



HOPKINS CENTER
FOR THE ARTS

presents

KRONOS QUARTET

BEYOND ZERO: 1914-1918

David Harrington *violin*

John Sherba *violin*

Hank Dutt *viola*

Sunny Yang *cello*

Post-Performance Discussions

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

Funded in part by the National Endowment for the Arts' Art Works, the Frank L. Harrington 1924 Fund No. 3, the John M. Tiedke 1930 Visiting Performing Artists Fund and a Gift of Linda and Frederick A. Roesch '60, T'61, P'88, P'90.

Part of World War I Reconsidered.

Tuesday, February 10, 2015 • 7 pm

Spaulding Auditorium • Dartmouth College

PROGRAM

This performance is presented without an intermission.

Prelude to a Black Hole

Eternal Memory to the Virtuous +

Byzantine Chant (arr. Aleksandra Vrebalov)

Three Pieces for String Quartet

Igor Stravinsky

Dance
Eccentric
Canticle

Last Kind Words +

Geeshie Wiley (arr. Jacob Garchik)

Evic Taksim +

Tanburi Cemil Bey (arr. Stephen Prutsman)

Trois beaux oiseaux du Paradis +

Maurice Ravel (arr. JJ Hollingsworth)

Smyrneiko Minore +

Traditional (arr. Jacob Garchik)

Six Bagatelles, Op. 9

Anton Webern

Mäßig
Leicht bewegt
Ziemlich fließend
Sehr langsam
Äußerst langsam
Fließend

They Are There! Fighting for the People's New Free World

Charles Ives

Nunc Dimittis from *All-Night Vigil* +

Sergei Rachmaninov (arr. Kronos Quartet)

Beyond Zero: 1914–1918 *

A work for quartet with film

Composer Aleksandra Vrebalov

Filmmaker..... Bill Morrison

Creative Consultants David Harrington and Drew Cameron

Producer..... Janet Cowperthwaite

Production Management..... Kronos Performing Arts Association

* Written for Kronos / + Arranged for Kronos

Beyond Zero: 1914–1918, with music by Aleksandra Vrebalov and film by Bill Morrison, is supported in part by an award to the Kronos Performing Arts Association from the National Endowment for the Arts Art Works. Additional funding for the project is provided by The MAP Fund, supported by the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

Beyond Zero: 1914–1918 was commissioned for the Kronos Quartet by Hopkins Center, Dartmouth College; Cal Performances; and the National World War I Museum at Liberty Memorial and Harriman-Jewell Series, Kansas City, Missouri.

KRONOS QUARTET

Violin..... David Harrington
Violin..... John Sherba
Viola..... Hank Dutt
Cello..... Sunny Yang

Lighting Supervisor Brian H. Scott
Sound Designer..... Scott Fraser

Kronos Quartet/Kronos Performing Arts Association
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kronosquartet.org; facebook.com/kronosquartet;
instagram.com/kronos_quartet; Twitter: @kronosquartet #kronos

The Kronos Quartet records for Nonesuch Records.

PROGRAM NOTES

Prelude to a Black Hole

The Great War, a monumental blunder of a handful of monarchs and ministers...

*"When we're through this cursed war /
All started by a sneaking gouger /
making slaves of men"* [Charles Ives]

contains, and sometimes conceals, the stories of millions. The bombast of newspapers, the warmongers' whoop all too often drowned out private meditations, acts of remembrance, and moments of innocent joy.

*"In these great times, which I knew when
they were small, and which shall be small again
should they live long enough"* [Karl Kraus]

Kronos Quartet's *Prelude to a Black Hole* weaves together these quiet voices...

*"who would Kronos have been working
with in 1914?"* [David Harrington]

with a collage (sometimes a barrage) of 78 rpm records, piano rolls and antique musical instruments culled from around the world.

*"Most wars are made by small stupid/
selfish bossing groups/
while the people have no say."* [Charles Ives]

The monumental blunder began in Sarajevo, when one man shot another. Ninety-nine years later, near the historical seat of Serb Orthodoxy, Aleksandra Vrebalov discussed the century's wars with Father Jerotej of the Kovilj Monastery. He sang:

*"In everlasting remembrance shall the
righteous be, he shall not be afraid of evil tidings,"*

...a Byzantine verse performed regularly at the feasts of martyrs, always sung right at the point of communion with the divine.

