

Lincoln Center presents

2008/2009 Great Performers Season

Friday Evening, June 5, 2009, at 8:00

The Silk Road Ensemble (Lincoln Center debut)

Yo-Yo Ma, *Artistic Director*

Jeffrey Beecher, *Bass*

Nicholas Cords, *Viola*

Jonathan Gandelman, *Violin*

Joseph Gramley, *Percussion*

Colin Jacobsen, *Violin*

Yo-Yo Ma, *Cello*

Shane Shanahan, *Percussion*

Mark Suter, *Percussion*

Kojiro Umezaki, *Shakuhachi*

Wu Man, *Pipa*

Wu Tong, *Sheng*

Alastair Willis, *Conductor*

PERSIAN TRADITIONAL (arr. Siamak Aghaei and Colin Jacobsen) ***Ascending
Bird (2008)***

DMITRI YANOV-YANOVSKY ***Paths of Parables (2006)***

The Answered Unanswered Question

The Preacher's Word

Form and Content

Black Angel

The Father, the Son, and the Donkey

Intermission

The Lincoln Center Presentation of The Silk Road Project is sponsored by Continental Airlines. Additional corporate support is provided by Mitsubishi International Corporation and the J.C.C. Fund.

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

Alice Tully Hall, Starr Theater

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Upcoming Silk Road Ensemble Events:

Saturday Evening, June 6, 2009, at 8:00, in Alice Tully Hall

The Silk Road Ensemble with Yo-Yo Ma

GABRIELA LENA FRANK: *Ritmos Anchos*
Silk Road Suite

DONG-WON KIM and KOJIRO UMEZAKI: *When the Wind Circles*

AHMET ADNAN SAYGUN: Allegretto, from Partita, Op. 31

TRADITIONAL: Classical Music of Azerbaijan

EVAN ZIPORYN: *Sulvasutra*

UZEYIR HAJIBEYOV (arr. Jonathan Gandelman and Colin Jacobsen): *Layla and Majnun*

Tuesday Evening, June 9, 2009, at 8:00, in Damrosch Park, Free Event

The Silk Road Ensemble with Yo-Yo Ma

Silk Road Suite

Improvisation: *Wandering Winds*

Chinese Traditional: *White Snow in the Sunny Spring*

Rabih Abou-Khalil: *Arabian Waltz*

SANDEEP DAS: *Shristi*

Music of Azerbaijan

FIKRET AMIROV: *Kor Arab*

UZEYIR HAJIBEYOV: *Shikasta* ("Minstrel's Song")

ZHAO LIN: *Yanzi* ("Swallow Song")

KAYHAN KALHOR: *Blue as the Turquoise Night of Neyshabur*

OSVALDO GOLIJOV: *Wa Habibi, Tancas Serradas a Muru*

This event is part of the Lincoln Center 50 Years Celebration

For tickets, call CENTERCHARGE at (212) 721-6500 or visit LincolnCenter.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Great Performers brochure.

Visit LincolnCenter.org/GreatPerformers to view essays, interviews, and other information relating to this season's programs.

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces, not during the performance. The taking of photographs and the use of recording equipment are not allowed in the building.

ANGEL LAM ***Empty Mountain, Spirit Rain*** (2006)

GIOVANNI SOLLIMA ***The Taranta Project*** (New York premiere) (2008)

Music of the Roma

TRADITIONAL (arr. Ljova) ***Doina Oltului*** (“*Song of the River Olt*”)

SAPO PERAPASKERO (arr. Ljova) ***Rustem***

SAPO PERAPASKERO (arr. Osvaldo Golijov and Ljova) ***Turceasca*** (“*Turkish Song*”)

Program Summary

The historical Silk Road, a series of land and sea trade routes that crisscrossed Eurasia, enabled the exchange of goods and innovations from China to the Mediterranean Sea for nearly 2,000 years, until the 15th century. Interactions among cultural groups also spread knowledge, religious beliefs, artistic techniques, and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

Both historic and symbolic elements are central to the work of the Silk Road Project, which takes inspiration from this age-old tradition of learning from other cultures and disciplines. The repertoire of the Silk Road Ensemble includes traditional music (both as an oral tradition—passed down from generation to generation—and in melodies arranged by and for members of the Ensemble) as well as newly commissioned works, many of which combine non-Western and Western instruments, creating a unique genre that transcends customary musical classification.

