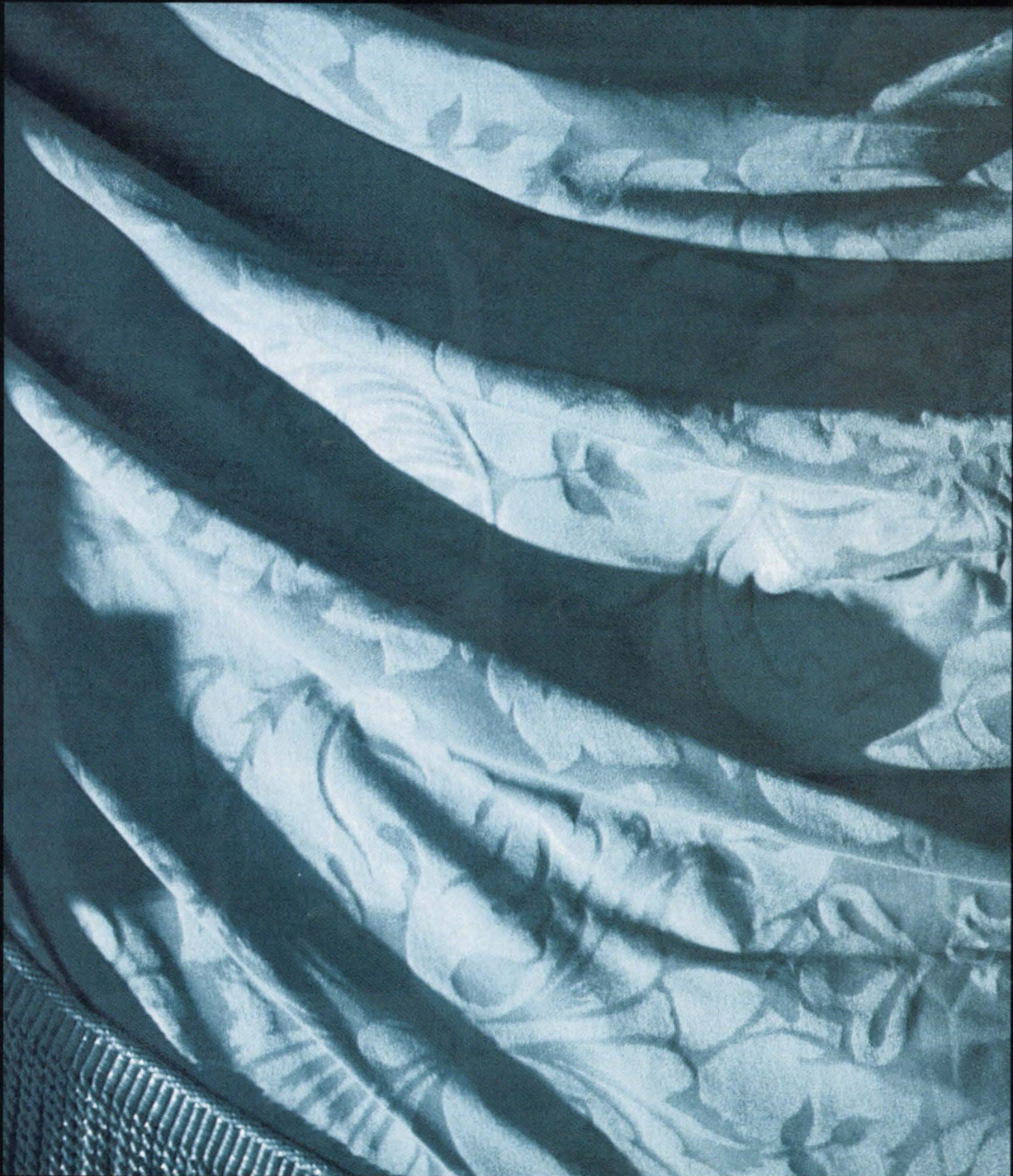


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Yo-Yo Ma, *cello*
and the
Silk Road Ensemble

Tuesday, April 23, 2002, 8 pm
Zellerbach Hall

PROGRAM

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

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

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

INTERMISSION

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

Maurice Ravel *Piano Trio in A minor* (1914)
(France) *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;
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PROGRAM NOTES

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*, *Firewell 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, *Pantom*, 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

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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.



Yo-Yo Ma

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>

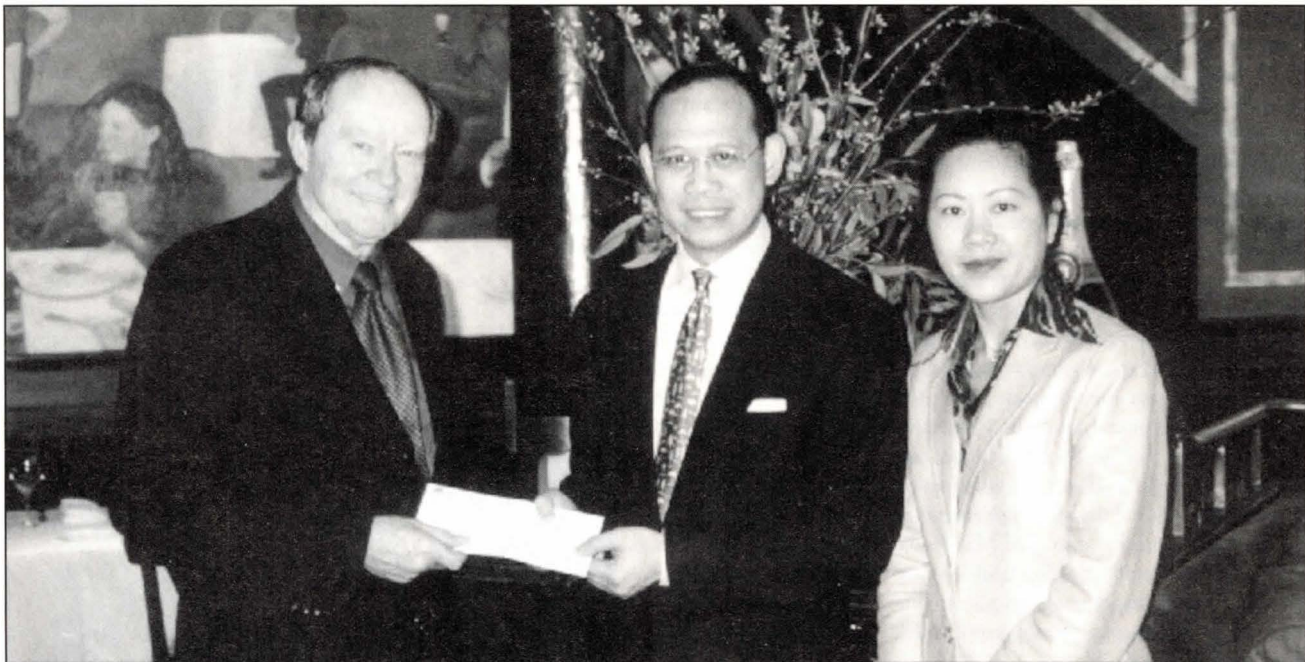
Exclusive Management for Yo-Yo Ma and the Silk Road Ensemble

ICM Artists, Ltd.
40 West 57th Street
New York, NY 10019

Tour Management

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Makiko Freeman, *tour coordinator and stage manager*
Lara Stokes, *company manager*

CAL PERFORMANCES SALUTES ITS SILK ROAD FESTIVAL SPONSORS



Thomas Wu, President and CEO of United Commercial Bank, and his wife, Jessa, present Cal Performances Director Robert Cole with a check for United Commercial Bank's sponsorship of the Silk Road events. Mr. and Mrs. Wu serve as honorary co-chairs of the Silk Road Festival Gala on April 23.