Others, too, gazed towards the heavens. Rachmaninov's *Vespers*, a choral orchestration of Kievan and Russian znamennyi chant, were written quickly and with conviction during the first two months of 1915. *Nyne otpushchayeshi*—in Latin, *Nunc dimittis*—depicts the enraptured Symeon, who had sworn not to die until he had beheld the Messiah.

PROGRAM NOTES CONTINUED

"Lord, now you let your servant go in peace / Your word has been fulfilled / My eyes have seen the salvation / You have prepared in the sight of every people..."

As Symeon the God-Receiver utters his last,

"A light to reveal you to the nations and the glory of your people, Israel,"

the serenely radiant harmony gradually darkens, until it is finally entombed in sepulchral B-flats for the basses.

*"Danilin shook his head, saying, "Now where on earth are we to find such basses?"
...Nevertheless, he did find them.
I knew the voices of my countrymen..."*
[Sergei Rachmaninov]

This descent into death was also to be Rachmaninov's own: the composer so loved this work he chose it for his funeral.

The last of Stravinsky's *Three Pieces for String Quartet*, with its call-and-response pattern, echoes the litanies of the Russian Orthodox church. The deacon makes petition of God:

"In peace let us pray to the Lord, for the peace that is from above, and for the salvation of our souls, let us pray unto the lord."
[The Great Litany]

To which the congregation's reply is almost always the same:

*"Господи, помилуй—Gospodi pomiluj—
Lord, have mercy."*

At the end, the viola issues a heartfelt

"Amen."

If Stravinsky's third piece addresses the soul, the other two attend to the body. The first movement offers a Cubist perspective on a

Russian peasant dance. The cello digs into a seven-beat ostinato, while the first violinist capers to a dizzying, circular melody of twenty-three beats. From an identical point of departure, each instrument proceeds on its merry way. The second piece, according to Stravinsky, was a portrait of

"Little Tich, a harlequin no more than four feet in his shoes, but as full of humor as a fraternal order funeral." [H.L. Mencken, et al]

though Ernst Ansermet was certain that Stravinsky's clown must be a sad one.

Some were less sad to see the war come.

*"I can hardly wait any longer to be called up...
It is the struggle of the angels with devils."*
[Anton Webern]

Yet Webern's music contains none of this chest-beating. It demands that the listener respect the smallest, quietest utterance of the individual, that the listener respect music which

"expresses a novel with a single gesture, a joy in a single breath." [Arnold Schoenberg]

The intensely spiritual composer sought to portray earthly transcendence. The lugubrious fifth bagatelle recollects the death of Webern's mother, while the sixth captures

"The angels in heaven. The incomprehensible state after death." [Anton Webern]

Ravel, too, vacillated between the roles of poet and warrior. The *Oiseaux du Paradis* are figures from Persian myth, rare birds who appear to heroes as auspicious omens. The gentle, modal harmonies and frequent melodic repetitions call to mind the courtly medieval *rondeau*. The three birds themselves, emissaries from a friend who has gone off to war, are

PROGRAM NOTES CONTINUED

*"more blue than the sky... as white as snow...
bright, bright red"*

Displaying these patriotic colors, they bestow upon the poet (in this case, Ravel himself)

*"a blue-eyed glance... the purest kiss...
a crimson heart"*

instilling in him both fear and a desire for reunion. The work was dedicated to Paul Painlevé, mathematician, minister and aeronautic engineer. The composer yearned to fly for France and, against the advice of horrified friends and colleagues, used his connection with Painlevé in an attempt to enroll in the country's air corps.

*"What you do to me baby it never gets
outta me / I may not see you after
I cross the deep blue sea."*

Three 78s, made years after the war in Grafton, Wisconsin, are virtually all that is left of blues guitarist and singer Geeshie Wiley. The "Last Kind Words" may or may not have been those her father said before going off to fight.

*"If I die, if I die in the German war, I want you
to send my body, send it to my mother, lord."*

We can search for knowledge, winding our way through the spiral labyrinth of this record—its distinctive guitarwork, its atmosphere of foreboding (expressed in the minor mode, peculiar for the period), Wiley's deadpan singing—but there will always be a hole at the center, a perpetual reminder of absence.

*"The Mississippi river, you know it's deep
and wide, I can stand right here, see my
babe from the other side."*

The Greek men of New York, economic migrants or refugees from Ottoman depredations, knew this longing as well. When Marika Papagika sang to them

*"If you love me and it's a dream,
may I never wake up,"*

the lonely could forget abandoned homes and absent lovers. Born on the eastern Greek isle of Kos, Papagika performed (it is thought) throughout the Levant before settling in America. She brought with her the *smyrneiko*, the popular, polyglot cabaret style that originated in the cafes of cosmopolitan Smyrna.