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Notes on the Program

Ascending Bird

PERSIAN TRADITIONAL

Arranged by SIAMAK AGHAEI

Born 1974, in Iran

COLIN JACOBSEN

Born 1978, in the United States

Approximate length: 7 minutes

This evening's concert begins with *Ascending Bird*, an arrangement of a traditional Persian folk melody by Silk Road Ensemble members Colin Jacobsen and Siamak Aghaei. As described on *Silent City*, a CD released in 2008 by Persian kamancheh player Kayhan Kalhor and the string quartet Brooklyn Rider, *Ascending Bird* tells the

popular mythical story of a bird attempting to fly to the sun. Failing on the first two attempts, on the third try the bird loses its physical body in the radiant embrace of the sun, a metaphor for spiritual transcendence.

Paths of Parables (2006)

DMITRI YANOV-YANOVSKY

Born April 24, 1963, in Tashkent, Uzbekistan

Approximate length: 35 minutes

Paths of Parables is a work in five movements, each based on a Sufi tale. Uzbek composer Dmitri Yanov-Yanovsky notes:

When I was asked to write a piece based on an Eastern fairytale or story, I immediately seized upon basing my work on Sufi parables. Behind their light, anecdotal form lie deep, very serious, and almost philosophical ideas, and their texts give ample opportunity for musical embodiment. The musical

structure of the score necessitated some adaptations of the original texts, but the layers of meaning in each of the parables remain.

The piece consists of five parables, including *The Answered Unanswered Question*, a tale of a master who answers even the trickiest questions without ever making a mistake, and a faithful disciple who puts his master to the test; *Black Angel*, about outwitting the Angel of Death—or perhaps not; and *The Father, the Son, and the Donkey*, a journey of discovery about what other people think.

Paths of Parables was commissioned by the Silk Road Project.

Empty Mountain, Spirit Rain (2006)

ANGEL LAM

Born 1978, in Hong Kong

Approximate length: 14 minutes

Angel Lam, who grew up in Hong Kong and Los Angeles, dedicates *Empty Mountain, Spirit Rain* "to a memory of my grandmother," and provides the following note for the piece:

Thirty minutes passed but Grandma still hadn't arrived. My kindergarten sat on top of a hill, overlooking a narrow street with a muddy pedestrian pathway alongside traffic. It was another hot summer day; the aggressive sun seemed to slow my time but activated the scenery in front of me. Trees moved in the heat like monsters stretching their palms; pedestrians walked slowly, dragged by their long shadows.

Suddenly it rained, but the sun still shone. I decided to run home. I was only five. I sprinted down that busy street, people shouting behind me, like low-pitched murmurings of ancient emperors. The sounding of horns screamed sharply with long mystic tails...

When a distant temple bell drummed, I saw Grandma—her peaceful smile, and an air of gracefulness that is memorable to this day. This time she seemed bigger...when I reached out to touch her, she floated through me and I turned around, the sun shone directly into my eyes, and Grandma disappeared into the core of the afternoon sun. The evening sun suddenly closed, and rain stopped.

When I got home, everybody was crying, but I didn't cry. I went to my little desk and started a letter: Dear Grandma...

Empty Mountain, Spirit Rain was commissioned by Carnegie Hall through the Weill Music Institute in partnership with the Silk Road Project.

