and a grant from the Braverman Foundation and Mr. and Mrs. Syd Spady of Iowa City, this service is available to Hancher audiences for selected performances.

If you would like further information about the service, please contact Leslie Ireland-Anstott at Hancher Auditorium at (319) 335-1105 or 1-800-HANCHER.

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Iowa Center for the Arts

Calendar

www.uiowa.edu/homepage/arts/index.html

BA. Buchanan Auditorium (Business Admin. Bldg.)
CIH. Clapp Recital Hall
CIH. Hancher Auditorium
IMU. Iowa Memorial Union
MA. Museum of Art
PB. Pappajohn Business Admin. Bldg.
PL. Poole Light bookstore
SA. Stembergh Auditorium (Main Library)
VAB. Voelker Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher/

Lecture by Twyla Tharp. Sept. 15, 3:30 pm, Riverside Theatre, 213 N. Gilbert
The Kronos Quartet, Traveling Music—World premiere. Sept. 15, 8 pm, HA
The One Hundred. Twyla Tharp. Sept. 16, 8 pm, HA
Twyla Tharp Dancers, Diabelli—American premiere. Sept. 17-18, 8 pm, HA
Chinlonser and Frederica von Stade. Sept. 24, 8 pm, HA
Pre-performance discussion. 7 pm, Hancher greenroom.

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

The Importance of Being Earnest. Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm, Theatre B

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/

Thesis Concert. Oct. 29-30, 8 pm, Space/Place Theater, North Hall

READINGS—www.uiowa.edu/homepage/arts/book.html

UF Press poetry reading. Sept. 16, 8 pm, PL
James Tate, poetry reading, and Dana Wier, poetry reading. Sept. 17, 8 pm, SA
Donald Justice, poetry reading. Oct. 5, 8 pm, SA

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA
Through Dec. 31: Shaping Earth: African Vessels
Sept. 11-Oct. 31: Paul Conrad: Drawing the Line
Sept. 11-Oct. 31: Hannah Dawson: Chronicle of His Time

Art of the Month. 10 am. MA Members’ Lounge

Literary Conexions: Klinger, Porras and Iss
Session I: "Fantasy and Social Concern: Prints by Max Klinger." Elizabeth Von Arx, speaker. Sept. 25
Perspectives. 12-30, MA
Session: "Different Strokes: International Woodpiping Ceramics," Chuck Hines, speaker. Sept. 22
Session: "One Must Be of One’s Time," film screening. Sept. 29
Session: "Reading Newspaper Political Cartoons." Lucy Cowell, speaker. Oct. 13
Session: "Nanou Dounouma: African Artist, Matroch and Guardian of the Post." Barbara Frank, speaker. Oct. 20
Session: "Bushido: The True of the 20th Century" film screening. Oct. 27
Session: "From Living Room to Gallery: The Elliott Collection," Pamela Tripe, speaker. Nov. 3
Session: "Old Master Drawings from the Permanent Collection," Julie Hucheson, speaker. Nov. 10
Session: "From Hoyle to Pettibon: American Workshop Prints from the Permanent Collection." Kathleen Edwards, speaker, Nov. 17

Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 1-800-HANCHE.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greennroon: The greennroon, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium’s acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handedclller helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Café. If you wish to shoot during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tap Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher. Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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