



Institutional Boundary Breaking

The Kronos Quartet stays fresh.

The idea of a group devoted to playing and commissioning contemporary art music may seem old hat now, with groups like Eighth Blackbird, Bang on a Can All Stars and so many others. But they were mighty hard to find 30 years ago when Seattle's David Harrington heard a recording of George Crumb's new *Black Angels* and decided to form a group that could play it and other modern music, from arrangements of Jimi Hendrix's "Purple Haze" to works of Bartok, Arvo Part, John Zorn, Philip Glass, Terry Riley, composers from Scandinavia and Australia, Africa, Latin America, Central Asia and the U.S.

Now, the Bay Area-based former rebels are themselves an institution, still passionately devoted to new music and breaking musical boundaries. And it's been way too long since they've been in Eugene. Their program includes works by Peter Sculthorpe (inspired by the geography of his native Australia), an arrangement of the wonderful Icelandic drone-rock band Sigur Ros' "The Fly Freer," a piece from the series of works Kronos commissioned from promising young composers and a Bollywood film music arrangement.

Also included is a passel of pieces from their most recent release, *Nuevo*, which features music from Mexico arranged by none other than Osvaldo Golijov, a longtime collaborator with the quartet. This concert also includes Mexican music from the '50s to the present, such as a piece by the country's hottest rock band, Café Tacuba, and the deliriously cheesy stereo experiments of Esquivel, that wild man of '50s bachelor pad music. This is a must-see concert for any fans of contemporary music. ■



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