Presents

Turtle Island Quartet

Tuesday, February 5, 2008
10am in Bowker Auditorium

Study Guides for Teachers are also available on our website at www.fineartscenter.com - select For School Audiences under Education, and then select Resource Room.

Please fill out our online surveys at http://www.umass.edu/fac/centerwide/school/index.html for the Registration Process and each Event. Thank you!
A String Quartet Is Like a Family
Featuring
Turtle Island Quartet
David Balakrishnan
Mads Tolling
Jeremy Kittel
Mark Summer

This engaging and accessible presentation for children in grades K-6 utilizes the model of the family to help students understand how a string quartet functions and thrives. Turtle Island draws comparisons between the interactions of the quartet and the audience's families, giving children a personal reference point that greatly helps them to gain a simple but profound understanding of the complete dynamics that drive musical groups. The children also learn to discern the many different styles the quartet presents, and young instrumentalists are presented with a new model of what is possible to achieve on string instruments. Members of the audience are invited to participate throughout the presentation, joining in rhythmic clap-alongs, dialogue with quartet members and a question-and-answer period following a rousing rock and roll finish.

"Improvisation is spontaneous composition. Every jazz musician is a composer who expresses him/herself by spontaneously organizing all of their musical knowledge and experience in ways that express the feelings and ideas they want to share "... Dr. Billy Taylor.
ABOUT TURTLE ISLAND QUARTET

Its name derived from creation mythology found in Native American Folklore, the Turtle Island Quartet, since its inception in 1985, has been a singular force in the creation of bold, new trends in chamber music for strings. Winner of the 2006 Grammy Award for Best Classical Crossover Recording of the Year, Turtle Island fuses the classical quartet esthetic with contemporary American musical styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined. Cellist nonpareil Yo-Yo Ma has proclaimed TIQ to be “a unified voice that truly breaks new ground – authentic and passionate – a reflection of some of the most creative music-making today.”

The Quartet’s birth was the result of violinist David Balakrishnan’s brainstorming explorations and compositional vision while writing his master’s thesis at Antioch University West. The journey has taken Turtle Island through forays into folk, bluegrass, swing, be-bop, funk, R&B, new age, rock, hip-hop, as well as music of Latin America and India … a repertoire consisting of hundreds of ingenious arrangements and originals. It has included over a dozen recordings on labels such as Windham Hill, Chandos, Koch and Telarc, soundtracks for major motion pictures, TV and radio credits such as the Today Show, All Things Considered, Prairie Home Companion, and Morning Edition, feature articles in People and Newsweek magazines, and collaborations with famed artists such as clarinetist Paquito D’Rivera, The Manhattan Transfer, pianists Billy Taylor and Kenny Barron, the Ying Quartet and the Parsons Dance Company.

Another unique element of Turtle Island is their revival of venerable improvisational and compositional chamber traditions that have not been explored by string players for nearly 200 years. At the time of Haydn’s apocryphal creation of the string quartet form, musicians were more akin to today’s saxophonists and keyboard masters of the jazz and pop world, i.e., improvisers, composers, and arrangers. Each Turtle Island member is accomplished in these areas of expertise as well as having extensive conservatory training as instrumentalists.

One result of this dedication can be seen in Turtle Island’s phenomenal international appeal, particularly in Europe where chamber music remains a vital facet of life. What was once termed ‘alternative’ chamber music now firmly inhabits the mainstream. Turtle Island members refine their skills through unusual and endemic ‘re-compositions’ of works by the old masters, through the development of repertory by some of today’s cutting edge composers, through performances and recordings with major symphonic ensembles, and through a determined educational commitment. Turtle Island Quartet promises to be a string quartet for the 21st century.
ARTIST BIOGRAPHIES

