FRIENDS OF CHAMBER MUSIC

The Kronos Quartet

8 p.m., Wednesday, April 6, 1988
Long Theatre, University of the Pacific
Stockton, California

Amazing Grace (1973)	Ben Johnston (b. 1926)
Quartet* (1942)	Kevin Volans (b. 1949)
White Man Sleeps, No. 1* (1985)	Conion Nancarrow (b. 1912)
Round Midnight** (1985)	Thelonious Monk
RE: Person I Knew** (1986)	Bill Evans
Four, For Tango* (1987)	Astor Piazzolla (b. 1921)

*Written for Kronos **Arranged for Kronos by Tom Darter

Intermission

Quartet No. 4 (1928) — Bela Bartok (1881-1945)

Allegro
Prestissimo, con sordino
Non troppo lento
Allegretto pizzicato
Allegro molto

The Board of Directors dedicates tonight's concert to former board member Elly Frank.

Program Notes

Amazing Grace (1973)
Ben Johnston
Based on the traditional American hymn, "Amazing Grace" (Quartet No. 4) is a "profileration of gradually-increasing proportional complexity of pitch and of metrical rhythm," says Ben Johnston, who composed the work when commissioned by the Fine Arts Quartet in 1973. Kronos recorded "Amazing Grace" for its Elektra/Nonesuch release White Man Sleeps.

Quartet (1942)
Conlon Nancarrow
Nancarrow's Quartet was composed prior to his pieces for player piano and is one of his few surviving works for conventional instrumentation. The style is intended to be sharp and rhythmical, with the players taking off on separate rhythmic tracks in the last movement. It departs entirely from the Romantic school of composition, and even the slow movement is meant to be performed with little vibrato. The Kronos played its American premiere at the Cabrillo Festival in 1982.

White Man Sleeps, No. 1 (1985)
Kevin Volans
Originally written for two harpsichords, viola de gamba and percussion in 1982, White Man Sleeps was revised for string quartet in 1985 at the request of the Kronos, which premiered it in London in 1986. It typifies Volans' discreet sense of structure and use of cross-rhythms to achieve a spiritual beauty representative of African influences. Its five dances are drawn freely from African music, and its repetitive syncopation and elaborate patchwork of phrases and refrains yields an uncluttered sound that is striking in its simplicity and inventiveness.

Round Midnight (1985)
Thelonious Monk
The Monk Suite from which "Round Midnight" is drawn is a unique but authentic interpretation of the work of this legendary jazz giant. The project grew out of conversations between the producer and David Harrington, founder and first violinist of the Quartet. "My goal was to capture Monk's music as closely as I could," arranger Tom Darter explains. "I didn't want to use his melodies as an excuse to show off my cleverness; rather, I wanted to display Monk's genius as a composer within the context of the string quartet."

RE: Person I Knew (1956)
Bill Evans
With this work, the validity of the string quartet approach to jazz composition was established. Those who think they really know the Evans tune will be surprised when they hear how much richness of compositional value seems to have been added in the transition to strings. It was always there, but elements are emphasized here that were not evident in the usual trio settings of Evans' music.

Four, For Tango (1987)
Astor Piazzolla
Piazzolla wrote this work last year for the Kronos, which premiered it this season. He studied classical music with Nadia Boulanger in Paris but has made a career in his native Argentina as a performer and composer of popular songs and dance pieces. His instruments are the piano and a form of accordian that evolved in Argentina and which is used by tango ensembles.

Quartet No. 4 (1928)
Bela Bartok
Bartok's String Quartet No. 4, full of the folk music he loved and studied, is constructed in five movements, using an "arch form" in which the first and last movement, and the second and fourth, share common themes. These fast movements converge around a slow, lyric third movement which remains melodically independent.

The third movement is an example of Bartok's "night music," the heart of the piece, with the other movements arranged around it. Over long-held chords the cello has a wayward melodic line, ornamented and improvisatory; a second section recalls twittering birds and a third churning insects. A recapitulation presents the original melody in free inversion, now divided between the cello and the first violin.