The Taranta Project (2008)

GIOVANNI SOLLIMA

Born January 1, 1962, in Palermo, Italy

Approximate length: 20 minutes

Cellist and composer Giovanni Sollima, born into a family of musicians in Sicily, is intrigued by all styles of music and seeks to create new blends among the most diverse genres by combining elements of classical, rock, and jazz, as well as ethnic musical traditions from Sicily and from other Mediterranean lands such as North Africa, Israel, the Middle East, the Balkan States, Turkey, and Andalusia. Many of these influences are evident in *The Taranta Project*, commissioned by the Silk Road Project for its 2008 workshop at Tanglewood Music Center. The work opens with a dream-like movement, followed by sequences that alternately suggest feverish dances and reveal intricate interlocking rhythmic patterns. In an innovative duet, the cello part calls for *scordatura* to achieve "power chords" by tuning the C string an octave lower than normal, and the score calls for the percussionist to add vocalization and

body rhythms to the instrumentation.

The Taranta Project was commissioned by the Silk Road Project.

Music of the Roma

LJOVA

Born August 18, 1978, in Moscow, Russia

SAPO PERAPASKERO

Born 1978, in Russia

OSVALDO GOLIJOV

Born December 5, 1960, in La Plata, Argentina

Approximate length: 13 minutes

The program concludes with a selection of music of the Roma people. Two traditional pieces, *Doina Oltului* ("Song of the River Olt") and *Rustem*, have been arranged by Russia-born composer Ljova (Lev Zhurbin). The Roma have a long and tragic history. Originally from north-central India, the nomadic Roma migrated to Persia, eventually settling in what is now known as Romania. Europeans mistook the Roma for Egyptians due to their dark complexion, and coined the term "gypsies" in the 15th century. The Roma were enslaved and suffered savage persecution over a 500-year period that ended in the mid-19th century, only to be nearly exterminated in the Holocaust during World War II. Today, the diaspora of the Roma has spread to almost every continent: In Spain they are called Calo, in Germany and France they are Sinto, and in the Middle East they are known as Nawar. This nomadic culture has given rise to a global musical repertory. *Turceasca* ("Turkish Song") is the signature piece of the Romanian gypsy band Taraf de Haidouks, who performed outside Romania for the first time in 1991. Their music drew such interest that filmmaker Tony Gatlif featured them in his documentary about the music of the Roma, *Latcho Drom*. Composer Osvaldo

Golijov, whose broad, eclectic musical training (including Western classical, Jewish liturgical, klezmer, and Argentinean tango) made him an ideal translator, worked with the band to arrange *Turceasca* for the Kronos Quartet. The Silk Road Ensemble, guided by Taraf de Haidouks' tour de force recording and Golijov's inventive arrangement, provide additional embellishments to the work with the inclusion of bass, Chinese pipa and

sheng, and the cajón, a Peruvian drum. The piece, based on a Turkish folk song traditionally played at the end of a wedding party, explodes with rhythmic joy that altogether dissolves standard written notation in favor of momentum and fun.

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Meet the Artists



Yo-Yo Ma

The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes more than 75 albums, including 16 Grammy Award-winners. One of Mr. Ma's goals is the investigation of music as a means of communication and as a vehicle for the migration of ideas; in 1998, he established the Silk Road Project to promote the study of cultural, artistic, and intellectual traditions along the ancient Silk Road trade routes.

Mr. Ma was born in Paris to Chinese parents who later moved the family to New York. He began to study cello at the age of four, attended The Juilliard School, and in 1976 graduated from Harvard University. He has received numerous awards, including the 1978 Avery Fisher Prize, 1999 Glenn Gould Prize, 2001 National Medal of Arts, 2006 Sonning Prize, 2006 Dan David Prize, and 2008 World Economic Forum's Crystal Award. In 2006 he was designated a United Nations Messenger of Peace by then Secretary-General Kofi Annan. In 2007 Secretary-General Ban Ki-moon extended his appointment. In January 2009, at the invitation of President-Elect Barack Obama, Mr. Ma played in the quartet performance of John Williams' *Air and Simple Gifts* at the 56th Inaugural Ceremony.

Jeffrey Beecher

Jeffrey Beecher (bass, U.S.) pursues a varied musical career as both an energetic performer and educator. He is the principal bass with the Toronto Symphony Orchestra and serves on the faculties of the Glenn Gould School of the Royal Conservatory of Music and the University of Toronto.

