Kronos Quartet: Fifty for the Future
UMass Fine Arts Center Commission

Tuesday, September 28, 7 p.m. ET
Virtual presentation followed by a livestream post-show Q & A

KRONOS QUARTET MEMBERS
David Harrington (Violin)
John Sherba (Violin)
Hank Dutt (Viola)
Sunny Yang (Cello)

Sponsored by Daily Hampshire Gazette
Daily Hampshire Gazette
Land acknowledgement

In a year-long consultative and deeply collaborative process with respected advisors from local Tribal Nations, the UMass Native Advisory Council co-developed this campus Land Acknowledgement. This Acknowledgement affirms our campus connection and relationship to the land the campus is built upon and our continued connection to the Nations who were the original inhabitants and caretakers of this land. The University of Massachusetts Amherst acknowledges that it was founded and built on the unceded homelands of the Pocumtuc Nation on the land of the Norrwutuck community.

We begin with gratitude for nearby waters and lands, including the Kwinitekw -- the southern portion of what’s now called the Connecticut River. We recognize these lands and waters as important Relations with which we are all interconnected and depend on to sustain life and wellbeing.

The Norrwutuck community was one of many Pocumtuc Indian towns, including the Tribal seat at Pocumtuc (in present day Deerfield), Agawam (Springfield), and Woronoco (Westfield) to name just a few. The Pocumtuc, who had connections with these lands for millennia, are part of a vast expanse of Algonquian relations. Over 400 years of colonization, Pocumtuc Peoples were displaced. Many joined their Algonquian relatives to the east, south, west and north — extant communities of Wampanoag, including Aquinnah, Herring Pond, and Mashpee, Massachusetts; the Nipmuc with a reservation at Grafton/Hassanamisco, Massachusetts; the Narragansett in Kingstown, Rhode Island; Schaghticoke, Mohegan and Pequot Peoples in Connecticut; the Abenaki and other Nations of the Wabanaki Confederacy extending northward into Canada; and the Stockbridge Munsee Mohican of New York and Massachusetts, who were removed to Wisconsin in the 19th century. Over hundreds of years of removal, members of Southern New England Tribes would make the journey home to tend important places and renew their connections to their ancestral lands. Such care and connection to land and waters continues to the present day.

Today, Indigenous Nations in southern New England continue to employ diverse strategies to resist ongoing colonization, genocide, and erasure begun by the English, French, Dutch, Portuguese and other European Nations, and that continued when Tribal homelands became part of the United States. Native Americans from Tribal Nations across the U.S. and Indigenous peoples from around the world also travel into these Pocumtuc homelands to live and work. This land has always been and always will be, Native Land.

We also acknowledge that the University of Massachusetts Amherst is a Land Grant University. As part of the Morrill Land Grant Act of 1862, Tribal lands from 84 Native Nations west of the Mississippi were sold to provide the resources to found and build this university.

This Land Acknowledgement is the first step in the university’s commitment to practice intellectual humility whilst working with Tribal Nations toward a better shared future on Turtle Island. We aim to foster understanding, deep respect, and honor for sovereign Tribal Nations; to develop relationships of reciprocity; and to be inclusive of Native perspectives and thriving Native Nations far into the future. Members of Massachusetts-based Tribal Nations who are kin to the historic Pocumtuc contributed their insights in composing this acknowledgement -- namely Tribal representatives from Mashpee, Aquinnah, and Stockbridge Munsee. As an active first step toward decolonization, we encourage you to learn more about the Indigenous peoples on whose homelands UMass Amherst now resides on and the Indigenous homelands on which you live and work.
PROGRAM

