

The Silk Road Project  
at Cal Performances is presented by  
United Commercial Bank

Yo-Yo Ma, cello  
and the  
Silk Road Ensemble

Tuesday, April 23, 2002, 8 pm  
Zellerbach Hall

PROGRAM

B. Sharav (Mongolia) Legend of Herlen (2000)\* †  
Mongolian long song singer, morin khuur,  
piano, three trombones, three percussionists

Zhao Jiping (China) Moon Over Guan Mountains (2000)\*  
sheng, pipa, cello, tabla

Franghiz Ali-Zadeh (Azerbaijan) Habil-Sayagy (In Habil's Style) (1979)  
cello, prepared piano

INTERMISSION

"Jacqueline" Jeeyoung Kim (Korea) Tryst (2001)\*  
oboe, cello, kayagum

Maurice Ravel (France) Piano Trio in A minor (1914)  
Modéré  
Pantoum  
Passacaille  
Finale  
piano, violin, cello

A roster of Silk Road Ensemble musicians is located on p. 13.

\* Commissioned by the Silk Road Project, Inc.

† Remembering his generous and encouraging spirit, the Silk Road Project, Inc. dedicates Legend of Herlen to the memory of Richard M. Canterbury.

Produced in association with ICM Artists, Ltd., and the Silk Road Project, Inc.

The Silk Road Project, Inc., acknowledges the following generous support:  
The Aga Khan Trust for Culture is the Lead Funder and a Key Creative Partner;  
Ford Motor Company and Siemens are the Global Corporate Partners;  
Sony Classical is the Founding Supporter.

Major funding:  
The Starr Foundation, Mr. and Mrs. Henry R. Kravis, Richard Li, William Rondina

Major funding for the Silk Road Project at Cal Performances provided by:  
The Ford Foundation, Greg & Liz Lutz, National Endowment for the Arts, The Bernard Osher Foundation, Nadine M. Tang  
& Bruce L. Smith

Bank of America, Jane R. Lurie, Dr. A. Jess Shenson

Cal Performances' education and community programs for  
the Silk Road Project are made possible by Ford Motor Company.

Seven hundred years after Marco Polo, the Silk Road still evokes a nebulous geography that, like an ancient mariner's map, stretches between reality and fantasy. Indeed, these days the Silk Road is no less a product of imagination and metaphor than a legacy of actual historical events, and this very hybridity is what has made it such an enduring symbol of cultural discovery and exchange.

Both the symbolism and the reality of the Silk Road attracted Yo-Yo Ma, who created the Silk Road Project as a way to study the global circulation of music and musical ideas. One of the Project's first activities was a program to commission composers to write chamber music works that evoke the spirit of East-West cultural exchange symbolized by the Silk Road. Thus far, composers from the lands of the Silk Road—including China, Mongolia, Korea, Armenia, Turkey, Uzbekistan, Tajikistan, Iran, and Azerbaijan—have completed their commissions, and three of these works appear on tonight's program: Legend of Herlen, by B. Sharav, of Ulaanbaatar, Mongolia; Moon Over Guan Mountains, by Chinese composer Zhao Jiping; and Tryst by Korean composer "Jacqueline" Jeeyoung Kim. Franghiz Ali-Zadeh, from Azerbaijan, another composer commissioned by the Silk Road Project, is represented on tonight's program by an earlier work, the masterful duet for cello and prepared piano *Habil-Sayagy (In Habil's Style)*. The second half of the concert presents a work from France that resonates with the evening's theme of cross-cultural musical exchange.

• • •

In Legend of Herlen, B. Sharav (b. 1952) offers a contemporary version of the Mongolian tradition of telling a story through music, in this case, a legend about the Herlen River. Educated at Russia's Ekaterinburg Conservatory, Sharav skillfully combines an electrifying complement of Western brass and percussion with two of Mongolia's most emblematic musical sounds: that of the morin khuur, a two-stringed fiddle whose neck is decorated with a carved wooden horse's head, and urtiin duu, or "long song." In long song, traditionally performed amid the flat expanses of the Gobi Desert, singers take hugely long breaths in order to sustain loud, extended, and highly ornamented melodic phrases. Both Sharav and long song singer Khongorzul represent a new generation of urbanized Mongolians who are dismantling the boundaries between indigenous and imported music, and who are as comfortable in one of Ulaanbaatar's many discothèques and Internet cafés as in a ger, the round felt tent of Mongolian herders.