**David Balakrishnan** (violin, baritone violin) graduated from UCLA with a B.A. in music composition and violin and earned a masters degree in music composition at Antioch University West. While his thirty some odd years as a world-class jazz violinist qualify him as one of the pioneers of the extant genre, it is as a composer that he has had the greatest impact. The Turtle Island founder developed a revolutionary compositional style—based on the principle of stylistic integration applied to bowed string instruments—that has earned him two GRAMMY nominations (in the instrumental arrangement category, for his string quartet adaptations of Dizzy Gillespie’s “A Night In Tunisia,” and the jazz ballad “You’ve Changed,” featuring clarinetist Paquito D’Rivera) as well as numerous composing grants, both from private sources such as conductor Marin Alsop, who commissioned his piece for violin and orchestra, “Little Mouse Jumps,” as well as national service organizations such as the National Endowment for the Arts and Meet The Composer foundations. The latter has recently awarded him their prestigious “Music Alive” extended residency with the Nashville Chamber Orchestra, which will result in six orchestral works composed over a three-year period. The NCO also commissioned Balakrishnan’s composition, “Darkness Dreaming: Indian Gypsy Jazz Music for Two Guitars, Violin and Orchestra,” which premiered in April 2004 with guitarist Sharon Isbin and John Jorgenson. His piece, “Spider Dreams” (1992), has been widely performed and recorded throughout the world by a diverse array of musical organizations, including a live recording by Turtle Island with the Detroit Symphony conducted by Neeme Järvi on Chandos Records. The Modern Mandolin Quartet recorded Balakrishnan’s composition, *InterPlay*, released in February 1999 on D’note records and featured on NPR’s “All Things Considered.” A 2002 commission awarded by a consortium of presenters headed by the Lied Center of Kansas City resulted in a string octet entitled “Mara’s Garden Of False Delights,” which is featured on Turtle Island’s new Telarc release, “4 plus Four.”

**Mads Tolling** (violin), has received Denmark’s Sankt Annae’s Award for Musical Excellence as well as grants from Queen Margaret, the Sonning Foundation and the Berklee Elvin Jones Award. He regularly tours and records with the acclaimed bassist Stanley Clarke, and has performed with Joe Lovano, Al DiMeola, Lenny White and Gerry Brown. Tolling grew up in Copenhagen, Denmark and moved to the U.S. at the age of 20 to pursue jazz studies. He studied under violinist Matt Glaser, and he graduated summa cum laude from Berklee College of Music in Boston in 2003. While still attending Berklee, the renowned jazz violinist Jean-Luc Ponty recommended Tolling to join Stanley Clarke’s band. Since then, he has performed more than 100 concerts with Clarke worldwide, including the Newport Jazz Festival and the Hollywood Bowl. Besides his activities as a performer, Tolling is an accomplished composer. Of his three recordings of original material, one features the well-known pianist JoAnne Brackeen. He has recorded with vibraphonist Dave Samuels and appears on RMB singer Teena Marie’s recording “La Dona”. Tolling has been a thriving force in the educational aspects of jazz and improvisation. He has been active as a Yamaha clinician and has been involved in workshops, coaching and master classes throughout Canada and the U.S. He was recently invited as a performer and clinician to the 34th International Viola Congress in Montreal, Canada. In his spare time Tolling enjoys golfing, tennis and hiking. In 1999, together with his father, he climbed Mt. Kilimanjaro in Tanzania.
Jeremy Kittel (viola), newest member of Turtle Island, is rapidly earning a reputation as one of the nation’s most creative young musicians. The 2000 US National Scottish Fiddle Champion and Junior National Champion of 1998 and 1999, Kittel also qualified for international competition in Irish fiddle four consecutive years. In 2003 he competed in the first ASTA Alternative Styles Competition, winning the Alfred Award for Best Improvisation, the Mark O’Connor Award of Merit, and IAJE Award for Best Jazz Performance. Since then, Jeremy has been awarded the Daniel Pearl Memorial Violin, the 2004 Detroit Music Award for Outstanding Acoustic Instrumentalist, 2005 and 2006 Detroit Music Awards for Outstanding Folk Artist, 2006 Detroit Music Awards for Outstanding Jazz Album and Outstanding Jazz Composer, and the ASTA Alternative Strings Award for Music Traditions. He graduated from the University of Michigan at 20, earning their highest musical honor, the Stanley Medal, and has a Master of Music from Manhattan School of Music. Kittel has performed at over a thousand concerts and festivals over the past few years including the Kennedy Center, “A Prairie Home Companion,” the Ryder Cup Opening Ceremony, and Carnegie Hall. He has appeared as guest artist with the Vancouver Symphony, the Detroit Symphony, the Rochester Philharmonic and the Republic of Strings, and has taught at many camps and schools such as the International Music Academy in the Czech Republic and Mark O’Connor Fiddle Camps. His first CD, “Celtic Fiddle,” was called “one of the top 20 Celtic albums of 2000” by the radio show Celtic Connections. His second, “Roaming,” took second place for Best Celtic Instrumental Album in a competition of 10,000 CDs. His most recent recording, “Jazz Violin” won the 2006 Detroit Music Award for Outstanding Jazz Recording.