UNITED COMMERCIAL BANK

Cal Performances welcomes *Corporate Partner* UNITED COMMERCIAL BANK as the title sponsor of the Silk Road Festival. UNITED COMMERCIAL BANK is the leading bank in the United States specializing in serving the Chinese community, with more than 30 offices throughout California. Founded in 1974 to serve the financial needs of the San Francisco Chinese-American community, UNITED COMMERCIAL BANK shares the community's values of hard work, savings, and education.

Bank chairman, president, and CEO Thomas Wu says of the Silk Road Festival, "UNITED COMMERCIAL BANK is proud to be the title sponsor of this Bay-Area-wide celebration of the arts and cultures of the historic Silk Road. Through the arts, people of diverse cultures can come together and learn respect for our differences as well as discover our common humanity. We welcome the opportunity to be a part of bringing this historic event to Cal Performances and the San Francisco Bay Area."

UNITED COMMERCIAL BANK's sponsorship includes the Silk Road Festival Gala on April 23. This benefit dinner, performance, and post-performance reception with the artists celebrates the presentation of programs by Yo-Yo Ma and the Silk Road Ensemble and the Berkeley Art Museum's major exhibition of *Masterworks of Chinese Paintings: In Pursuit of Mists and Clouds*.

Cal Performances extends its gratitude for UNITED COMMERCIAL BANK's leadership as a Silk Road Festival sponsor and its support for bringing the wealth of Silk Road culture and music to our audiences.

FORD MOTOR COMPANY

Another partner new to Cal Performances is FORD MOTOR COMPANY, a global *Corporate Partner* of the Silk Road Project. FORD has extended its support to Cal Performances' arts education and community programs for the Project. Among them, a *SchoolTime* program featuring a daytime concert for school children, and the *Cal Performances in the Classroom* professional development workshops, which assist teachers in integrating and using the performing arts effectively in their classrooms.

FORD has worked closely with the Silk Road Project to create *Silk Road Encounters*, a comprehensive educational program combining

primary source materials and multimedia tools for schools and families around the world to enhance a greater understanding of the rich and dynamic history of the Silk Road. Cal Performances is using *Silk Road Encounters* as a springboard for its Silk Road Festival arts education activities.

Cal Performances is pleased to have FORD as a *Corporate Partner* for the Silk Road Festival. As a global company, FORD MOTOR COMPANY is committed to promoting opportunities for cultural exchange that further our ability to understand one another.

FORD MOTOR COMPANY joins Cal Performances in recognizing the spirit of adventure and invention that accompanied Silk Road travelers. We celebrate this spirit as it lives today through the Silk Road Festival.

BANK OF AMERICA

Cal Performances applauds BANK OF AMERICA and its longstanding support as a Cal Performances *Corporate Partner*. Since 1996, BANK OF AMERICA has sponsored Cal Performances' Season Opening activities and special events, and the BANK OF AMERICA FOUNDATION has generously supported Cal Performances' arts education programs.

We thank BANK OF AMERICA for its sponsorship of the Silk Road Festival and, in particular, the April 21st performances by Yo-Yo Ma, Zakir Hussain, Ethan Iverson, and the Mark Morris Dance Group in a world premiere work, *Kolam*. BANK OF AMERICA's special guests will join Mark Morris, Yo-Yo Ma, and guest artists after the performance for Cal Performances' Directors Dinner in Zellerbach Hall.

BANK OF AMERICA considers the arts a vital component of a rich and diverse community, and holds the belief that the intangible dreams and ideas expressed through art can spark visions of hope within everyone.

Cal Performances heralds BANK OF AMERICA for its ongoing support and its recognition of the important role the arts play. BANK OF AMERICA FOUNDATION President Lynn E. Drury sums up the company's views when she says, "We are incredibly proud of the commitment that BANK OF AMERICA and our associates have to the community. By giving back, we have the power to help create stronger, more compassionate and more prosperous communities in which we all can live."

The Silk Road Project

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Yo-Yo Ma, *cello*
and the
Silk Road Ensemble

Wednesday, April 24, 2002, 8 pm
Zellerbach Hall

PROGRAM

A. Adnan Saygun Partita, Op. 31 (1954)
(Turkey) Allegretto
 cello

Vache Sharafyan *The Sun, the Wine, and the Wind of Time* (1998)
(Armenia) *duduk, piano, violin, cello*

(Azerbaijan) Classical Music from Azerbaijan
 Alim Qasimov, *vocalist*
 tar, kemancheh

INTERMISSION

Michio Mamiya *Kio* (1988)
(Japan) *shakuhachi, cello*

Kayhan Kalhor *Blue as the Turquoise Night of Neyshabur* (2000) *
(Iran/New York) *kemancheh, ney, santur, tabla, violin 1, violin 2,*
arr. Kalhor/Prutsman' *viola 1, viola 2, cello 1, cello 2, bass*

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

* Written in May 2000 on commission for the Silk Road Project, Inc., and dedicated to the life of Harrison Kravis.
+ The arrangement for Persian instruments is by Mr. Kalhor and the arrangement for string parts is by Stephen Prutsman.

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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 one of these works appears on tonight's program: *Blue as the Turquoise Night of Neyshabur* by Kayhan Kalhor from Iran. Vache Sharafyan, from Armenia, another composer commissioned by the Silk Road Project, is represented on tonight's program by an earlier work that features the *duduk*. Traditional music ends the second half of the program with renowned singer Alim Qasimov performing classical music from Azerbaijan. Tonight's program also features two works, one written in Turkey and one in Japan, which resonate with the evening's theme of cross-cultural musical exchange.

The study and collection of folk music played a pivotal role in the career of Turkish composer **Ahmed Adnan Saygun** (1907–1991), just as it had for his mentor, Hungarian composer Béla Bartók. "In order to understand people's souls and psychology and, of course, to understand myself and my own problems," explained Saygun, "I decided I had to understand the people and villages of Anatolia. So I traveled throughout the country and lived among the people in villages." His studies in Western composition at the Paris Conservatory deepened his interest in learning more about the music of his homeland. His sister performed the *oud*, the short-necked fretless lute of Middle-Eastern art music. At local nightclubs or *gazinos*, Saygun was exposed early on to a mélange of Turkish art song, folk song, dance, and gypsy music—performed, more often than not, by musicians who had been removed from the Ottoman court during the declining years of the Empire. His claim that the pentatonic

cism of the region's folk music came from Central Asia was widely embraced by a group of Turkish nationalists who sought to create a new secular republic. Tonight's performance features Saygun's simple, yet artful, *Partita* (Op. 31).