The Kronos Quartet

David Harrington, violin
John Sherba, violin,
Hank Dutt, viola
Joan Jeanrenaud, cello

The Kronos Quartet, hailed by Rolling Stone as "classical music's own Fab Four," is heard this evening in their second Stockton concert since 1980. Since then, Kronos has cracked the contemporary music barrier and emerged as the world's leading voice for new chamber music. Said Le Monde in Paris: "Kronos seems to transport us into the future."

In its dedication to excellence and experimentation, the Quartet has assembled a large

body of work that is unrivaled in its range and scope of expression; in the process, it has won the devotion of audiences and critics worldwide.

The San Francisco Chronicle praised their "virtuoso readings of individuality and rare depth. It's Super-Quartet!" Said the Los Angeles Times: "A supercharged group of musical pioneers, the Kronos demonstrated extraordinary tautness, vigor and musicianship. An Olympian performance!" And the New York Times called the Quartet "one of this country's most remarkable performing groups."

The Quartet's extensive repertoire ranges from Bartok, Webern and Ives to Monk, Evans and Jimi Hendrix. In addition to working closely with such modern masters as John Cage and Philip Glass, Kronos commissions new works from the most innovative composers of its own generation and mines the wealth of musical cultures from around the world.

The ensemble performs annual concert seasons in New York, Chicago, Los Angeles, Seattle, Minneapolis and its home city of San Francisco. It also tours extensively, giving more than 100 concerts each year in clubs, concert halls and jazz festivals throughout America, Canada, Europe, Japan and Australia.

The Kronos has been in residence at colleges across America, and it has been heard in a special concert series at the Oregon Shakespearean Festival. It produces its own radio series, Kronos Hour, and is the subject of a one-hour PBS television documentary.

Friends of Chamber Music 1987-88 Season
Presented in Cooperation with University of the Pacific and the UOP Conservatory of Music

International Chamber Ensemble of Rome (non-subscription)
Friday, September 18, 8:00 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part by a generous grant from American Savings and Loan Association

Mendelssohn String Quartet
Saturday, October 10, 8:00 p.m., Long Theatre, UOP

Academy of St. Martin-In-The-Field Octet
Saturday, November 21, 8:00 p.m., Faye Spanos Concert Hall, UOP
Underwritten in part by a generous grant from the National Endowment for the Arts

Los Angeles Brass
Sunday, January 24, 3:00 p.m., Long Theatre, UOP
Underwritten in part by a generous grant from the California Arts Council

Hagen String Quartet
Thursday, March 3, 8:00 p.m. Long Theatre, UOP

The Kronos Quartet (non-subscription)
Wednesday, April 6, 8:00 p.m. Long Theatre, UOP
Underwritten by generous grants from the City of Stockton, California Arts Council and National Endowment for the Arts.

Cantilena Piano Quartet
Sunday, April 24, 3:00 p.m., Long Theatre, UOP

To Our Audience

Use of cameras and recording devices, and smoking in the lobby and auditorium, are prohibited.

Latecomers will not be seated until a suitable break.

Please disengage pagers and electronic watches.

UOP students are admitted free on space availability.
Piano provided by the UOP Conservatory of Music

Programs are subject to change without notice.

Tickets

UOP Box Office: Long Theatre, 1040 Stadium Drive, Stockton, California 95211 209/946-2474 Monday-Friday 10:00 to 5:30, Saturday 10:00 to 2:00

Ticketron: 1/486-7469
Single $12 ($4 Children), Season $40

Advance tickets may be purchased with Visa, MasterCard or personal checks at the box office until two hours prior to the performance, at which time ticket sales are cash only.

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Friends of Chamber Music is grateful to Michelle Manos Inc. for the design and production of the 1987-88 printed program, to American Savings and Loan Association for the printing of the program, to Stockton Savings and Loan Association for the printing of our tickets, and to the Ramada Inn for special courtesies to our artists.