Mark Summer (cello) is a founding member of Turtle Island, and is widely regarded, thanks not least to his phenomenal percussion and pizzicato techniques, as one of the outstanding cellists of our time. A graduate of the Cleveland Institute of Music, he was a tenured member of the Winnipeg Symphony for three years, before leaving the orchestra to perform in several Canadian contemporary and Baroque ensembles, as well as his own group, The West-End String Band. Asked to perform at the Winnipeg Folk Festival in 1985, the group went on to record Summer’s original music for CBC Radio. That same year, Summer visited the Bay Area where he was invited by David Balakrishnan to help form the quartet. He continued to touch base with his classical roots, performing with the Chamber Symphony of San Francisco, the Oakland Symphony, Oakland Ballet, and the contemporary music ensemble, Earplay. In the twenty one years since embarking on an improvisational musical odyssey, Summer has continued to develop a unique and multi-timbered style, which incorporates virtuoso jazz soloing, distinctive bass lines, and extensive percussive techniques adapted from the guitar, bass and drums. He has been the subject of feature articles in Strings and Bass Player magazine, and has published two pieces for solo cello, one of which, Julie-O, has been performed by cellists all over the world. In addition to composing and performing with Turtle Island, Summer performs in a trio with clarinet virtuoso Paquito D’Rivera, and the trio’s recording “The Jazz Chamber Trio” was nominated for a Grammy in 2005. He has been recorded for numerous motion picture soundtracks and performed and recorded with singers Linda Ronstadt, Toni Childs, guitarist Jeff Tamelier of Tower of Power, saxophonist Kirk Whalum, and guitarist Will Ackerman. His more notable cello exploits include performing the Brahms Clarinet Trio in a sandstone grotto by the banks of the Colorado River in Moab, Utah, and a performance on Taos Mountain at 11,000 feet on a cello made of ice.
BACKGROUND ON JAZZ

The one thing that most Americans have in common is that we are all descended from immigrants. The one group that is an exception to this is the Native Americans, sometimes called the American Indian. To depart from a land is called "emigration"; to enter a new land is called "immigration". Immigrants came to this country hoping to find a better world. Because many immigrants came willingly to this country, it gave them the strength and spirit to endure the horrible conditions of the long trip to America. There was the pain of leaving loved ones, friends, and everything that was familiar. Immigration was not voluntary for many African-Americans who were brought to America in chains in the 1600's and 1700's as slaves for labor.

Every group of immigrants has made contributions to the life, traditions, and culture of America through language, science, technology, literature, art and music. Jazz is one of the contributions of African-Americans to American music, and it is imitated throughout the world. Jazz is considered the authentic American classical music, differentiated from classical music played by American symphony orchestras, which generally derives from European cultural sources, techniques, and musical theories.