Armenian composer **Vache Sharafyan** (b. 1966) represents the variegated influences of the Silk Road. After receiving a degree in composition from the Yerevan State Conservatory, he served as musical director of the Armenian Theological Seminary in Jerusalem. His music is informed by post-Soviet compositional techniques, as well as the liturgical and folk music of Armenia and Israel. In *The Sun, the Wine, and the Wind of Time*, Sharafyan features the Armenian *duduk* as a solo instrument, supported by a Western piano trio. The *duduk* is one of the many wind instruments that traveled the historic Silk Road. Similar double-reed instruments are found in the Caucasus, Azerbaijan, and northern Iran. The Armenian *duduk* is over 1,500 years old and is a cylindrical wooden flute made of apricot root with eight finger holes and one thumbhole. It is played by holding a special double reed or "slit-tube" reed between the lips. In Sharafyan's work, the monophonic line of the *duduk*, which is typical of Armenian folk music, is juxtaposed against post-Soviet harmonies. Armenian liturgical and folk music references are also present in this work.

Azerbaijan, a nation in the Caucasus bordering northwest Iran, is home to a rich musical tradition that has existed since the height of the Silk Road. Acclaimed Azerbaijani vocalist Alim Qasimov is one of the foremost exponents of a form of art music known as *mugham*, a complex collection of modally based suites based upon traditional models. *Mugham* is typically performed by a trio that includes a *tar* (long-necked lute), performed here by Malik Mansurov, and *kemancheh* (spike fiddle), performed by Rauf Islamov, in addition to a *daf* (framedrum) played by the vocalist. Born in 1957, **Alim Qasimov** grew up 100 kilometers from the capital of Baku. Following a stint in the army, he held various odd jobs as a truck driver and mechanic in one of the ubiquitous oil refineries bordering the Caspian Sea. In 1978, he began his conservatory studies with Agha Khan Abdullaev, who instructed him in the art of the *mugham*. There is no one correct method or school for learning *mugham*; rather, each artist must take his own path, which explains the great variety of *mugham* styles. In 1999, recognized for his musical contributions to

world peace, Alim Qasimov was awarded the coveted International IMC-UNESCO Music Prize. Past winners of the Prize have included Yehudi Menuhin, Ravi Shankar, Olivier Messiaen, Daniel Barenboim, Claudio Arrau, and Herbert von Karajan.

Kio (1988), by **Michio Mamiya** (b. 1929), offers a natural view of the world that crosses the divide between musical cultures. Tonight's program features music that has wandered while remaining rooted in an authentic musical tradition. Just as Zoltán Kodály's *Sonata for Cello* was inspired by the folk melodies of Eastern Europe, Mamiya's work has been similarly marked by the composer's own peripatetic travels and study of Scandinavian, African, and Japanese folk music. *Kio* combines the cello with the *shakuhachi*, a traditional Japanese end-blown bamboo flute employed in ancient times by a sect of wandering Zen Buddhist monks who used the instrument as a devotional tool to rout out falsity. Written as a monody in homage to Japanese poet Kio Kuroda, the piece was inspired by the following verse:

Silent field, our native soil,
My words embody the existence,
Of the pained, yet awakened soul,
Who rises up against his homeland.

The muted yet guttural murmurs of the *shakuhachi* are produced by a special technique called *muraiki*, which requires one to blow a strong gust of air into the instrument. In this piece, the unearthly pitches of the *shakuhachi* sinuously coil around the cello line to create a stark yet uniquely beautiful musical landscape.

Neyshabur, one of the oldest cities on the Silk Road, was a major cultural crossroads that boasted one of the ancient world's first universities. It produced many of Iran's greatest poets, including Omar Khayyam and Ar'ar, and was also known for its turquoise. In *Blue as the Turquoise Night of Neyshabur*, **Kayhan Kalhor** (b. 1963) draws inspiration from traditional Iranian modal melodies, which he supports with an ensemble of Western strings. Featured instruments include the *kemancheh* (spike fiddle), *santur* (struck zither), and *ney* (bamboo flute). Born in Teheran, Kalhor began studying classical violin at age six, but found his own musical voice in its Persian analog, the *kemancheh*. Explains Kalhor, "It is a misunderstanding that Persian classical music is the same as Arab music. At the height of the Persian

continued on p. 13

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Silk Road Ensemble

Sunday, April 28, 2002, 3 pm
Hertz Hall

PROGRAM

Traditional Music *pipa*
(China)

Jia da Qun *The Prospect of Colored Desert (2000)**
(China) *sheng, pipa, cello, percussion*

Dmitri Yanov-Yanovsky *Night Music: Voices in the Leaves (2000)**
(Uzbekistan) *conductor, violin, viola, cello, bass, flute,
clarinet, piano, harp, percussion, prerecorded tape*

INTERMISSION

Traditional Music *kemancheh, santur, ney*
(Iran)

Franghiz Ali-Zadeh *Dervish (2000)**
(Azerbaijan) *conductor, voice, tutek, qanun, violin,
viola, cello, gosha nagara*

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



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Kayhan Kalhor

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 today's program: *The Prospect of Colored Desert* by Chinese composer Jia Da Qun, *Night Music: Voices in the Leaves* by Dmitry Yanov-Yanovsky from Uzbekistan, and *Dervish* by Franghiz Ali-Zadeh from Azerbaijan. Traditional music is also featured on the program, with virtuoso string performances by Wu Man playing the Chinese *pipa* and Kayhan Kalhor playing the Persian *kamancheh*.

Wu Man, one of the most outstanding *pipa* virtuosos today, symbolizes a new generation of musicians from the Silk Road diaspora who are dismantling the boundaries between indigenous and imported music.

Her mastery of the *pipa*, a Chinese lute with a history of more than 2,000 years, has won her audiences around the world through her performances at Carnegie Hall, the White House, the Amsterdam Concertgebouw, and Royal Albert Hall, among other major venues. Equally adept at performing court music from 8th-century China and improvising with jazz musicians in the downtown clubs of New York and Hong Kong, Wu Man has been recognized as one of the most versatile performers of Chinese traditional music of her generation. After receiving her degree at Central Conservatory in Beijing, Wu Man immigrated to the United States, where she became an advocate for Chinese traditional music as well as new contemporary works for the *pipa*. Historically, this four-stringed lute was strung with silk strings and played by horseback-riding "barbarians," according to early Chinese sources. Today's instrument has nylon strings and requires intricate preparation on the part of the performer, including taping plastic fingernails to each finger to substitute for the unimaginably long fingernails sported by players of earlier times.

