

Lincoln Center presents

2008/2009 Great Performers Season

Tuesday Evening, June 9, 2009, at 8:00

The Silk Road Ensemble Yo-Yo Ma, *Artistic Director*

Jeffrey Beecher, *Bass*
Nicholas Cords, *Viola*
Sandeep Das, *Tabla*
Jonathan Gandelman, *Violin*
Joseph Gramley, *Percussion*
Rauf Islamov, *Kamancheh*
Colin Jacobsen, *Violin*
Eric Jacobsen, *Cello*
Kayhan Kalhor, *Kamancheh*
Dong-Won Kim, *Jang-go and Vocals*
Yo-Yo Ma, *Cello*
Ali Asgar Mammadov, *Tar*
Max Mandel, *Viola*
Cristina Pato, *Galician bagpipe*
Alim Qasimov, *Mugham Vocals*
Fargana Qasimova, *Mugham Vocals*
Shane Shanahan, *Percussion*
Mark Suter, *Percussion*
Kojiro Umezaki, *Shakuhachi*
Wu Man, *Pipa*
Wu Tong, *Sheng*

Guest Artists
Michael Coletti, *Percussion*¹
Benjamin Grossman, *Viola*²
Erik Grossman, *Viola*²
Hannah Ji, *Violin*²
Julian Langford, *Cello*²
Faraz Minooei, *Santur*
Nicholas Rifken, *Percussion*¹
Caroline Suh, *Violin*²
Ian Sullivan, *Percussion*¹

¹ University of Michigan School of Music, Theatre, and Dance

² Manhattan School of Music

Lincoln Center  50
YEARS

This event is part of the Lincoln Center 50 Years celebration

(program continued)

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.

Damrosch Park

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Lincoln Center, Inc., is pleased to announce that this evening's performance is being telecast live on PBS as part of the series *Live From Lincoln Center*, which is made possible by a major grant from **MetLife**. In addition to underwriting from MetLife, the series is also made possible with generous support from **Thomas H. Lee and Ann Tenenbaum, the Robert Wood Johnson 1962 Charitable Trust, The Robert and Renée Belfer Family Foundation, The Fan Fox and Leslie R. Samuels Foundation, Inc., Julien Studley, The Julien J. Studley Foundation,** and the **National Endowment for the Arts.**

In the New York area, the telecast will be seen on Thirteen/WNET New York. It will be rebroadcast on Thirteen/WNET on Thursday, June 11 at 1:00 a.m. and Sunday, June 14 at 12:00 noon.

In May 1959, President Dwight D. Eisenhower presided over the official groundbreaking of the nation's first major cultural complex, Lincoln Center for the Performing Arts.

In honor of its 50th Anniversary, Lincoln Center launched a yearlong campus-wide celebration in May 2009 commemorating Lincoln Center's past and looking ahead to the next generation of artists and audiences.

This milestone year features a series of special celebratory performances, commissions, events, and commemorative publications presented by Lincoln Center's 12 resident organizations, representing the highest standards of excellence in opera, symphonic and chamber music, theater, jazz, dance, film, and arts education.

For updated 50th Anniversary information, visit LincolnCenter.org/50.

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 Damrosch Park.

Silk Road Suite

IMPROVISATION **Wandering Winds**
CHINESE TRADITIONAL **White Snow in the Sunny Spring**
RABIH ABOU-KHALIL **Arabian Waltz**

SANDEEP DAS **Shristi (2006)**

Music of Azerbaijan

FIKRET AMIROV **Kor Arab**
UZEYIR HAJIBEYOV **Shikasta ("Minstrel's Song") (1937)**

ZHAO LIN **Yanzi ("Swallow Song") (2004)**

KAYHAN KALHOR **Blue as the Turquoise Night of Neyshabur (2000)**

OSVALDO GOLIJOV **Selections from Air to Air (2006)**

Wa Habibi ("My Beloved")
Tancas Serradas a Muru ("Walls Are Encircling the Land")

This evening's program is approximately 90 minutes long and will be performed without intermission.

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.

Notes on the Program

Silk Road Suite

Wandering Winds
IMPROVISATION

White Snow in the Sunny Spring
CHINESE TRADITIONAL

Arabian Waltz
RABIH ABOU-KHALIL
Born August 17, 1957, in Lebanon

Approximate length: 16 minutes

Tonight's program opens with a Silk Road Suite. First the audience is greeted by *Wandering Winds*, a musical conversation among the Chinese bawu, which originated in the Yunnan province; the Japanese shakuhachi, played since the 15th century in Zen Buddhist meditation; and Korean janggo and vocals. This improvisation is followed by a solo, *White Snow in the Sunny Spring*, performed by pipa virtuoso Wu Man. A piece culled by Wu Man from the classical pipa repertoire, it first appeared in 1895 in Li Fang-yuan's *New Collection of 13 Pipa Pieces of the North and South Schools*. The suite consists of a series of brief melodies, each having 68 measures. Wu Man notes that "this short work, played at a moderately fast tempo, is frequently performed on joyful occasions." Closing the Silk Road Suite is *Arabian Waltz* by Lebanese composer Rabih Abou-Khalil, who has worked with many Arabic, Indian, and American jazz musicians. His compositions fuse the musical traditions of the Arabic world with jazz improvisation and European classical techniques. *Arabian Waltz* is a propulsive and dramatic work driven by

complex additive rhythms and improvisatory melodic lines.