Nicholas Cords

As a soloist Nicholas Cords (viola, U.S.) has appeared with the Philadelphia, Chicago Symphony, Minnesota, and New York String Seminar orchestras. He has had a role in organizing and developing new creative projects and programming for concerts and museum residencies, as well as an active role in residencies at Rhode Island School of Design and Harvard University.

Jonathan Gandelsman

Although Jonathan Gandelsman (violin, Israel/Russia) has been performing as a soloist since he was a child, he discovered his true love for music through lifelong friendships that were formed at the Curtis Institute of Music, where he was a student. He was the concertmaster of Wild Ginger Philharmonic, a groundbreaking orchestra founded by his classmate and conductor David Goodman, which led to the creation of the string quartet Brooklyn Rider, of which he is a member.

Joseph Gramley

Joseph Gramley (percussion, U.S.) has studied percussion styles and instruments from around the globe, collaborating with internationally renowned musicians from India, Iran, China, Japan, Korea, and Central Asia. He brings a Western, classical, conservatory-trained approach to the Ensemble, and his association with it has gained him new facility with diverse percussion styles and techniques.

Colin Jacobsen

Colin Jacobsen (violin, U.S.), a 2003 Avery Fisher Career Grant recipient, began his violin studies at age four, graduated in 1999 from The Juilliard School, and continued his studies at The Royal Conservatoire of The Hague. He has enjoyed cross-disciplinary explorations with several dance companies and is a member of the string quartet Brooklyn Rider. In the summer of 2006, Brooklyn Rider helped to found the Stillwater Music Festival in Minnesota.

Shane Shanahan

Shane Shanahan (percussion, U.S.) combined his studies of drumming traditions from around the world with his background in jazz, rock, and Western art music to form his own unique sound. Mr. Shanahan is a member of the Glen Velez Frame Drum Ensemble and cellist Maya Beiser's Provenance project. He has presented workshops and clinics at many of the world's top universities and has performed and created outreach programs for many world-class museums.

Mark Suter

Mark Suter (percussion, Switzerland/U.S.) appears as a chamber musician and collaborative artist in both Western classical and world music arenas. Currently associate principal percussionist with the Singapore Symphony Orchestra, he has also been avidly exploring his love of hand percussion, having studied and performed in Costa Rica, Brazil, Cuba, and Kazakhstan.

Kojiro Umezaki

Kojiro Umezaki (shakuhachi, Japan) grew up in Tokyo, where he began studying Western flute and the shakuhachi. His career encompasses both traditional and technology-based music and a range of electronic media. He holds a degree in electro-acoustic music from Dartmouth College and is assistant professor of music at the University of California, Irvine.

Wu Man

Since moving to the United States from China in 1990, pipa virtuoso Wu Man (pipa, China) has not only introduced the traditional Chinese instrument and its repertoire to Western audiences, but has also successfully worked to give this ancient instrument a new role in today's music. She studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa.

Wu Tong

Born to a musical family in Beijing, Wu Tong (sheng, China) has become his generation's most visible proponent of traditional Chinese music. As a founding vocalist of the pioneering rock band Lunhui ("Again") he has achieved an unparalleled following for Chinese music on three continents.

Alastair Willis

Alastair Willis (conductor, U.S.) has appeared with many of the major American orchestras, including the New York Philharmonic, San Francisco Symphony, Chicago Symphony, St. Louis Symphony, Detroit Symphony, Indianapolis Symphony, Philadelphia Orchestra, Nashville Symphony, and Seattle Symphony.

The Silk Road Ensemble

The Silk Road Ensemble is a collective of approximately 60 internationally renowned musicians, composers, arrangers, visual artists, and storytellers from more than 20 countries. Each Ensemble member's career illustrates a unique response to what is one of the artistic challenges of our times: nourishing global connections while maintaining the integrity of art rooted in authentic tradition.