• • •

Born in Sichuan, China, the composer **Jia Da Qun** (b. 1955) imbues his compositions with a painterly aesthetic. Following eight years of study as a painter at the Sichuan Fine Arts Institute, Jia Da Qun abandoned a career in the visual arts when his vision became impaired. Undeterred, he determined that he would devote his attention to composition—a passion he had been developing while in art school. As a professor at the Shanghai Conservatory of Music and a respected composer of contemporary music, he has imported the principles of form, line, and color from Chinese calligraphy and painting into his compositions and teachings. In *Prospect of Colored Desert*, the composer imagines a black ink brush painting of a desert. In this work, 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, violin, *pipa* (Chinese short-necked lute), and Western percussion. Chinese opera also influenced the composer. In this work, one can almost hear the instruments acting out their operatic assignments. On percussion, we can imagine a tiger pouncing in the forest, while the hairpin turns, slides, and flourishes of the violin and cello mimic the fiery antics of the *sheng* and *pipa*—which carry the lead roles in this melodrama.

• • •

One of the strongest and most influential voices to have emerged from the former Soviet republics in recent years belongs to **Dmitri Yanov-Yanovsky** (b. 1963), a Russian Jewish composer who grew up and still lives in Tashkent, Uzbekistan. In addition to studying composition at the Tashkent State Conservatory, Yanov-Yanovsky devoted several years to the mastery of the *chang*, a small Central Asian struck zither for which he wrote a series of five pieces. *Night Music: Voices in the Leaves*, commissioned by the Silk Road Project, is a piece that bridges East and West on multiple levels. The title of the piece is itself full of meaning. "Night music" is a reference to earlier works by Elliott Carter and Béla Bartók, both of whom were important musical influences, and "voices in the leaves" comes from T.S. Eliot's "Four Quartets," as well as from a line in the famous medieval Central Asian poem "Language of the Birds" by Alisher Nawâ'i. In *Night Music*, the composer intentionally refrains from using Asian instruments. Instead, he uses Western instruments to evoke their timbres and textures; for example, he uses the harp to evoke the sound of the *chang*. A critical component of the piece is a recording of taped voices performing an Uzbek lullaby that floats over a lush complement of Western strings.

• • •

Born in Tehran, **Kayhan Kalhor** (b. 1963) studied classical violin at age six but found his own musical voice in its Persian analog, the *kamancheh* (Persian spike fiddle). As Kalhor explained, "perhaps it is because Farsi is written from right to left, but I always thought playing arpeggios on the piano from left to right was counterintuitive. The violin, which is played on a horizontal axis, was also a challenge, but the *kamancheh* with its vertical axis—this felt completely natural." A passionate advocate for these traditions, Kalhor spends half his year teaching the *radif* of Persian classical music (a highly sophisticated series of melodic modes or *dastgahs* that are divided further into intricate submodes or *gushehs*) to conservatory-trained students in Teheran. The *radif* exists in several canonical versions, each the basis of a school of performance. Explains Kalhor, "It is a misunderstanding that Persian classical music is the same as Arab music. At the height of the Persian Empire, the music, poetry, and literature of Persia spread to India, Central Asia, Turkey, the Mediterranean, and North Africa. Persian music can still be heard today in the music of Andalusia and the Spanish flamenco."

• • •

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 based upon traditional models)." Inspired by the rhythmic similarities between the musical liturgy of Sufism (a form of mystical Islam) and *mugham*, Ali-Zadeh recorded an authentic dervish in her native Baku as part of her research for a new Silk Road Project commission. The following text emphasizes the dervish's ecstatic devotion to faith and truth-seeking, and is based on the life of the martyred 14th-century poet Nasimi, who was skinned alive for his Sufi beliefs. Ali-Zadeh artfully couples the rapturous musings of the dervish (performed here by legendary Azerbaijani bard Alim Qasimov) with a sextet of traditional Azerbaijani and Western instruments, including the *tutek* (wooden flute), *qanun* (plucked zither), *gosha nagara* (kettle drums), and Western string trio. In so doing, she creates a unique contemporary musical language that evokes the traditional rhythms and harmonies of the *mugham*.

I am a dervish, it is strange;
I have nothing, but I am the king
of the universe;

I am invisible, my body is transparent;
When I am in a good temper, my spirit
begins to shine;
I am nowhere and I am everywhere;
I combine all forces of nature: fire,
water, air, earth.

I am a messenger;
I was sent here by God and he speaks
through me;
I am beyond the law of the common
people;
I will not be dismayed if they do not let
me into Paradise,
Because Paradise is within me;
Eh Nasimi! It is you who were chosen
by God.

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. Yo-Yo Ma and his colleagues in the Silk Road Project aim to illuminate both the diversity and the unifying elements of this process. 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

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Background on the artists and the Silk Road Project is located on p. 7.

APRIL 24TH PROGRAM NOTES (CONT. FROM P. 10)

Empire, the music, poetry, and literature of Persia spread to India, Central Asia, Turkey, the Mediterranean, and North Africa. Persian music can still be heard today in the music of Andalusia and the Spanish flamenco." A passionate advocate for these traditions, Kalhor spends half his year teaching Persian classical music to conservatory-trained students in Tehran.

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."

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SILK ROAD ENSEMBLE

Yo-Yo Ma, *artistic director*

Siamak Aghaei, *santur*
Tarana Aliyeva, *qanun*
Jeannette Bittar, *oboe*
Rebecca Burrington, *trombone*
Sarah Cline, *trombone*
Nicholas Cords, *viola*
Gevorg Dabaghyan, *duduk*
Joel Fan, *piano*
Ganbaatar Khongorzul, *Mongolian long song singer*
Joseph Gramley, *percussion*
He Cui, *sheng*
Rauf Islamov, *kemancheh*
Colin Jacobsen, *violin*
Siamak Jahangiri, *ney*
Joan Jeanrenaud, *cello*
Kayhan Kalhor, *kemancheh*
Jihyun Kim, *kayagum*

Yo-Yo Ma, *cello and morin khuur*
Malik Mansurov, *tar*
Gulnara Mashurova, *harp*
Christina Mok, *violin*
Ilham Najafov, *ney/tutek*
Stacey Pelinka, *flute*
Alim Qasimov, *vocalist*
Shane Shanahan, *percussion, gosha nagara*
Shiu Lan, *conductor*
Jerome Simas, *clarinet*
Ben Simon, *viola*
Mark Suter, *percussion*
Michael Taddei, *bass*
Kojiro Umezaki, *shakuhachi*
Todd Weinmann, *trombone*
Wu Man, *pipa*

The Silk Road Festival Gala

sponsored by
United Commercial Bank

Tuesday, April 23

*Berkeley Art Museum
Zellerbach Hall
Alumni House, UC Berkeley*

A gala event celebrating Cal Performances' presentation of
Yo-Yo Ma and the Silk Road Project
and the Berkeley Art Museum's exhibition,
Masterworks of Chinese Painting: In Pursuit of Mists and Clouds.

