ABOUT KRONOS QUARTET
For more than 40 years, San Francisco’s Kronos Quartet – David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Sunny Yang (cello) – has combined a spirit of fearless exploration with a commitment to continually reimagine the string quartet experience. The nonprofit Kronos Performing Arts Association manages all aspects of Kronos’ work, including the commissioning of new works, concert tours and home season performances, education programs, and a self-produced Kronos Festival. In 2015, Kronos launched Fifty for the Future: The Kronos Learning Repertoire, an education and legacy project that is commissioning—and distributing for free—the first learning library of contemporary repertoire for string quartet.

BUT WAIT—WHAT IS A STRING QUARTET?
A string quartet is a musical ensemble of four string players – two violin players, a viola player, and a cellist – or a piece written to be performed by such a group. A string quartet features four movements:
• First movement: Sonata form (a type of composition where two themes or subjects are explored in relation to the main key), Allegro
• Second movement: Slow, in a related key;
• Third movement: Minuet and Trio, in the main key;
• Fourth movement: Rondo form (a form where a principal theme or refrain alternates with a contrasting theme) or Sonata rondo form, in the main key.

At today’s performance, you will hear music that is arranged. An arrangement is a musical reconceptualization of a previously composed work. It may differ from the original work by means of re-harmonization, melodic phrasing, orchestration, or development of the formal structure. Arranging is the art of giving an existing melody musical variety! Continue reading “What’s that Sound” on the next page, to learn more about “arranged” music.
WHAT’S THAT SOUND?

Some of these songs may sound familiar to you. The program today features some classics and some contemporary pieces that have been arranged for the Kronos Quartet. Here’s an inside look at some of the stories behind the music:

“Summertime” (USA)
composed by George Gershwin, arranged by Jacob Garchik
The cradling blues of “Summertime,” which opened George Gershwin’s “folk opera” Porgy & Bess in 1935, has a certain majesty that embraces all sorts of audiences. Many other artists such as Billie Holiday, Leontyne Price, and Janis Joplin have recorded their own versions of “Summertime.”

“Microsurco de Liebre” (COLOMBIA)
composed by Mario Galeano Toro
Mario Galeano Toro, born in Bogotá, has been focused over the past 15 years on researching Colombian tropical music and its diaspora throughout the continent. In this raw and fast piece, a dub plate (a disc used to edit and master a final recording on vinyl) becomes a 5th member of the quartet, mimicking the hiss, pops, and clicks of a 1970’s tropical music vinyl record.

“Sunjata’s Time: 5. Bara kala ta” (MALI)
Composed for Fifty for the Future: The Kronos Learning Repertoire
“Sunjata’s Time” is dedicated to Sunjata Keita, the warrior prince who founded the great Mali Empire in 1235. Each of the first four movements depicts a character who played a central role in Sunjata’s life. Today’s performance features the fifth movement, “Bara kala ta.” Sunjata was unable to walk for the first seven years of his life. As a result, his mother was mercilessly taunted. Unable to take the insults any longer, Sunjata stood up on his own two feet—a moment that was immortalized in a well-known song, a version of which became the national anthem of Mali. This final movement brings the quartet together in a tribute to this great ruler—and the role that music played in his life.

“Baba O’Riley” (UK)
composed by Pete Townshend, arranged by Jacob Garchik
Pete Townshend, guitarist and principal songwriter of iconic rock band The Who, was born into a musical family in Chiswick, West London. Townshend soon found himself at the forefront of the British musical boom of the Sixties. As guitarist and composer of the band, he became the driving force behind one of the most powerful, inventive, and articulate bodies of work in rock. “Baba O’Riley” (also known as “Teenage Wasteland”) was recorded by The Who for the 1971 album Who’s Next. The title is inspired by Meher Baba, the Indian spiritual master, and Terry Riley, whose “A Rainbow in Curved Air” was a great influence on Townshend.

CHECK IT OUT!