*"In the sweetness of dawn,
God should take my soul away."*

War did not end in 1919, the year Papagika made her recording. Greek forces wrested Smyrna from the collapsing Ottoman empire. Kemal Atatürk retook the city in 1922. Three days later, the Great Fire reduced much of Smyrna to ash.

*"The Eviç makam still spoke through his thoughts
with the ambience it had gathered from now-lost
lands of the Balkans, serving up beautiful facets of
Nuran's attributes, of the bitterness of human fate,
and of the memories of long-forgotten cities..."*
[Ahmet Hamdi Tanpınar]

Eviç is one of the modes of classical Turkish music, classified centuries before the Ottomans by the great philosopher al-Farabi of Baghdad and Damascus. According to one music dictionary, other modes one might evoke within Eviç are *Müsteâr*, *Hicâz*, *Nikrîz* or *Segâh*.

*"Written on all the rakı bottles were an array
of honorary dedications: 'To my master, my
esteemed master, the venerated Cemil...'"*
[Ahmet Hamdi Tanpınar]

Tanburi Cemil Bey, the virtuoso of many instruments, was revered for the intricacy of his melodies, the fluidity of his modulations, the complexity of his preludes, his *taksimler*. All were performed with an unruffled smile. Many of his compositions survive, but the era's notation was insufficient to cope with his improvisations. Were

PROGRAM NOTES CONTINUED

it not for the dozens of records made by the German-Jewish brothers Hermann and Julius Blumenthal, much of Cemil's most personal, most spontaneous art would have died with him.

"If I get killed, if I get killed, please don't bury my soul / I p'fer just leave me out, let the buzzards eat me whole." [Geeshie Wiley]

"Hip hip hooray you'll hear them say / as they go to the fighting front." [Charles Ives]

"For this is now a war for peace." [H.G. Wells]

-Greg Dubinsky

Beyond Zero: 1914–1918

Unlike official histories, which have often romanticized and glorified the war, artists have typically been the keepers of sanity, showing its brutality, destruction and ugliness. For many, across history, creating art in those circumstances served as a survival mechanism.

While working on *Beyond Zero: 1914–1918*, I was inspired by anti-war writings, music and art created during and immediately after World War I, including, for example, the writings of Wilfred Owen and Siegfried Sassoon, the music of Satie and Debussy, and the Dada movement. The piece draws from their disillusionment about heroism and patriotism, summed up in Owen's line from *Dulce et Decorum*, that to die for one's country is the old lie.

Throughout the piece, there are several documentary recordings from different wars—from the horrific "Loyalty Speech" of James Watson Gerard, who served as a U.S. Ambassador to Germany until 1917, to military commands of Serbian and Bosnian troops during the conflicts that led to the brutal falling apart of Yugoslavia in 1990s, to the chilling sound of air-raid sirens during the bombing of London in World War II.

My intention was to juxtapose these historical accounts of war with the finest expressions of spirit and creativity occurring at the same time—therefore Béla Bartók's own playing of his *Piano Suite* written in 1916, and Huelsenbeck's reading of his *Chorus Sanctus*, also written in 1916. A girl calling her cats is a symbolic reminder of suffering of women and children, and of longing for lost safety and domesticity. *Beyond Zero: 1914–1918* ends with fragments of a dark Byzantine hymn "Eternal Memory to the Virtuous," chanted by the monks from the Kovilj monastery in Serbia, in remembrance to all who lost their lives in the Great War and every war since then.

-Aleksandra Vrebalov

The film portion of *Beyond Zero: 1914–1918* is comprised of films that have never been seen by modern audiences. I searched archives for rare 35mm nitrate films shot during the Great War, and made new brand new HD scans from the originals. In many cases this is the last expression of these films—some original copies were determined to not be worth preserving beyond this transfer to digital media.

What we are left with is a glimpse of a war fought in fields, in trenches, and in the air. Most of the footage shows some emulsion deterioration—the by-product of a history stored on an unstable base for 100 years. Through a veil of physical degradation and original film dyes, we see training exercises, parades and troop movement. Some of the battle footage was re-enacted for the camera, and some depicts actual live rounds. All of it was shot on film at the time of the conflict.

We see a record of a war as a series of documents passed along to us like a message in a bottle. None is more powerful than the record of the film itself, made visible by its own deterioration. We are constantly reminded of its materiality: this film was out on these same fields with these soldiers

PROGRAM NOTES CONTINUED

100 years ago, a collaborator, and a survivor. It is being seen now as a digital image for the first time.