HONORARY CHAIRS

Jessa and Thomas Wu

CO-CHAIRS

Jane R. Lurie

Fred Levin and Nancy Livingston Levin

HOST COMMITTEE

Mr. and Mrs. Richard Bertero

Jesse and Laren Brill

Dr. Thomas and Tecoa Bruce

April and Glenn Bucksbaum

Paul and Judy Cortese

Lois M. De Domenico

Janie and Jeffrey Green

Maryellen and Frank Herringer

Antonia Horung and Bruno Hicks

Shirley, Philomena, and Phillip King

Doris and Ted Lee

Kirsten & Terry Michelsen

Penny and Noel Nellis

Amy and Eddie Orton

Edward E. and Camille Penhoet

Linda Rawlings and Gordon Astles

Barclay and Sharon Simpson

Nadine M. Tang and Bruce L. Smith

Judy and John Webb

ADDITIONAL SUPPORT

Chinese Performing Arts Foundation

DaVinci Fusion

Domaine Chandon

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Iron Horse Vineyards

Ketel One Vodka

Shirley King

Mumm Champagne

Perry-Granger and Associates

Saintsbury

Proceeds benefit Cal Performances and the Berkeley Art Museum.

list as of April 1, 2002

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

Mark Morris Dance Group
and
Yo-Yo Ma
With featured artist
Zakir Hussain

Friday through Sunday, April 19–21, 2002
Zellerbach Hall

Cal Performances thanks Bank of America for its support of these performances.

| | | | |
|-----------------|-----------------|------------------|-----------------|
| Joe Bowie | Charlton Boyd | Marjorie Folkman | |
| Shawn Gannon | Lauren Grant | John Heginbotham | |
| David Leventhal | Bradon McDonald | Amber Merkens | |
| Gregory Nuber | Maile Okamura | June Omura | Guillermo Resto |
| Matthew Rose | Brynn Taylor* | Julie Worden | Michelle Yard |

**apprentice*

Artistic Director
Mark Morris

General Director
Barry Alterman

Executive Director
Nancy Umanoff

*Major support for the Mark Morris Dance Group is provided by
the Andrew W. Mellon Foundation and The Howard Gilman Foundation.*

*The Mark Morris Dance Group's performances are made possible with public funds from the
National Endowment for the Arts Dance Program and the New York State Council on the Arts, a state agency.*

The Mark Morris Dance Group New Works Fund is sponsored by Philip Morris Companies, Inc.

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Mark Morris'V

Choreography by Mark Morris

World Power

Music: Lou Harrison ('In Honor of the Divine Mr. Handel' and
'In Honor of Mr. Mark Twain' from "Homage to Pacifica";
"Bubaran Robert")

Lighting: Michael Chybowski
Costumes: Susan Ruddie

Members of Gamelan Sari Rasas
David Bithell, Ben Brinner, Peter Garellick, Lisa Gold, Dan Kelley, John Kelly,
Henry Spiller, Laura McColm, Heri Purwanto, Christina Roland, Richard Wallis

Henry Spiller, *harp*; Patricia Luján Grima, *trumpet*

Perfect Fifth, *chorus*; Mark Sumner, *director*
Kelly Powers, Jiun Chyi Yew, August Hoppler, Jody Ames, Caitlin Brickman, Jane Mauldon, Mark Sanford,
Matt Carruth, Geri Monsen, Ken Wait, Brendan Beasley, Ari Nieh, Toni Dine, Steve Fulton

Joe Bowie, Charlton Boyd, Marjorie Folkman, Shawn Gannon,
John Heginbotham, David Leventhal, Bradon McDonald,
Amber Merkens, Gregory Nuber, June Omura,
Matthew Rose, Brynn Taylor, Julie Worden, Michelle Yard

Premiere: October 27, 1995 – Zellerbach Hall, Berkeley, California

Commissioned, in part, by Cal Performances, University of California at Berkeley

Text from Homage to Pacifica:

We have pacified some thousands of the islanders and buried them, destroyed their fields; burned their villages, and turned their widows and orphans out-of-doors; furnished heartbreak by exile to some dozens of disagreeable patriots; subjugated the remaining ten millions by Benevolent Assimilation, which is the pious new name of the musket; we have acquired property in the three hundred concubines and other slaves of our business partner, the Sultan of Sulu, and hoisted our protecting flag over that swag. And so, by these Providences of God—and the phrase is the government's, not mine—we are a World Power.

—Mark Twain on the Philippine War

INTERMISSION

Kolam

(World Premiere)

Music: Zakir Hussain (arranged by George Brooks): Charu A, Charu B, Rapt in 7 1/2

Ethan Iverson: Aviary, Kolam Finale

Lighting: Michael Chybowski

Set: Howard Hodgkin

Costumes: Katherine McDowell

Yo-Yo Ma, *cello*; Ben Street, *bass*;Ethan Iverson, *piano*; Zakir Hussain, *tabla and percussion*

Charlton Boyd, Lauren Grant, John Heginbotham, Bradon McDonald,

Amber Merkens, Maile Okamura, June Omura, Matthew Rose,

Julie Worden, Michelle Yard

"Kolam" is the Tamil word for the art of decorating courtyards, walls, and places of worship using powders to draw intricate designs. It is the only art in India that transcends caste, occupation, and religion.

This dance was funded, in part, by Cal Performances, Philip Morris Companies, Inc. and the New York City Department of Cultural Affairs Cultural Challenge Program.

The Silk Road Project, Inc. commissioned the music for Kolam.

INTERMISSION

V

Music: Robert Schumann (Quintet in E flat for piano and strings, op. 44)

Allegro brillante

In modo d'una Marcia. Un poco largamente – Agitato

Scherzo molto vivace

Allegro, ma non troppo

Lighting: Michael Chybowski

Costumes: Martin Pakledinaz

Lisa Lee, *violin*; Andrea Schultz, *violin*;Jessica Troy, *viola*; Yo-Yo Ma, *cello*;Ilan Rechtman, *piano*

Joe Bowie, Charlton Boyd, Marjorie Folkman, Lauren Grant,

John Heginbotham, David Leventhal, Bradon McDonald,

Amber Merkens, Gregory Nuber, Maile Okamura, June Omura,

Matthew Rose, Julie Worden, Michelle Yard

Dedicated to the City of New York.

Premiere: October 16, 2001 – Sadler's Wells, London, England

This dance was created under the auspices of the Mark Morris Dance Group New Works Fund, sponsored by Philip Morris Companies, Inc.

Additional support provided by The Gladys Krieble Delmas Foundation.

ABOUT THE ARTISTS

Mark Morris was born on August 29, 1956, in Seattle, Washington, where he studied as a young man with Verla Flowers and Perry Brunson. He performed with a variety of companies in the early years of his career, including the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet, and the Kaleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group (MMDG) in 1980, and has since created over 100 works for the Dance Group, and over a dozen commissions for ballet companies including San Francisco Ballet, Paris Opera Ballet, and American Ballet Theatre. From 1988–1991, he was director of dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. During his tenure there, he created 12 pieces, including three evening-length works—*The Hard Nut* (his comic book-inspired version of Tchaikovsky's *Nutcracker*); *L'Allegro, il Penseroso ed il Moderato*; and *Dido and Aeneas*—and founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is noted for his musicality—he has been described as “undeviating in his devotion to music”—and for his “ability to conjure so many contradictory styles and emotions.” Morris has also worked extensively in opera. He directed and choreographed a Royal Opera, Covent Garden production of Rameau's *Platée* that premiered at the Edinburgh International Festival in 1997 and had its New York debut with the New York City Opera in April 2000 at Lincoln Center. Most recently, he directed and choreographed the June 2000 English National Opera production of *Four Saints in Three Acts*. Morris was named a Fellow of the MacArthur Foundation in 1991, and he is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux).

Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. In the following years, the company's touring schedule steadily expanded to include cities in the US and in Europe, and in 1986, the Dance Group made its first national television program for the PBS *Dance in America* series. In 1988, the Mark Morris Dance Group was invited to become the national dance company of Belgium. During its three years as resident company of the Théâtre Royal de la Monnaie in Brussels, the Dance Group was the subject of several television programs, including the UK's *South Bank Show*. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the country and at major

international festivals. The Dance Group has maintained and strengthened its ties to several cities around the world, most notably here in Berkeley, where, for the past several years, the Dance Group has performed twice annually—including presentations of *The Hard Nut* each December from 1996–2001. Audiences have also become accustomed to the Dance Group's regular and frequent appearances in Boston (MA), Seattle (WA), Fairfax (VA), London (England), and at the Jacob's Pillow Dance Festival in Becket (MA). The Dance Group was named the official dance company (2000–2005) of the Virginia Waterfront International Arts Festival. In addition to a full international touring schedule, the Dance Group has completed three film projects: an Emmy Award-winning collaboration with cellist Yo-Yo Ma entitled *Falling Down Stairs* using Bach's Third Suite for unaccompanied cello; a film version of Morris' *Dido and Aeneas*; and a video of *The Hard Nut*. In fall 2000, MMDG was the subject of a second documentary for London's *South Bank Show*. In 1997, the Dance Group won the Laurence Olivier Award for Best New Dance Production for their British premiere performances of *L'Allegro, il Penseroso ed il Moderato* with English National Opera. The Mark Morris Dance Group celebrated its 20th anniversary with a three-week season at the Brooklyn Academy of Music in March 2001. In fall 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, New York. This 30,000-square-foot facility features three studios, and is the company's first permanent headquarters in the United States.

A biography of **Yo-Yo Ma**, as well as background on the **Silk Road Project**, is located on p. 7.

Zakir Hussain (*tabla and percussion*) is today appreciated as an international phenomenon both in the field of percussion and in the music world at large. A classical tabla virtuoso of the highest order, his consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but gained him worldwide fame as well. The favorite accompanist for many of India's greatest classical musicians and dancers, from Ali Akbar Khan and Ravi Shankar to Birju Maharaj and Shivkumar Sharma, he has not let his genius rest there. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study.

Widely considered a chief architect of the contemporary world music movement, Zakir's contribution to world music has been unique, with many historic collaborations, including Shakti, which he founded with John McLaughlin and L. Shankar, the Diga Rhythm Band, Making Music, Planet Drum with Mickey Hart, and recordings and performances with artists as diverse as George Harrison, Joe Henderson, Van Morrison, Aíto Moreira, Giovanni Hidalgo, Pharoah Sanders, Billy Cobham, Rennie Harris, the Kodo drummers, and Charles Lloyd.

A child prodigy, Zakir was touring by the age of 12, the gifted son of his great father, tabla legend Ustad Allarakha. Zakir came to the United States in 1970, embarking on an international career that includes no fewer than 150 concert dates each year. He has composed and recorded many albums and soundtracks, and has received widespread recognition as a composer for his many ensembles and historic collaborations. Most recently, he has composed soundtracks for the films *In Custody* and *The Mystic Masseur* directed by Ismail Merchant; Bertolucci's *Little Buddha*, for which Zakir composed, performed, and acted as Indian music advisor; *Vanaprastham* (*The Last Dance*), chosen to be screened at the Cannes Film Festival in May 1999; *Saaz*; and *Everybody Says I'm Fine*.

Zakir received the distinct honor of co-composing the opening music for the Summer Olympics in Atlanta (1996). He has been commissioned to compose music for Alonzo King's Lines, and to compose an original work for the San Francisco Jazz Festival, both in 1998. He has received numerous grants and awards, including participation in the Meet the Composer programs funded by the Pew Memorial Trust, and an “Izzie” (Isadora Duncan Award) for his composition for Lines. In 2000, Zakir worked again with choreographer Alonzo King, this time composing music for the Alvin Ailey American Dance Theater.

In 1987, his first solo release, *Making Music*, was acclaimed as “one of the most inspired East-West fusion albums ever recorded.” He has received the titles of “Padma Bhushan” (2002) and “Padma Shri” (1988) from the Indian government, becoming the youngest percussionist to be awarded these honors, which are given to civilians of merit. In 1990, he was awarded the Indo-American Award in recognition for his outstanding cultural contribution to relations between the United States and India. In April 1991, he was presented with the Sangeet Natak Akademi Award by the President of India, making him one of the youngest musi-

cians to receive this recognition from India's governing cultural institute. In 1992, *Planet Drum*, an album co-created and produced by Zakir and Mickey Hart, was awarded a Grammy for Best World Music Album, the *Downbeat* Critics' Poll for Best World Beat Album, and the NARM Indie Best Seller Award for World Music Recording. Planet Drum, with Zakir as music director, toured nationally in 1996 and 1997.

Zakir is the recipient of the 1999 National Heritage Fellowship, the United States' most prestigious honor for a master in the traditional arts, presented by First Lady Hillary Rodham Clinton at the United States Senate on September 28, 1999.

In 1992, Zakir founded Moment! Records, which features original collaborations in the field of contemporary world music, as well as live concert performances by great masters of the classical music of India. The label presents Zakir's own world percussion ensemble, The Rhythm Experience, both North and South Indian classical recordings, the *Best of Shakti*, and a *Masters of Percussion* series.

Joe Bowie, born in Lansing, Michigan, began dancing while attending Brown University. After graduating with honors in English and American literature, he moved to New York and performed in the works of Robert Wilson and Ulysses Dove. He danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.

Charlton Boyd was born in New Jersey, where he studied and performed with Inner City Ensemble Theater & Dance Company. He is a graduate of The Juilliard School and has danced with the Limón Dance Company. He appears in the José Limón Technique Video, Volume 1, and other music videos. Boyd first appeared with the Mark Morris Dance Group in 1989 and became a company member in 1994.

Marjorie Folkman graduated *summa cum laude* from Barnard College. She has danced for Amy Spencer and Richard Colton, Sally Hess, Neta Pulvermacher, Kraig Patterson, the Repertory Understudy Group for the Merce Cunningham Dance Company, and Sara Rudner. Folkman began dancing with Mark Morris in 1996.

Gamelan Sari Raras is a performing ensemble in the Department of Music at UC Berkeley. Founded in 1988 under the leadership of Widiyanto and Ben Brinner, it

includes students and former students at Berkeley, as well as musicians from surrounding communities. The ensemble is currently directed by Heri Purwanto and Ben Brinner. Sari Raras performs on Gamelan Kyahi Udan Mas, a set of instruments built in Central Java at the beginning of this century and donated to the Department of Music by Sam Scripps.

Shawn Gannon is from Dover, New Jersey, where he received his early dance training with Dorothy Wescott Rosen. He joined the Mark Morris Dance Group in 1995 after dancing with Lee Theodore's Dance Machine, Mark Dendy Dance Group, Laura Dean Dancers and Musicians, and Jane Comfort and Company.