Jazz has a rich history of multicultural influence, and its contemporary form represents a fusion of African, African-American, European, Asian, Middle Eastern, Caribbean, and Latin American music. The earliest origins of jazz can be found in African music, especially the music of West Africa. Some of the characteristics of jazz are: melody over complex rhythmic patterns, a rich harmonic structure, and improvisation.

Jazz musicians are highly skilled and have spent many years in training, learning their instruments. Traditional jazz ensembles may include any combination of instruments: saxophone, piano, drum(s), bass, trumpet, cello, violin, clarinet, trombone, and guitar. The Turtle Island Quartet's instruments come from a family of instruments called strings. The instruments they use include two violins, a viola, and a cello. No matter which instruments are used, the jazz tradition involves the process of composing both written compositions and improvisations. Along with intensive training on the instrument, professional jazz musicians must also have a whole chain of musical expertise – an acute musical ear, an instinctive feeling of harmony, and the courage and capacity to improvise and interpret. They must be consummate musicians.
GOALS

To develop the student's knowledge and appreciation of jazz music and to foster an appreciation for the diversity and contributions of the many ethnic groups that make up America.

OBJECTIVES

Students will become aware of music as a means of communicating history, heritage, culture, ideas, and feelings.

Students will compare and contrast other forms of expressing history, heritage, culture, etc.

VOCABULARY

audience: a group of people assembled to listen or watch something.

cello: a four-stringed bowed instrument, developed from the bass viol, tuned an octave below the viola, it has a compass of more than three octaves.

composer: a person who creates music.

dynamics: the loudness or softness of music, indicated by a system of gradations; from softest to loudest, these are pp, p, mp, f, ff. The extremes have been extended in both directions.

fast: moving quicker than normal, in advance of real time.

form: the structure or architecture of a piece of music.

harmony: the combination of sounds or relationship between two or more notes, sung or played together simultaneously.

jazz: a strongly influential musical form, emerging shortly after World War I from African-American communities in America, incorporating many styles, including blues and ragtime. Taken up by commercial musicians, it was disseminated into the wider musical culture. Originally highly improvisational in character and played only on a small group of instruments, it developed into several forms, such as swing and bebop, and became popular as a form for big band ensembles. It was a big influence on the composers of the interwar period, many of who wrote in a jazz idiom.
**immigrant**: someone who enters a country of which one is not a native, in order to live in it permanently.

**improvise**: creating music spontaneously, with the player inventing as he or she plays.

**loud**: producing a powerful stimulus on the ear.

**melody**: a succession of single notes of different pitch so arranged in relation to each other as to be a recognizable entity.

**musician**: a person skilled in music, like a composer or performer.

**quartet**: a group of four performers or a work for four instruments.

**rhythm**: the element of music pertaining to time and expressed as grouping of notes into accented and unaccented beats, of beats into measures, etc.

**rote**: the process of learning by memory.

**slow**: to reduce the speed or rate of music.

**soft**: not producing a powerful stimulus on the ear.

**timbre**: the tone "color" of an instrument, voice, or register.

**Viola**: a four-stringed bowed instrument larger than a violin, tuned 1/5th lower than a violin, having a range of more than three octaves.

**violin**: a four-stringed bowed instrument, having a range of three and one-half octaves or more.
PRE-ENSEMBLE VISIT ACTIVITIES:

1) Explain to students that although they may have been born in this city, their parents, grandparents, or other members of their families might have come to this country as immigrants, arriving at a port of entry or crossing a border. Some families migrated to this city from another state. Have students make a group list of the places (countries, states) where their families originated. Using your world map, have students place a symbol at the site from which their family emigrated or migrated.

2) Have students identify some of the types of music their parents might listen to or play from their country of origin.

POST-ENSEMBLE VISIT ACTIVITIES:

1) Jazz music evokes many feelings, emotions, and expressions. Lead students in a group discussion of different human emotions and the influence these emotions exert on individual and group behavior. Ask the students to list some of the emotions and feelings conjured by the Turtle Island Quartet's performance. List these emotions on the chalkboard.