Shristi (2006)

SANDEEP DAS

Born 1970, in India

Approximate length: 10 minutes

Sandeep Das, one of the most accomplished tabla players of his generation, began his studies at age eight and is a disciple of Pandit Kishan Maharaj, the doyen of the Benares Gharana school of Indian classical music and dance performance. About *Shristi*, Das explains,

The title means creation or birth and was inspired by the Silk Road Ensemble's first residency at the Rhode Island School of Design in March 2005. The RISD students had a huge canvas on which they had to splash colors and portray their interpretation of the Nataraja statue. I wondered what would happen if I gave my percussion friends in the Ensemble a huge rhythmic canvas to fill with their musical colors while imagining the creation of the universe by Shiva and his drum, and *Shristi* was born.

The piece begins with the basic and pure sound of the conch shell, which is integral to the Indian tradition. The drums take turns adding to the creation through extemporaneous solos in various rhythmic patterns. By the end the musical canvas is full of colors—colors of joy, oneness, unified in its different hues—the whole universe is there for us to live and re-live!

Music of Azerbaijan

Kor Arab

FIKRET AMIROV

*Born November 22, 1922, in Ganjia,
Azerbaijan*

Died February 20, 1984, in Baku, Azerbaijan

Shikasta ("Minstrel's Song") (1937)

UZEYIR HAJIBEYOV

*Born September 18, 1885 in Agjabadi,
Azerbaijan*

Died November 23, 1948 in Baku, Azerbaijan

Approximate length: 6 minutes

Azerbaijan is home to a rich musical tradition that has existed for centuries. Acclaimed Azerbaijani vocalist Alim Qasimov is a Living National Treasure and one of the world's foremost exponents of mugham, a complex form of modally based music. Along with his student and daughter, Fargana Qasimova, and accompanied by kamancheh and tar, Qasimov interprets traditional Azerbaijani melodies in tonight's program. *Kor Arab* recounts the tale of an Arab servant who fell in love with a khan's daughter, and rather than risk betraying her, blinded himself. *Shikasta* ("Minstrel's Song") was composed as part of the 1937 mugham opera *Koroghlu* ("Son of the Blind Man") written by Azerbaijani composer Uzeyir Hajibeyov. This song tells of a rebel leader who fights the rule of a brutal khan; the hero Koroghlu sings before the khan's court, foreshadowing how love will conquer tyranny in the final act. The Silk Road Ensemble has adopted these two pieces to perform with a wide variety of Western and Asian instruments.

Yanzi ("Swallow Song") (2004)

ZHAO LIN

Born 1973, in China

Approximate length: 4 minutes

Yanzi ("Swallow Song") is a well-known Chinese folk song, Kazakh in origin, arranged

by Chinese composer Zhao Lin. In this traditional piece, the singer addresses a girl named Yanzi ("swallow"), praising her bright eyes, graceful neck and long hair, and asking, "Please do not forget your promise and change your heart; I am yours, and you are my swallow." During recording sessions for *Silk Road Journeys: Beyond the Horizon*, Zhao Lin, a former classmate of Wu Tong at the Central Conservatory of Music in Beijing, was moved to arrange *Yanzi* for voice and cello after hearing Wu Tong's *a cappella* rendition.

Yanzi, based on a traditional Chinese/Kazakh melody, was commissioned by NHK for its 2004 television series on the Silk Road.

Blue as the Turquoise Night of Neyshabur (2000)

KAYHAN KALHOR

Born January 1, 1963, in Tehran, Iran

Approximate length: 20 minutes

As both kamancheh artist and composer, Kayhan Kalhor applies Persian classical music principles to the folk modes and melodies of Northern Khorasan (present day northeast Iran), the cultural heart of historic Persia. Commissioned for the Silk Road Project, *Blue as the Turquoise Night of Neyshabur* pays tribute to one of the cities along the Silk Road, Neyshabur, a seat of Persian culture located in northeast Iran. Famous for turquoise, it was also the home of the great poet Omar Khayyám. Kalhor wrote this piece for a Western string ensemble combined with kamancheh, ney, santur, and tabla, and composed it in the Persian nocturne form called the *chahargah*, a melodic formula that belongs to the "fourth time of the day," the time between deep night and the beginning of dawn. The opening sections of the piece are unmeasured and semi-improvisatory in the style of a ghazal (an improvisation form in Persian music that corresponds to the unmeasured

opening sections of an Indian raga performance). When the tabla enters, the rhythmic pulse of the piece quickens, though without compromising the mood—that of a magical evening in a far-away land.

Blue as the Turquoise Night of Neyshabur was commissioned by the Silk Road Project and is dedicated to the life of Harrison Kravis.