If these are images that we, as viewers, were once intended to see, to convince us of the necessity and valor of war, they now read as images that

have fought to remain on the screen. They are threatened on all sides by the unstable nitrate base they were recorded on, and the prism of nearly one hundred uninterrupted years of war, through which we now view them.

–Bill Morrison

ABOUT THE ARTISTS

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 re-imagining the string quartet experience. In the process, Kronos has become one of the world's most celebrated and influential ensembles, performing thousands of concerts worldwide, releasing more than 50 recordings, collaborating with many of the world's most eclectic composers and performers, and commissioning more than 800 works and arrangements for string quartet. A Grammy winner, Kronos is also the only recipient of both the Polar Music Prize and the Avery Fisher Prize.

Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki; and Serbia's Aleksandra Vrebalov. Additional collaborators in concert and/or on disc have included Chinese pipa virtuoso Wu Man, performance artist Laurie Anderson, Azeri vocalist Alim Qasimov, iconic Bollywood "playback singer" Asha Bhosle, Inuit throat singer Tanya Tagaq, Beatles legend Paul McCartney, and rockers Tom Waits, Amon Tobin and The National.

The quartet spends five months per year on tour, appearing in the world's most prestigious concert halls, clubs and festivals. Kronos is equally prolific and wide-ranging on recordings, including *Pieces of Africa* (1992), a showcase of African-born composers that simultaneously topped *Billboard's* Classical and World Music lists; *Nuevo* (2002), a Grammy- and Latin Grammy-nominated celebration of Mexican culture; and the 2004 Grammy winner, Alban Berg's *Lyric Suite*. Kronos' two most recent releases (both in 2014) are *Kronos Explorer Series*, a five-CD retrospective boxed set; and the single-disc *A Thousand Thoughts*, featuring mostly unreleased recordings from throughout Kronos' career.

With a staff of eleven based in San Francisco, the non-profit Kronos Performing Arts Association (KPAA) manages all aspects of Kronos' work, including the commissioning of new works, concert tours and home-season performances, and education programs. The Quartet last performed at the Hopkins Center in 2010.

Aleksandra Vrebalov (b. 1970), a native of the former Yugoslavia, left Serbia in 1995 and continued her education in the United States. She holds a BA in composition from Novi Sad University in Serbia, a MM from San Francisco Conservatory of Music and doctorate in

ABOUT THE ARTISTS CONTINUED

composition from the University of Michigan. She lives in New York City.

Vrebalov, named 2011 Composer of the Year by Muzika Klasika (for her opera *Mileva*, commissioned by the Serbian National Theater for its 150th anniversary season), has received awards by American Academy of Arts and Letters, Vienna Modern Masters, ASCAP, Meet the Composer, Douglas Moore Foundation and two Mokranjac Awards, given by Serbian Association of Composers for best work premiered in the country in 2010 and 2012.

Vrebalov has had her works performed by the Kronos Quartet, David Krakauer, ETHEL, Jorge Caballero, Serbian National Theater and Belgrade Philharmonic, among others. Vrebalov has been commissioned by Carnegie Hall, Brooklyn Youth Chorus, Barlow Endowment, Clarice Smith Performing Arts Center, Merkin Hall, San Francisco Conservatory and Louth Contemporary Music Society (Ireland). Her works have been choreographed by Dusan Tynek Dance Theater (NYC), Rambert Dance Company (UK), Take Dance (NYC) and Providence Festival Ballet. Her music has been used in two films dealing with atrocities of war: *Soul Murrur* directed by Helen Doyle (Canada) and *Slucaj Kepiro* by Natasa Krstic (Serbia).

Vrebalov's string quartet *...hold me, neighbor, in this storm...* was written for and recorded by Kronos for the album *Floodplain*. Her string quartet *Pannonia Boundless*, also for Kronos, was published by Boosey & Hawkes as part of the Kronos Collection, and recorded for the album *Kronos Caravan*. For more information please see aleksandravrebalov.com.

Bill Morrison's films often combine rare archival

material set to contemporary music. He has collaborated with some of the most influential composers of our time, including John Adams, Laurie Anderson, Gavin Bryars, Dave Douglas, Richard Einhorn, Philip Glass, Michael Gordon, Henryk Górecki, Bill Frisell, Vijay Iyer, Jóhann Jóhannsson, David Lang, Steve Reich, Aleksandra Vrebalov and Julia Wolfe, among many others.