Many of the musicians first came together under the artistic direction of Yo-Yo Ma at a workshop at Tanglewood Music Center in Massachusetts in 2000. Since then, in various configurations, Ensemble artists have collaborated on a diverse range of musical

and multimedia projects, presenting innovative performances that explore the relationship between tradition and innovation in music from the East and West. The Silk Road Ensemble has recorded four albums and performed to critical acclaim throughout Asia, Europe, and North America. For more information, please visit www.silkroadproject.org.

The Silk Road Project

The Silk Road Project is a not-for-profit artistic, cultural, and educational organization with a vision of connecting the world's neighborhoods by bringing together artists and audiences around the globe. Cellist Yo-Yo Ma founded the Project in 1998 as a catalyst to promote innovation and learning through the arts. The Silk Road Project takes inspiration from the historical Silk Road trading route as a modern metaphor for multicultural and interdisciplinary exchange.

Under the artistic direction of Mr. Ma and led by CEO/Executive Director Laura Freid, the Silk Road Project presents performances by the Silk Road Ensemble, engages in cross-cultural exchanges and residencies, leads workshops for students, and partners with leading cultural institutions to create educational materials and programs. Developing new music is a central mission of the Silk Road Project, which has been involved in commissioning and performing more than 60 new musical and multimedia works from composers and arrangers from around the world.

In New York, the Silk Road Project has been invited by Chancellor Joel Klein to conduct a multiyear, multidisciplinary educational program as part of the New York City Department of Education's Campaign for Middle School Success. The program, Silk Road Connect, aims to inspire passion-driven learning by empowering students and teachers to seek connections across all areas of study, both in and out of the classroom.

Lincoln Center's Great Performers

Initiated in 1965, Lincoln Center's Great Performers series offers approximately 100 classical and contemporary music performances annually. One of the largest music presentation series in the world, Great Performers runs from October through June with offerings in Lincoln Center's Avery Fisher Hall, Alice Tully Hall, Walter Reade Theater, Clark Studio Theater, Stanley H. Kaplan Penthouse, and other various performance spaces throughout New York City. In 2005, Great Performers expanded to include presentations in the Rose Theater and The Allen Room at the Time Warner Center at Columbus Circle. The world's outstanding symphony orchestras, vocalists, chamber ensembles, and recitalists are featured in Great Performers, as well as special repertoire-focused festivals, themed series, and educational activities. During the 1998–99 season, Great Performers added a new dimension to the classical music experience through its New Visions series. In productions specially commissioned by Lincoln Center, New Visions offers innovative stage presentations and groundbreaking collaborations among the world's leading directors, choreographers, and classical performers. This season a new series has been added to Great Performers, The Literary Muse, which focuses an innovative lens on the world of literature.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. As a presenter of more than 400 events annually, LCPA's series include American Songbook, Great Performers, Lincoln Center Festival, Lincoln Center Out of Doors, Midsummer Night Swing, and the Mostly Mozart Festival. The Emmy Award-winning *Live From Lincoln Center* extends Lincoln Center's reach to millions

of Americans nationwide. As a leader in arts and education and community relations, LCPA takes a wide range of activities beyond its halls through the Lincoln Center Institute, as well as offering arts-related

symposia, family programming, and accessibility. And as manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and its 11 other resident organizations.

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Carnegie Corporation of New York, Ford Foundation, The National Endowment for the Arts, New York Fund for Public Schools, Pershing Square Foundation.*

The Silk Road

The historical Silk Road was a series of trade routes that crisscrossed Eurasia for almost 2,000 years, until about the year 1500 C.E. While its name suggests routes over land, Silk Road sea routes were also important for trade and communication. The extent of exchange of art, ideas, and innovations between cultural groups trading on the routes is illustrated by the eighth-century Shōsōin collection of artifacts. Culled by a Japanese emperor, it contains luxury goods from the Mediterranean, Persia, India, Central Asia, China, Korea, and Japan. By the 16th century Europe was trading along the Silk Road routes, as well.