• • •

Xi'an, the capital of old China and the eastern terminus of the Silk Road land routes, has played a significant role in the work of Chinese composer Zhao Jiping (b. 1945). Though best known for award-winning film scores to movies such as *Raise the Red Lantern*, *Farewell My Concubine*, and *Ju Dou*, Zhao's work has always been strongly influenced by the folk music of northwest China. Through his successful collaborations with Chinese filmmakers, Zhao Jiping has given new legitimacy to his native folk music and brought it to the attention of a worldwide audience. Moon Over Guan Mountains, Zhao's commission for the Silk Road Project, deftly combines Eastern and Western instruments in a spirited multicultural conversation. The sheng, a 3,000-year-old Chinese wind instrument made from bamboo and bronze pipes whose sound was said to imitate the distinctive call of the phoenix flying over the ancient Chinese forests, complements the cello, pipa (Chinese short-necked lute), and tabla (set of two drums used in North Indian classical music). The title of Zhao's piece refers to a mountain range in northwest China through which the ancient Silk Road caravans traveled on their way from the desert.

• • •

Azerbaijani composer and concert pianist Franghiz Ali-Zadeh (b. 1947) received her doctorate in musicology from Baku Conservatory and exemplifies the challenge of forging a bicultural career. As Ali-Zadeh explains, "After I completed my formal studies at the Conservatory, it was as if there had been some sort of misunderstanding. While I had studied Western music by day, I would come home every night to listen to a very different kind of music—the mugham (a

complex collection of modally based suites that comprises Azerbaijani classical music). Inspired by Azerbaijani kemancheh (spike fiddle) virtuoso Habil Aliyev as well as by the music of American composer John Cage, Ali-Zadeh composed *Habil-Sayagy* (In Habil's Style) for cello and prepared piano in 1979. Prepared piano is a technique popularized by Cage, and Ali-Zadeh was the first pianist to perform the American avant-gardist's work in her native Baku. In *Habil-Sayagy*, Ali-Zadeh prepares the piano with mutes, mallets, and a string of glass beads to evoke the sounds of traditional Azerbaijani and Middle Eastern instruments such as *gosha nagara* (kettle drums), *tar* (long-necked lute), *qanun* (plucked zither), and *oud* (short-necked lute). In so doing, she imaginatively transforms the piano into a small folk orchestra to support the soulful and virtuosic sweep of the cello, which itself evokes the sound of the kemancheh.

• • •

The lyricism of the voice is poignantly examined in the court traditions of Korea. Korean born composer "Jacqueline" Jeeyoung Kim (b. 1968) studied at Yonsei University in Seoul and received her doctorate in music from Yale University. Most recently she was awarded a Bunting Fellowship at Harvard University for the research and study of Asian and electronic music. *Tryst* is a love song between the beautiful courtesan Chin Ok (whose name means "true jade") and the famed scholar and poet Jung Chul (1536–1593) (whose name means "pure iron"). During his exile in the village of Kang-Gye, Jung Chul met the lovely Chin Ok, who performed an enchanting song on the *kayagum* (Korean plucked zither) for him. They exchanged the following poetry, which is the basis of this piece:

Jade had returned,  
Impure jade had I remembered,  
But your close, cold surface,  
Belied a substance pure and real.  
With an awl and bellows  
My breath will shape you anew.

The courtesan's response:

Iron had returned,  
Brittle pig iron had I known,  
But your close, cold surface  
Belied a substance tempered and annealed.  
With a furnace and bellows,  
My breath, you will not withstand  
the fire.

The visceral cries of the vocalist performing on *kayagum* are supported by the cello and the oboe (which is intended to mirror the Korean flute or *piri*). Korean *jang-dan* rhythmic patterns in alternating groups of three and two provide a lilting and dancelike cadence to the love song.

• • •

Maurice Ravel (1875–1937), a European composer who found inspiration in music from the East, represents a view of the Silk Road from the West. In 1889, the year Ravel entered the Paris Conservatory, he visited the World's Fair then taking place in Paris which featured, among other exotic wonders, the performance of a gamelan (gong and xylophone) orchestra from Java. Oriental music would remain a constant source of musical inspiration throughout Ravel's career. The fact that Ravel never visited Asia did not hinder his fertile imagination. In the first movement of the *Piano Trio in A minor*, Ravel requested that the pitches leading to the opening singing phrase of the violin be treated "like a Hawaiian guitar's glissando." The second movement, *Pantoum*, is based on a Malayan poetic form that had been championed by the French poet Baudelaire. Terpsichorean swirls and the rapid plucking of the violin and cello evoke the image of a whirling dervish. The third movement is a somber nod to the Baroque, and the *Finale* brings back the iridescent shimmer of the earlier movements.