Lauren Grant was born in Highland Park, Illinois, and began dancing at age three. She continued training, primarily in classical ballet, through high school. At New York University's Tisch School of the Arts, Grant received her modern dance training and graduated with a BFA. She joined MMDG in 1998.

Patricia Luján Grima (trumpet) is a soloist, chamber musician, and orchestra trumpet player in the San Francisco Bay Area. Her most recent orchestral position was principal trumpet of the Orquesta Sinfónica de la Universidad de Guanajuato in Mexico, a post she held for two years before returning to the Bay Area in 2000 to work with the Farallon Brass Ensemble. She is also principal trumpet with the Eugene Opera in Oregon and performs frequently with many local orchestras and opera companies. Grima has toured the United States with the Western Opera Theater, Mexico with La Filarmónica de Bajío, and recently performed in Brazil in concerts sponsored by Avon Women in Music. As a soloist, she has appeared with the Napa Valley Symphony, Oregon Mozart Players, and the Diablo, Fremont, UC Berkeley, and Oakland Civic symphony orchestras. Recordings include Grammy Award winners *Ein Deutsches Requiem* with the San Francisco Symphony and Krystof Penderecki's Credo with the Oregon Bach Festival, as well as *The Music of Chen Yi* with the Women's Philharmonic and Chanticleer. Grima has a private teaching studio in the East Bay and holds a bachelor of music degree from the University of Oregon School of Music.

John Heginbotham grew up in Anchorage, Alaska. He graduated from The Juilliard School's dance division in 1993 and since then

has performed with artists including John Jasperse, Ben Munisteri, and as a guest artist with Pilobolus Dance Theater. He was a member of Susan Marshall and Company from 1995–1998, and joined MMDG in 1998.

Ethan Iverson (piano/music director) took his place at the feet of the Mark Morris Dance Group in January 1998. A modern jazz pianist, Iverson's recordings for the Fresh Sound label include *Construction Zone (Originals)*, *Deconstruction Zone (Standards)*, *The Minor Passions*, *Live at Smalls*, and most recently, *The Bad Plus*. He has been the subject of major profiles in *The New York Times*, *Downbeat*, and Britain's *Jazz Review*. His cooperative trio The Bad Plus includes bassist Reid Anderson and drummer David King and has won critical acclaim for both its live concerts and its debut recording, which was placed on Top Ten Records of 2001 lists in *The New York Times*, the *Chicago Reader*, and on VH1.com. The Bad Plus will play in New York City in May at the Knitting Factory, and will play in June at the Village Vanguard. Iverson often plays in the groups led by saxophonist Mark Turner and guitarist Kurt Rosenwinkel, and he also performs unusual concerts of solo piano. His teachers are Fred Hersch and Sophia Rosoff.

Lisa Lee (violin) made her debut with the San Francisco Symphony at the age of 16 and has received numerous honors and awards, including first place in the *Seventeen* Magazine/General Motors National Concerto Competition, first prize in the Pacific Symphony Orchestra Concerto Competition, first prize in the National Hennessy Cognac Scholarship Awards, a Fulbright Foundation Award, and most recently, first prize in the International Sheffield Violin Competition. Lee has been invited to such distinguished chamber music festivals as Marlboro Music Festival, Ravinia Festival, Caramoor Rising Stars/Virtuosi Festival, and the Prussia Cove Chamber Music Sessions Festival. Performances have taken her throughout Europe, Croatia, Japan, China, and the US. Lee began her musical training at the age of five in San Francisco. She received her bachelor's degree from the Curtis Institute of Music, where she studied with Arnold Steinhardt. Other mentors include Donald Weilerstein, David Takeno, Zaven Melikian, and Joey Corpus. She currently resides in New York City.

David Leventhal, a native of Newton, Massachusetts, began his dance training at Boston Baller School, and continued his studies with Boston-area teachers and at

ABOUT THE ARTISTS

Brown University, where he received a BA with honors in English literature. He danced with the companies of Marcus Schulkind, Spencer/Colton, Ben Munisteri, and Zvi Gotheiner before joining the Mark Morris Dance Group in January of 1998.

Bradon McDonald received his BFA from The Juilliard School in 1997. After graduation, he won the Princess Grace Award and joined the Limón Dance Company where, for three years, he performed such roles as "Eros" in Limón's *The Winged*, "Iago" in Limón's *The Moor's Pavane*, and the third and fifth solos in Tudor's *Dark Elegies*, as well as in works by Jiri Kylian, Doug Varone, Igal Perry, and Donald McKayle. McDonald has choreographed and presented his own works internationally and has served as choreographer for seven Juilliard Opera Company productions under the director Frank Corsaro. Recently, he was the choreographic assistant to Donald McKayle for his new work on the Alvin Ailey American Dance Theater. McDonald joined Mark Morris Dance Group in April 2000.

Amber Merkens began her dance training with Nancy Mittleman in Newport, Oregon. She received her BFA from The Juilliard School in 1999 and went on to dance with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography in various venues, including Avery Fisher Hall and the Joyce Soho. Merkens joined the Mark Morris Dance Group in August 2001.

Gregory Nuber began working with MMDG in 1998 and became a company member in 2001. He was a member of Pascal Rioult Dance Theatre for three years; has appeared as a guest artist with New York City Opera, Cleveland Opera, and Tennessee Repertory Theatre; and has worked with numerous New York based choreographers. Nuber is a graduate of Arizona State University, where he studied acting and dance.

Maile Okamura was born and raised in San Diego. She was a member of Boston Ballet II and Ballet Arizona before moving to New York in 1996. Since then, she has had the pleasure of dancing with Neta Pulvermacher, Zvi Gotheiner, Gerald Casel, and many others. Okamura began working with MMDG in 1998 and became a company member in 2001.

June Omura spent her first six years in New York City and then grew up in Birmingham, Alabama, appearing in local dance and theater productions from the age of eight. She returned to New York to attend Barnard College, graduating in 1986 with honors in dance and English. She first studied with Mark Morris that summer and happily joined the Dance Group in 1988.

Perfect Fifth is an ensemble made up of undergraduate and graduate students at UC Berkeley and is one of the eight groups that make up UC Choral Ensembles. Perfect Fifth is directed by Mark Sumner and managed this year by Brette Steele. Next month, they will be traveling with the UC Alumni Chorus on a 16-day tour of China. The group's current season will end on May 12 with a concert at Trinity Chapel. Perfect Fifth has presented over 40 programs throughout this past year and offers many opportunities for musical growth and leadership experience for its student members.

Ilan Rechtman (*piano*) has performed with major orchestras throughout the world, including the London Symphony Orchestra, Pittsburgh Symphony, San Diego Symphony, and the Boston Pops, among others. Active as a recitalist and chamber musician, he has performed extensively throughout the world, and has appeared in more than 80 cities throughout the United States. Rechtman has concertized frequently in New York City, and has won prizes at several important competitions. He is also recognized as a composer of note; music directors Zubin Mehta and Lorin Maazel have each commissioned and performed Rechtman's works. His *Sailor's Rhapsody* for piano and orchestra has been performed by numerous orchestras, and his chamber work *Three Movements for Cello and Piano* has received performances at the Kennedy Center as well as in New York City's Weill Hall. Two other works received orchestral premieres at Carnegie Hall. Ilan Rechtman's works are published by Theodore Presser Company and are released on the Omega/Vanguard, Meridian, MMC, Newport Classics, Cembal d'Amoure, and Well Tempered Productions labels.