2) Using a blank sheet of paper, have students create a drawing or poem that describes their feeling about the music they heard.

3) Tell the students that from the late Middle Ages and up into the Classical period many composers worked for noble or royal patrons. They wrote music for small groups of instruments to be performed privately for the friends and guests. Have students imagine that they are a patron and want to hire a composer. Have them create a Want Ad. Include all of the qualifications they desire in a composer and the type of music they want him to write.
For an in-depth unit in jazz music we recommend the NEA: Jazz in the Schools lesson plans. While intended for high school, activities can be adapted for grades 5 - 12.

Please visit http://www.neajazzintheschools.org

NEA Jazz in the Schools takes a step-by-step journey through the history of jazz, integrating that story with the sweep of American social, economic, and political developments. This multi-media curriculum is designed to be as useful to high school history and social studies teachers as it is to music teachers.

Each of the five lessons contains an opening essay, video, music, photographs, discussion questions, and other resources. Each lesson contains practical suggestions for effective ways to use the materials.

We hope that these lessons serve as an exciting jumping off point for you and your students to learn more about jazz and its unique connection to our nation's past and present.

THE LESSONS

These lessons are designed as units; five units serve as a week-long curriculum. If you plan to teach a lesson per day, you might find that there is more material than can be taught in one class period. This allows you to pick and choose the items that best suit your students, your curriculum design, and your teaching goals. You might draw on an entire individual lesson or components of several lessons. Alternately, you could spread the units, or elements from the units, across the semester.

Note that each lesson fulfills National Curriculum Standards for social studies, history, arts education, civics and government, and geography.

THE THEMES

To link the NEA Jazz in Schools curriculum to your class, you might draw on the following themes:

- The struggle for civil rights
- The pluralistic character of American culture, especially in cities such as New Orleans
- Arts and culture as a reflection of historical events
- Jazz as a metaphor for American identity
- The effect of technology on American culture
- The increasing urbanization of America
- Arts and music as a means of self-expression
LESSON COMPONENTS
Each unit contains:

- A Lesson Essay written by scholars in the fields of jazz and history; hyperlinks on the website direct you to music examples and photos included in the guide
- A Major Artists section featuring short biographies of important jazz artists of each era
- Lesson Objectives focusing on American history and jazz
- The National Curriculum Standards met by this curriculum
- Suggested Steps for Teaching the Lesson
- Discussion Questions
- Student Activities
- Additional resources including recordings, videos, books, and websites; we encourage you to seek out other recordings and live performance opportunities for your students
- A Student Assessment with 10 multiple-choice questions; essay questions can be developed from discussion questions if you need further assessment
- A Glossary providing definitions for musical terms

TIMELINE
The interactive timeline features events from the essays that can be viewed by multiple categories: culture, technology, music, history, and geography.

LISTEN
The Listen page contains music clips for the entire curriculum. The list can be sorted by lesson, track number, artist, song title, or date by clicking at the top of each respective column.

MAJOR ARTISTS
The Artist page contains biographies, audio clips, and related web resources for each of the major artists.
Evacuation Procedures
Bowker Auditorium

Note: Interior house conditions may necessitate alternate exit routes.

Sections A - K and the Pit exit toward stage.

Sections L - U exit toward lobby.

West side exit stairwell Left.

East side exit stairwell right.
NOTICE TO ALL TEACHERS AND CHAPERONES

- PERFORMANCES BEGIN PROMPTLY AT 10AM OR NOON.
  Many of our performances sell out. This means we can have up to 1,600 students to seat. Please help us by arriving **30 minutes** prior to the start of the performance. This will allow our ushers to get everyone seated and for you and your students to visit the rest rooms and get settled. It is important that we begin our performances on time so that all schools can meet their lunch and/or dismissal times.

- PLEASE CHECK LOCATION OF PERFORMANCE WHEN MAKING YOUR BUS RESERVATION.