As a metaphor for cultural exchange, the Silk Road might at first suggest linear connections between East and West. Yet the works and lives of the composers represented in tonight's program demonstrate that the process of cross-cultural innovation is exquisitely circuitous. For Yo-Yo Ma and his colleagues in the Silk Road Project, illuminating both the diversity and the unifying elements of this process is a primary aim. Said Ma, "As we interact with unfamiliar

musical traditions, we encounter voices that are not exclusive to one community. We discover trans-national voices that belong to one world.”

—Esther Won

© 2002 The Silk Road Project, Inc.

## ABOUT THE ARTISTS

Yo-Yo Ma (artistic director) is the founder and artistic director of the Silk Road Project. His many-faceted career is a testament to his continual search for new ways to communicate with audiences. Whether performing a new concerto, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside of the Western classical tradition, Yo-Yo Ma strives to find connections that stimulate the imagination. One of his goals is to explore music as a means of communication and as a vehicle for the migration of ideas across cultures. To that end, he has taken time to immerse himself in subjects as diverse as native Chinese music and its distinctive instruments and the music of the Kalahari people in Africa.

Ma is an exclusive Sony Classical artist, and his discography of nearly 50 albums (including 14 Grammy winners) reflects his wide-ranging interests. In addition to the standard concerto repertoire, Ma has recorded many of the works he has commissioned or premiered. He has also made several successful recordings that defy categorization, among them *Hush* with Bobby McFerrin, *Appalachia Waltz and Appalachian Journey* with Mark O’Connor and Edgar Meyer, *Piazzolla: Soul of the Tango*, and *Solo*, an album of unaccompanied works that serves as a prelude to the Silk Road Project. *Solo* features works by Zoltán Kodály, David Wilde, Alexander Tcherepnin, Mark O’Connor, and Bright Sheng, all of which address from a different cultural perspective the relationship of wandering and roots, innovation and tradition.

Yo-Yo Ma was born to Chinese parents living in Paris. He began to study the cello with his father at age 4, and soon after came with his family to New York, where he enrolled in The Juilliard School. He sought out a traditional liberal arts education to build on his conservatory training, and graduated from Harvard University in 1976.

The Silk Road Ensemble is not a fixed collective, but rather a collection of like-minded musicians dedicated to exploring the relationship between tradition and innovation in music from the East and West. Each musician’s career illustrates a unique response to what is arguably the paramount artistic challenge of our times: nourishing global connections while maintaining the integrity of art rooted in an authentic tradition. Most of the Ensemble musicians first came together at a Silk Road Project workshop at the Tanglewood Music Center in Lenox, Massachusetts, in July 2000, under the artistic direction of Yo-Yo Ma. During the next two seasons, various combinations of these artists, whose diverse careers encompass and often intermingle Western classical music, non-Western classical musics, folk musics, and popular music, will perform a variety of programs, both with and without Ma, in Silk Road Project concerts and festivals in Europe, Asia, and North America.

The Silk Road Project, a not-for-profit arts organization, was founded in 1998 by cellist Yo-Yo Ma, who serves as its artistic director. The purpose of the Project is to illuminate the Silk Road’s historical contribution to the cross-cultural diffusion of arts, technologies, and musical traditions, identify the voices that best represent its cultural legacy today, and support innovative collaborations among outstanding artists from the lands of the Silk Road and the West.

At the center of the Silk Road Project is a two-year-long series of festivals in North America, Europe, Central Asia, China, and Japan that began in summer 2001. Co-produced with major presenting organizations and cultural institutions, the festivals will draw upon a new body of chamber works commissioned by the Silk Road Project as well as on traditional music from the lands of the Silk Road and existing works by Western composers such as Ravel and Debussy who were profoundly influenced by Eastern traditions. The Project’s work will be documented through recordings, an interactive website, and a film. Support for the Silk Road Project comes from private and institutional sources including The Aga Khan Trust for Culture, Ford Motor Company, Siemens, and Sony Classical.

For more information, consult the Silk Road Project website: <http://www.silkroadproject.org>

Exclusive Management for Yo-Yo Ma  
and the Silk Road Ensemble  
ICM Artists, Ltd.  
40 West 57th Street  
New York, NY 10019

Tour Management  
ICM Artists, Ltd., in association  
with the Silk Road Project, Inc.  
Mary Pat Buerkle, vice-president, manager artists  
Makiko Freeman, tour coordinator  
and stage manager  
Lara Stokes, company manager