Guillermo Resto has danced with Mark Morris since 1983.

Matthew Rose received his BFA from the University of Michigan. He has appeared with the Martha Graham Dance Company,

Pascal Rioult Dance Theater, and Ann Arbor Dance Works. Rose began working with the Mark Morris Dance Group in 1997 and became a company member in 1999.

Andrea Schultz (*violin*) performs with a number of groups in New York City, including the Eberli Ensemble, New York Chamber Ensemble, Brandenburg Ensemble, and the Orchestra of St. Luke's. She has also appeared as guest artist with the Apple Hill Chamber Players, Da Capo Chamber Players, Sequitor, Sospeso, and the José Limón Dance Company. Her chamber group Eberli Ensemble, active in the commissioning and performance of new works, has been featured on WNYC's *Around New York* and PRI's *St. Paul Sunday*, and has recently released a CD of music by Aaron Jay Kernis. Andrea Schultz spent summers performing at the Tanglewood, Aspen, Ravinia, Caramoor, Vermont Mozart, and Cape May Music Festivals, as well as the Pundakit International Chamber Music Festival in the Philippines. She is a *summa cum laude* graduate of Yale University and received an MM from the Cleveland Institute of Music and a DMA from SUNY Stony Brook.

Henry Spiller (*harp*) holds a master's degree in harp performance from Holy Names College; his principal teachers were Anne Adams and Phyllis Schlomovitz. He recently completed a PhD in ethnomusicology at UC Berkeley and conducts research on Southeast Asian music, including gamelan music from Java. Spiller currently teaches music at California Polytechnic State University in San Luis Obispo.

Ben Street (*bass*) studies at the New England Conservatory of Music in Boston with Miroslav Vitous and Dave Holland. He moved to New York City in 1991. Street performs and tours with Kurt Rosenwinkel, Roswell Rudd, Lee Konitz, James Moody, Mark Turner, Dave Douglas, Frank Foster, Clark Terry, Junior Cook, Clifford Jordan, Billy Harper, Buddy Montgomery, and Jimmy Scott. Selected discography includes Kurt Rosenwinkel, *The Next Step* (Verve); Kurt Rosenwinkel, *The Enemies of Energy* (Verve); Ed Simon, *La Bikina* (Mythology); Anthony Coleman, *Morenica* (Tzadic); Shawn Colvin, *Holiday Songs and Lullabies* (Columbia); Ethan Iverson, Jorge Rossy, Chris Cheek, *Guilty* (Fresh Sound); Barney Mcall, *Widening Circles* (MJC); Ben Monder Trio, *Dust* (Arabesque); Once

Blue, *Once Blue* (EMI); and *Space Cowboys*, original motion picture soundtrack (Warner Bros.).

Mark Sumner (*chorus director*) is director of the University of California Choral Ensembles, where he conducts the UC Alumni Chorus, UC Women's Chorale, and UC Madrigal Singers, and oversees five other extracurricular groups. His previous teaching and conducting experiences include full-time appointments at UC Santa Barbara and schools in Texas and Oklahoma, as well as work at the University of Southern California, and Pierce, Valley, and Long Beach City Colleges in Los Angeles. He performs professionally as a bass-baritone with the San Francisco Chamber Singers, Los Angeles Chamber Singers, Cappella, and the American Bach Soloists. Sumner is also director of music at First Unitarian Church of San Francisco. He has performed with the Los Angeles Master Chorale and the Los Angeles Music Center Opera, and the opera companies of Dallas and Tulsa. He has also led professional singing groups in Dallas, Tulsa, and Los Angeles—most notably the Dallas Chamber Singers, Voci d'Angeli, and Zephyr. Sumner has served both as a stage director and musical director for over 25 productions and presently maintains a vocal studio in his spare time.

Brynn Taylor, raised in San Diego, graduated from UC Berkeley with a double major in molecular biology and dance. As a member of the Bay Area Repertory Dance Company, she performed in works by Marni and David Wood, Martha Graham, and Joe Goode. In New York, Taylor danced with Lori Belilove & Co. before joining the Mark Morris Dance Group in 2002.

Jessica Troy (*viola*), a native New Yorker, holds degrees from Amherst College, the State University of New York at Stony Brook, and the Musikhochschule in Luebeck, Germany, where her major teachers were Philipp Naegle, Caroline Levine, and Barbara Westphal. She is a member of the Brooklyn Philharmonic and plays regularly with the Jupiter Symphony. Her chamber music activities have included performances with Sequitor and the Eberli Ensemble, as well as with the Acacia, Maia, and Meridian String Quartets, in venues

ranging from The Knitting Factory to the Saratoga Music Festival and the Violin Society of America Conference, where she also served as a judge in the instrument competition. Troy has been a participant at many chamber music festivals, including Marlboro and Prussia Cove. She has had the opportunity to work with many composers on their own works, including Roger Reynolds, Jacob Druckman, Oliver Knussen and Gregory Kurtag.

Julie Worden, from Naples, Florida, is a graduate of the North Carolina School of the Arts. She worked with Chicago choreographers Bob Eisen, Jan Erkert, and Sheldon B. Smith. Worden has been dancing with Mark Morris since 1994.

Michelle Yard was born in Brooklyn, NY. She began her professional dance training at the New York City High School of the Performing Arts. Upon her graduation, she received the Helen Tamiris and B'nai Brith Awards. For three years, she was also a scholarship student at the Alvin Ailey Dance Center. She attended New York University's Tisch School of the Arts, where she graduated with a bachelor's degree. Yard began dancing with the Dance Group in 1997.

MARK MORRIS DANCE GROUP STAFF

Production

Johan Henckens, *technical director*
Ethan Iverson, *music director*
Guillermo Resto, *rehearsal director*
Michael Chybowski, *lighting supervisor*
Katherine McDowell, *wardrobe supervisor*
Emanuele Corazzini, *sound supervisor*

Development/Marketing

Michael Osso, *director of development and marketing*
Rob Handel, *associate director of development*
Alex Pacheco, *assistant development director*

Administration

Eva Nichols, *general manager*
Lisa Belvin, *management associate*
Karyn La Scala, *administrative assistant*
Laura Wall, *administrative intern*

Finance

Lynn Wichern, *fiscal officer*
Elizabeth Fox, *finance manager*
Jay Selinger, *fiscal assistant*

School

Tina Fehlandt, *School director*
Diane Ogunusi, *assistant to the School director*

Michael Mushalla (Double M Arts & Events), *booking representation*
Dan Klores Communications, *public relations and marketing*
Mark Selinger (McDermott, Will & Emery), *legal counsel*
Kathryn Lundquist, CPA, *accountant*
David S. Weiss, MD (NYU-HJD Department of Orthopaedic Surgery), *orthopaedist*

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