- The staff of the Fine Arts Center needs your help! An increasing number of students are coming into the performance space with gum, food, beverages, cell phones and portable music players. **None of these items is allowed in the halls for performances.** Many of these items are stowed in backpacks and are not easily noticed. Our goal is to offer high quality performances for young people. In order to enhance the experience, we ask for your cooperation in preventing these items from entering the hall.

- For the comfort of all concerned, we ask that backpacks, lunches and other gear be left on the bus. Our long-standing policy of no cameras or tape recorders still is in effect.

- At the conclusion of the performance please remain in your seats until your school group is dismissed.

  *We hope that you and your students enjoy your theatre experience!*
PARKING AND DIRECTIONS FOR THE FINE ARTS CENTER’S
BOWKER AUDITORIUM
In Stockbridge Hall

School Bus Parking: Students should be dropped-off at the circle near Stockbridge Hall, which is accessed via the road to the Campus Center Parking Garage off of Commonwealth Avenue. University Security will direct buses to an appropriate parking lot during the performance (typically by the football stadium). PLEASE BE SURE YOUR BUS DRIVER KNOWS THAT ALL PERFORMANCES LAST APPROXIMATELY 1 HOUR AND THEY SHOULD RETURN A FEW MINUTES BEFORE THE ANTICIPATED END TIME. If drivers are not with the buses, they may miss the radio call from security asking them to return for pick-up, resulting in unnecessary delays returning to your school.

Individual cars: We recommend parking in the Campus Center Parking Garage, which is directly next to Stockbridge Hall/Bowker Auditorium. All other available parking during weekdays is at meters. There are few meters available that are close to Bowker Auditorium. Available lots and pricing (current as of 1/1/07) are listed below:

- **Parking in the Garage is available to our patrons at a discounted rate of $1.** To receive this rate you MUST give the Garage attendant a parking pass. To receive your pass, please call our office to let us know that you will be arriving by car. Parking passes are sent with the invoices. (413) 545-2116
- **Parking meters are enforced Monday - Friday, 7AM - 5PM.** Meter rates are $1.00 per hour.

**Parking Garage** - next to Bowker - accessed across from the Mullins Center off Commonwealth Avenue

**Lot 25** - next to Mullins Center with 3 & 5-hour meters

From the North: (Vermont, Greenfield) I-91 south to Route 116. Follow signs on 116 “To the University of Massachusetts.” Exit ramp leads to Massachusetts Avenue. Turn left (east) on to Massachusetts Avenue toward the campus. At first light turn left onto Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the South: (Springfield, Holyoke) I-91 north to Route 9. Turn right (east) on Route 9 over the Coolidge Bridge and through Hadley. Turn left (north) on Route 116 (across from Staples) heading toward campus. Turn right (east) at first exit at “University of Massachusetts,” then bear right onto Massachusetts Avenue toward campus. At first light turn left on to Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.

From the West: (Northampton, Pittsfield) Route 9 east through Northampton and over Coolidge Bridge. Follow remaining directions under “From the South”.

From the East: (Belchertown, Ludlow) North on Routes 21, 181 or 202 to Route 9 into Amherst. Right on to North Pleasant Street (main downtown intersection), north through center of town. Turn left at Triangle Street (Bertucci’s Restaurant on your right), rejoining North Pleasant Street. Stay on North Pleasant until it enters campus. Go straight through light – street has now become Massachusetts Avenue. At bottom of hill turn right onto Commonwealth Avenue. At next light turn right and follow signs for the Parking Garage.
For Concert Hall, Rand Theater and Bowker Auditorium – Patrons traveling by car are encouraged to park in the parking garage. Discounted parking is available in the garage for $1. A parking permit is required for discounted parking in the garage. Please call the Arts & Educational Programs Office if you require permits at (413) 545-2116. All other parking on campus is at available meters at the rate of $1 per hour. Parking is enforced Monday – Friday, 7AM – 5 PM.

Buses will drop-off students as indicated on map. Buses will be given parking instructions by Campus Security.