Have you ever wondered how a violin bow is made? The history and process of bow-making is as rich and complicated as the music it produces...

The practice of using a bow of some sort to make musical sound is so ancient that its origin is unknown. The most likely scenario is that the ancient hunting bow served as either instrument or bow in different contexts. The latest is the so-called "early" bow and the "modern" bow. All the bows of these types have important things in common: they are sticks of special woods that are permanently bent to an arch, and have a flattened length of horsehair, stretched from end to end of the stick. Pemambuco wood from Brazil is the accepted type of wood from which the stick of the bow is fashioned. One end is usually pointed, and the other is squared off and fitted with a small raised portion to fasten and adjust the hair tension. The pointed end of each is called the "tip," and the raised portion of the other end, the "nut," or later, the "frog."
Dig Deeper: Videos and Further Reading

Listen to stories of the musicians and composers that make up Kronos Quartet’s 40 year history.

Look at the scores, recordings, and other pedagogical materials of Kronos Quartet’s Fifty for the Future: The Kronos Learning Repertoire initiative.

Watch Kronos Quartet’s performance at NPR Music’s 10th anniversary concert.

Check out Kronos Quartet on NPR’s famed Tiny Desk Concert series.

UK: Although drama has its origins in Ancient Greece, The Theatre in London was the first playhouse. It was built in 1576 by the English actor and entrepreneur James Burbage, father of the great actor and friend of Shakespeare, Richard Burbage.

Colombia: A product of the mixing of indigenous, Spanish, and African culture, music in Colombia is extremely diverse. Their most famous music is the dance-oriented cumbia.

Mali: Dogon is an ethnic group of Mali that spreads across the border into Burkina Faso. Dogon dancers wear masks that are more than 10 feet tall to act out their conception of world progress. Bambara animal-spirit masqueraders do a fertility dance in which they imitate the movements of animals.

After hearing musical arrangements from different countries, check out some other performing arts practices around the world: Cumbia in Colombia, The Theatre in the UK, and Dogon dance in Mali.

You're the Critic: Performance Review

Put yourself in the shoes of a theater critic. In 2-3 short paragraphs, review your experience of Kronos Around the World. Here are some things to think about when writing your review:

- What words would you use to describe this performance?
- How did the performance make you feel?
- What was your favorite moment? Why?
- Did your idea of classical music change? How?
- How has the idea of musical arrangements altered your perspective of music?
- How has this performance changed your view of world cultures?
- Would you recommend this performance to a friend? Why or why not?

If you need some more help, look in the newspaper for reviews in the Arts section. Read a few to see how they are structured, what is included and what is not.
PREPARE FOR YOUR VISIT TO UCLA

- Please bring the attached Directions for Bus Drivers with you in case your driver does not have proper directions.

- Design for Sharing volunteers will meet your bus and direct you to the theater; please be ready to leave the bus when directed to do so.

- Count your students and teachers before you arrive; the ushers will need to know how many people you have before they can seat you.

- Adequate adult supervision is important to the success of these events. Chaperones may need to supervise students in restrooms and be alert when students are entering or leaving the auditorium. Adults are expected to sit with students and help maintain appropriate standards of behavior.

- The hall is opened for seating a half hour before the performance is scheduled to begin. We make every effort to begin on time, but occasionally the opening is delayed five to ten minutes due to late arrivals from other schools or technical problems.

- Restrooms are located to your left as you enter the theater. Have your students use the restrooms before the performance begins.

- **Flash photography is not allowed in the theater**, as it can be dangerous for the performers - the flash may temporarily blind them causing an accident. Use of any flash camera, laser pointer or recording device whatsoever may be cause for ejection from the hall.

- Remind your students that chewing gum, loud talking and running are inappropriate in the theater, even before and after the actual performance.

- Please do not allow students to bring lunches or snacks to their seats. Lunches can be stored in the lobby during the performance.

- Please remain seated when the performance is over. Schools will be dismissed a few at a time.