Decasia (2002), a collaboration with the composer Michael Gordon, was selected to the US Library of Congress' 2013 National Film Registry, becoming the most modern film named to the list that preserves works of "great cultural, historic or aesthetic significance to the nation's cinematic heritage." Morrison's films are also in the collection of the Museum of Modern Art, Walker Art Center, and the EYE Film Institute. He is a Guggenheim fellow and has received the Alpert Award for the Arts, an NEA Creativity Grant, Creative Capital, and a fellowship from the Foundation for Contemporary Arts. His theatrical projection design has been recognized with two Bessie awards and an Obie Award.

In 2013, Morrison was honored with retrospective programs in four different countries: the Walker Art Museum, Minneapolis; the Vila Do Conde Short Film Festival, Portugal; the Adelaide Film Festival, Australia; and the Aarhus Film Festival, Denmark.

In 2014 Morrison had a mid-career retrospective at the Museum of Modern Art in New York. The same year, *The Great Flood* opened theatrically, and *The Miners Hymns* toured with live musical performances in the US and UK. His work is distributed by Icarus Films in North America, and the BFI in the UK. Morrison's work was last seen at the Hopkins Center in 2011 with *The Great Flood*, which the Hop co-commissioned.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, David Harrington and Aleksandra Vrebalov joined faculty for a roundtable conversation, "Artists Respond to War, Part 2;" with Bill Morrison and Kronos Quartet, visited classes in Music and Film and Media Studies, and participate in a post-performance discussion. In conjunction with Kronos Quartet's performance, Combat Paper Project creator Drew Cameron offered public papermaking workshops and an artist talk, spent a day in residence at the VA Medical Center in White River Junction, VT, and met with student veterans. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.



AUSTRALIAN CHAMBER ORCHESTRA

with MARTIN FRÖST clarinet

sun **APR 19 7 pm**
SPAULDING AUDITORIUM

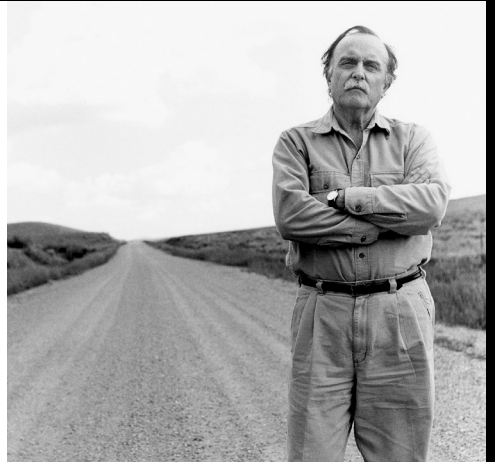
Known for poise, balance and intelligence as well as "high-spirited, rhythmically propulsive energy" (*Los Angeles Times*), ACO performs with the jaw-dropping Swedish-born Fröst—whose "virtuosity and musicianship [is] unsurpassed by any clarinetist" (*The New York Times*). Last here in 2012 for a ravishing performance of *Winter Morning Walks* (which later won a Grammy), ACO spans three centuries with works by Haydn, Prokofiev, Jonny Greenwood (of the alternative rock band Radiohead) and, with Fröst, Mozart.

MUSIC DEPARTMENT RESIDENCY

ALVIN LUCIER with THE CALLITHUMPIAN CONSORT

thu **APR 30 7 pm**
ROLLINS CHAPEL

The New England Conservatory-based Callithumpian Consort performs works by Lucier, whose pioneering mixing of acoustic sound and pure wave oscillators creates shimmering, ethereal soundscapes. The program includes the premiere of a work celebrating the founding role that Lucier's father, a 1918 Dartmouth graduate, played in the College's first jazz ensemble; and *Still Lives*, in which a pianist duets with sine waves meditatively tracing the shapes of common household items.



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ANTHONY PRINCIOTTI conductor

sat **FEB 28** 8 pm
SPAULDING AUDITORIUM

COPLAND *Buckaroo Holiday*
GERSHWIN *An American in Paris*
DVOŘÁK *Symphony No. 9*



HOTEL MODERN in THE GREAT WAR

tue & wed **APR 7 & 8** 7 pm
THE MOORE THEATER

A highly anticipated part of Hop programming marking the centenary of WWI, this Dutch theater collective reprises its "live animation" show that uses deceptively childlike means to evoke that war's realities. While the artists manipulate tiny props and everyday objects on miniature sets and video-project the action, the images are brought heartbreakingly to life by live sound effects and spoken narration from actual soldiers' letters.



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