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including gunpowder, the magnetic compass, the printing press, silk, mathematics, and ceramic and lacquer crafts. Eastern and Western string, wind, and percussion instruments also traveled between regions and had strong influences on one another over time. Among other instruments, the Shōsōin collection contains lutes from India and Persia. The Persian mizmar, a reed instrument, appears

to be an ancestor of the European oboe and clarinet. Cymbals were introduced into China from India, and Chinese gongs made their way to Europe.

Resources, information, and innovations were exchanged between so many cultures over so many hundreds of years that it is now often difficult to identify the origins of numerous traditions that our respective cultures take for granted. In this way, the Silk Road created an intercontinental think tank of human ingenuity.

Why the Silk Road?

This historic trade network provides a namesake-worthy metaphor for the Silk Road Project's vision of connecting artists and audiences around the world. Yo-Yo Ma has called these routes, which resulted in the first global exchange of scientific and cultural traditions, the "Internet of antiquity." The Silk Road Project takes inspiration from this age-old tradition of cross-cultural exchange.

Today's view of the territories covered by the ancient Silk Road



Some Silk Road Instruments



© MICHAEL LUTCH

Shakuhachi, Japan

The shakuhachi is made from the base of a bamboo stalk with holes drilled into the center and the sides. The instrument is played by blowing air across the beveled edge at the top end while covering and uncovering the holes with fingertips. The shakuhachi has been used in Japanese Zen Buddhist meditation since the 15th century. The sounds produced by the instrument range from soft whispers to strong piercing tones. They are intended to reflect sounds in nature, such as birdcalls, wind, and water. Today the shakuhachi is also often played in jazz, orchestral, and popular music ensembles.



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Sheng, China

The sheng is a mouth organ made of metal, wood, or a gourd with a blowpipe and at least 17 bamboo or metal pipes extending from the top of the bowl. The elegant symmetrical arrangement of the pipes represents the folded wings of the mythical phoenix. Inside the bowl, each pipe has a hole covered by a metal tongue that interrupts the air current to produce a strikingly clear, metallic sound. Western harmonicas, reed organs, and concertinas use the same basic acoustical principles.



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Pipa, China

The pipa is a short-necked wooden lute. The head of the instrument is often carved with a bat's head, because the word for "bat" in Chinese sounds similar to the word for "luck." The strings were traditionally made of twisted silk, but are now typically synthetic. The pluck-playing technique is characterized by spectacular finger dexterity and virtuosic effects, including rolls and percussive slaps. Pipa repertoire includes extensive tone poems vividly describing famous battles and other exciting stories.



A View from the Silk Road



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Throughout my travels and performances around the world, I have been intrigued by the complex interconnections among arts, cultures, and ideas that have been influential for centuries. How did an eighth-century Japanese biwa, a pear-shaped stringed instrument, come to be decorated with Persian and Central Asian designs? How did ancient Roman glass influence objects made in China, Korea, and Japan?

In 1998, we formed the Silk Road Project to explore connections from ancient times to the present. These links form pieces of a puzzle that combine to reveal a coherent picture of who we are, what our place is in the world, and why we do what we do.

The Project's work consists of careful investigations, joining beloved traditions with new knowledge and innovation. Live performance, constant learning, trust, and inventive collaboration lie at the core of our work together. Our educational partnerships have served to broaden and strengthen our commitment to passion-driven learning. We are guided by the belief that all of us are equipped with different intelligences and that we best receive and share knowledge in multidisciplinary, multi-sensate ways.

During the past ten years, the Silk Road Ensemble's experiences have led us to new discoveries and new ways of thinking as we share in a culture of collaboration. The creation of trust is a key ingredient, a safety net in an environment where risk-taking and innovation are encouraged.

As we celebrate our 10th anniversary, I am tremendously grateful for the opportunity to undertake this work, for the abiding friendships and far-reaching partnerships that have developed, and for the warm reception we have received from people all over the globe. In our world of increasing awareness and interdependence, music can act as a magnet to draw people together. I look forward to the Silk Road Project's second decade, in which by knowing subjects deeply and sharing ideas broadly we will continue to strive to serve a community that seeks a broader, empathetic understanding of the peoples and cultures of our globalized world.

Yo-Yo Ma
Artistic Director