Aleksandra Vrebalov / My Desert, My Rose

“Hawa Kassé Mady Diabaté”
(arr. Jacob Garchik) / Tegere Tulon: I. Funtukuru

Trey Spruance / Séraphîta: II. Le Baphomet
featuring Alonzo King LINES Ballet

Philip Glass / Quartet Satz

Tanya Tagaq (arr. Jacob Garchik) / Excerpt from Sivunittinni

Aftab Darvishi / Daughters of Sol
featuring 3000 Reefs, film by Julia Sumerling

Nicole Lizée / Another Living Soul

Garth Knox / Satellites: I II. Dimensions

Charlton Singleton / Testimony

Kronos Quartet: Fifty for the Future

In 2015, the Kronos Performing Arts Association, the San Francisco–based non-profit organization of the Kronos Quartet, launched Fifty for the Future: The Kronos Learning Repertoire, an education and legacy project that is commissioning — and distributing free — the first learning library of contemporary repertoire for string quartet. Celebrating more than 45 years of creative collaboration, Kronos’ Fifty for the Future is commissioning an eclectic group of composers — 25 women and 25 men — representing the truly globe-spanning genres of string quartet literature in the early 21st century. Kronos Quartet/Kronos Performing Arts Association has commissioned more than 1,000 works since its formation in 1973, but Kronos’ Fifty for the Future represents the largest single artistic and educational project that it has undertaken.

There is no shortage of string quartet repertoire and educational resources available to today’s young musicians who wish to specialize in the canon of works from Haydn through the great composers of the 20th century. Indeed, Kronos founder David Harrington’s own entry point into the string quartet was Beethoven’s Op. 127. Similarly, there are pedagogical volumes by major composers designed to demonstrate a constellation of techniques on a given instrument, including, for the keyboard, Bach’s Well-Tempered Clavier and Bartók’s Mikrokosmos. There is no coordinated body of work devoted to the most contemporary approaches to the string quartet.

Kronos’ Fifty for the Future responds to this need, not only providing young quartets with the ability to immerse themselves in contemporary approaches to string quartet performance, but to develop as players by working their way through the ascending levels of complexity and difficulty within the project. Furthermore, the project includes a wealth of companion materials: audio recordings of Kronos performing each of the works, video interviews with the composers, videos and notes illustrating specific
techniques, background material on sources and inspiration for the works, and more. In the forward-looking spirit of Kronos’ own four-decade-long career, Kronos’ *Fifty for the Future* presents string quartet music as a living art form, providing emerging musicians with both an indispensable library of learning and a blueprint for their own future collaborations with composers.

In addition to freely distributing educational materials online, Kronos has traveled the world — from Abu Dhabi to Washington, D.C., from Singapore to Oakland — conducting more than 120 residencies and workshops and mentoring more than 700 young musicians through *Fifty for the Future*. The scores and parts for the pieces released were downloaded more than 20,000 times from 100 plus countries and territories around the globe.

A multi-year, $2.5 million project, Kronos’ *Fifty for the Future* is made possible through the generosity and foresight of an adventurous group of presenters, academic institutions, and other arts organizations that participate in the program as Legacy Partners and Commissioning Partners, of which the University of Massachusetts Fine Arts Center is one. Through jointly designed master classes, workshops, and residencies, Kronos works with each of these core partners to extend the reach of their own educational programs within their communities. Kronos’ *Fifty for the Future* receives generous support from foundations, corporations, and individual donors, whose commitment to new repertoire allows Kronos Quartet/KPAA to shepherd the creation of an extraordinary source of teaching information, a primer of the musical world we occupy that will help grow generations of string quartet players for the next 50 years and beyond.

**About Kronos Quartet**

For more than 45 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 that continually reimagines the string quartet experience. In the process, Kronos has become one of the world’s most celebrated and influential ensembles, performing thousands of concerts, releasing more than 60 recordings, collaborating with many of the world’s most accomplished composers and performers, and commissioning more than 1,000 works and arrangements for string quartet. Kronos has received more than 40 awards, including the prestigious Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes.

Integral to Kronos’ work is a series of long-running associations with many of the world’s foremost composers and musicians. These include: Franghiz Ali-Zadeh, Philip Glass, Nicole Lizée, Vladimir Martynov, Steve Reich, Aleksandra Vrebalov, and Wu Man. Kronos has shared the stage with numerous artists, including David Bowie, Asha Bhosle, Rhiannon Giddens, Sam Green, Zakir Hussain, Trevor Paglen, Van Dyke Parks, Alim Qasimov, San Francisco Girls Chorus, Tanya Tagaq, Mahsa Vahdat, Tom Waits, and Howard Zinn.

Touring for five months each year, Kronos appears in the world’s most prestigious concert halls, clubs, and festivals. Kronos has a prolific and wide-ranging discography on Nonesuch Records, including three Grammy-winning albums: Terry Riley’s *Sun Rings* (2019), *Landfall* with Laurie Anderson (2018), and Alban Berg’s *Lyric Suite* featuring Dawn Upshaw (2003). Among Kronos’ recent releases are *Ladilikan* (World Circuit Records) with Malian musicians Trio Da Kali; *Michael Gordon: Clouded Yellow* (Cantaloupe), *Placeless* (Kirkelig Kulturverksted) with Iranian vocalists Mahsa and Marjan Vahdat, and *Long Time Passing: Kronos & Friends Celebrate Pete Seeger* (Smithsonian Folkways).
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 the annual Kronos Festival. In 2015, Kronos launched *Fifty for the Future: The Kronos Learning Repertoire*, an education and legacy project that is commissioning — and distributing online for free — 50 new works for string quartet written by composers from around the world.

**Michael Sakamoto (moderator)** is Performing Arts Curator and Director of Asian and Asian American Arts and Culture at the Fine Arts Center. His work as artist and scholar in dance, theater, photography, media, and culture has been presented throughout the United States and in 15 countries worldwide, and has been published in numerous journals and anthologies. His book project, *An Empty Room: Butoh Performance and the Social Body in Crisis*, is forthcoming from Wesleyan University Press. Michael is former faculty at University of Iowa, CalArts, Goddard College, and Bangkok University, and holds a PhD in Culture and Performance and MFA in Dance from UCLA.

**Program Credits**

Produced by Janet Cowperthwaite, Sarah Donahue, Reshena Liao, and Nikolás McConnie-Saad  
Production Management: Kronos Performing Arts Association  
Video edited by Nurie K. Mohamed

**My Desert, My Rose**  
Written by Aleksandra Vrebalov  
© 2015 Kronos Arts Publishing  
Kronos Quartet’s live performance of *My Desert, My Rose* was filmed at Stora Salen, Uppsala Konsert & Kongress on May 5, 2017. Produced for Sveriges Television by Anna & Paul vanitas.se

**Tegere Tulon: I. Funtukuru**  
Written by Hawa Kassé Mady Diabaté  
© 2018 Inner Sunset Publishing  
Arranged by Jacob Garchik  
Performed with Hawa Kassé Mady Diabaté and Rokia Kouyaté, vocals  
Directed by Lucy Durán and Moustapha Diallo (Macina Film)  
Produced by Kronos Performing Arts Association

**Footage from Funtukuru**  
Filmed in 2018 by Moustapha Diallo for the film *Tegere Tulon: Handclapping Songs from Mali* (Directed by Lucy Durán and Moustapha Diallo)  
Assistant producers: Fodé Lassana Diabaté, Marian Ash, Malick Konaté  
Thanks to: Demba Kouyaté, his family, and the village of Funtukuru

**Footage from Bamako**  
Hawa Kassé Mady Diabaté and Rokia Kouyaté vocals recorded June 2020 at Paul Chandler’s i4africa studio, Bamako, Mali  
Filmed by Moustapha Diallo  
Production coordination by Violet Diallo and Hamidou Barry  
USA Production  
Kronos Quartet recorded August 2019 at 25th Street Recording, Oakland, CA  
Produced by Kronos Quartet and Reshena Liao
Engineered by Zach Miley
Final mix by Zach Miley and David Harrington
Additional video editing by Nurie K. Mohamed

Excerpt from *Common Ground*
Performed with Alonzo King LINES Ballet
Choreography by Alonzo King
Music: Séraphîta: II. Le Baphomet by Trey Spruance
© 2016 Kronos Arts Publishing
Dancers: Robb Beresford, Adji Cissoko, Madeline DeVries, Shuaib Elhassan, James Gowan, Ilaria Guerra, Maya Harr, Babatunji Johnson, Yujin Kim, Ashley Mayeux, Michael Montgomery, Jeffrey van Sciver
Lighting Design by Jim French
Costume Design by Robert Rosenwasser
Video and Projection Design by Jamie Lyons
Sound Designer, Scott Fraser
Associate Sound Designer, Zach Miley

*Quartet Satz*
Written by Philip Glass
© 2017 Kronos Arts Publishing
Audio engineered and mixed by Zach Miley
Video filmed and edited by Emily Thomas

*Sivunittinni*
Written by Tanya Tagaq
© 2015 Inner Sunset Publishing
Arranged by Jacob Garchik
Kronos Quartet’s live performance of *Sivunittinni* was filmed at Stora Salen, Uppsala Konsert & Kongress on May 5, 2017. Produced for Sveriges Television by Anna & Paul vanitas.se

*3000 Reefs*
Filmed and produced by Julia Sumerling
Music: Daughters of Sol
Written by Aftab Darvishi
© 2017 Kronos Arts Publishing
© 2018 Kronos Performing Arts Association
Produced by Kronos Quartet and Reshena Liao
Recorded March 2018 at 25th Street Recording, Oakland, CA
Engineered and mixed by Zach Miley
Assistant engineer: Gabriel Shepard
Mixed by Zach Miley and David Harrington
Filmed on location: The Great Barrier Reef & The Coral Sea, Queensland, Australia

*Another Living Soul*
Written by Nicole Lizée
© 2016 Kronos Arts Publishing
Kronos Quartet’s live performance of *Another Living Soul* was filmed at Stora Salen, Uppsala Konsert & Kongress on May 5, 2017. Produced for Sveriges Television by Anna & Paul vanitas.se

*Satellites: III. Dimensions*
Written by Garth Knox
© 2015 Inner Sunset Publishing
Kronos Quartet’s live performance of *Satellites: III. Dimensions* was filmed at Stora Salen, Uppsala Konsert & Kongress on May 5, 2017. Produced for Sveriges Television by Anna & Paul vanitas.se

*Testimony*
Written by Charlton Singleton
© 2019 Inner Sunset Publishing
Kronos Quartet’s performance of *Testimony* was filmed October 2, 2020 at Bing Concert Hall, © 2020 The Leland Stanford Junior University (Stanford University): Directed, Photographed and Edited by Frazer Bradshaw; Recording Engineer: Zach Miley; Executive Producers: Elena Park and Chris Lorway; Producer: Kimberly Pross.

End Credit Music: *pencil sketch* by Yevgeniy Sharlat
© 2017 Kronos Arts Publishing
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All works on this program were commissioned as part of the Kronos Performing Arts Association’s *Fifty for the Future: The Kronos Learning Repertoire*, which is made possible by a group of adventurous partners, including Carnegie Hall, University of Massachusetts Amherst, Uppsala Konsert & Kongress, Stanford Live, and many others.

Kronos Quartet appears courtesy of Kronos Performing Arts Association
For the Kronos Quartet/Kronos Performing Arts Association:
Janet Cowperthwaite, Executive Director, KPAA / Manager, Kronos Quartet
Mason Dille, Development Manager
Dana Dizon, Business Manager
Sarah Donahue, Operations Manager
Scott Fraser, Senior Sound Designer
Reshena Liao, Creative Projects Manager
Nikolás McConnie-Saad, Artistic Administrator
Brian Mohr, Sound Designer, Technical Manager
Kären Nagy, Strategic Initiatives Director
Brian H. Scott, Lighting Designer

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Upcoming Events:

**Codemakers: Jennifer Koh, Davóne Tines, Ken Ueno, and Kee-Yoon Nahm**  
Asian and Asian American Arts and Culture Program  
**Thursday, September 30, 2021, 7 p.m. ET Virtual Free Event**

**SUGAR SKULL! A Día de los Muertos Adventure!**  
**Sunday, October 17, 2021, 3 p.m. ET Virtual Ticketed Event**

For more information about these and all UMass Fine Arts Center Events and to get your ticketing link please visit:  

[fineartscenter.com](http://fineartscenter.com)