Selections from *Air to Air* (2006)

OSVALDO GOLIJOV

Born December 5, 1960, in La Plata, Argentina

Approximate length: 10 minutes

The last works on tonight's program are two movements from *Air to Air* by Osvaldo Golijov, developed in 2006 at a workshop that challenged composers to write works for indigenous Silk Road instruments with varying combinations of strings and percussion. Golijov describes *Air to Air* as "music borne from community." To him, both the music and the musicians of the Silk Road Ensemble exemplify this concept. Golijov felt that, because of the extraordinary sensibility the musicians of the Silk Road Ensemble bring, "for them the connection between Western and non-Western is now almost a mutation;

they've opened the gates of communication. This is good for music."

Golijov chose to feature Iranian kamancheh virtuoso Kayhan Kalhor in the first movement, *Wa Habibi* ("My Beloved"). Having worked with him in the past, Golijov felt strongly that "Kalhor and the kamancheh are a unique combination of player and instrument, more like the human voice than anything I've heard in a long time." *Wa Habibi* juxtaposes a sacred song with violent contemporary music through the use of traditional Christian Arab and Muslim Arab melodies. "It is a blurry changing frontier between Christian and Arab music, where one note or inflection can make the music Christian or Arab," Golijov notes. The program concludes with the final movement of *Air to Air*, *Tancas Serradas a Muru* ("Walls Are Encircling the Land"), a protest song from 18th century Sardinia. Golijov notes, "The sentiment of oppressed people struggling to overthrow power can be applied to all persecuted people today."

These works are part of *Air to Air*, commissioned by Carnegie Hall through the Weill Music Institute in partnership with the Silk Road Project.

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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.

Sandeep Das

Sandeep Das (tabla and composer, India) is considered one of the leading tabla players today. One of the favorite disciples of the legendary tabla maestro Pandit Kishan Maharaj, Mr. Das' talent for music and communication has allowed him to bridge the divide between Indian and Western classical music. In 2001 he performed a work composed by Kayhan Kalhor with the New York Philharmonic under the direction of Kurt Masur. His recent composition *Shristi* received its world premiere at Carnegie Hall's Zankel Hall in September 2006.

Jonathan Gandelman

Although Jonathan Gandelman (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.

Rauf Islamov

Rauf Islamov (kamancheh, Azerbaijan) has studied at the Asaf Zeynalli Music College and the National Conservatory. Among his teachers were Azerbaijan's renowned kamancheh performers Fakhraddin Dadashov and Adalat Vazirov. Since being awarded the laureateship at the mugham competition in Azerbaijan in 1998, he has performed internationally as a part of traditional mugham trio led by Alim Qasimov. Mr. Islamov has been teaching the kamancheh class at the Azerbaijan National Conservatory since 2006.

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.

Eric Jacobsen

Eric Jacobsen (cello, U.S.), has performed extensively throughout the United States and the world as both a chamber musician and soloist. Since 2005 he has been a member of the Brooklyn Rider string quartet. In

addition he regularly performs at Bargemusic and is also the cellist in the Mark O'Connor String Quartet. Mr. Jacobsen is the founder and organizer of the Brooklyn-based orchestra the Knights.

Kayhan Kalhor

Kayhan Kalhor (kamancheh and composer, Iran) began his musical studies at age seven. At 13 he was invited to work with the National Orchestra of Radio and Television of Iran, where he performed for five years. He then began working with the Shayda Ensemble of the Chavosh Cultural Center, the most prestigious arts organization in Iran at the time. Mr. Kalhor has toured the world as a soloist with various ensembles and orchestras including the New York Philharmonic and l'Orchestre national de Lyon.

Dong-Won Kim

Born in Pusan, Korea, Dong-Won Kim (janggo and vocals, Korea) began studying Korean traditional percussion music in 1986. He has worked with master performers such as Duk-Su Kim and is versed in Jindo-sitgim-gut (the shaman ritual of the Jindo region), Kyong-gi-do-dang-gut (the shaman ritual of the Kyong-gi area), samulnori (farmer's music), pansori, and maul-pungmul-gut (farmer's music).

Ali Asgar Mammadov

Ali Asgar Mammadov (tar, Azerbaijan) studied at the Bul-bul Music School and the Baku Music Academy. He was part of a traditional mugham trio led by Alim Qasimov from 1999 to 2000 and resumed collaboration with the singer in 2005. Mr. Mammadov has worked with the orchestra of the Azerbaijan Opera and Ballet Theater since 1998 and has taught at the Azerbaijan National Conservatory since 2005.

Max Mandel

Max Mandel (viola, Canada) is one of the most acclaimed and active chamber

musicians of his generation. Comfortable in many styles and genres, his current group affiliations include the FLUX Quartet, Caramoor Virtuosi, Metropolitan Museum Artists in Concert, Jupiter Symphony Chamber Players, Kirby String Quartet, Smithsonian Chamber Players, Class Notes, the Knights, Tafelmusik Baroque Orchestra, and I Furiosi Baroque Ensemble.

Cristina Pato

Internationally acclaimed Galician bagpiper and classical pianist Cristina Pato's (Galician bagpipe, Spain) dual careers have led to performances on major stages in the U.S., the UK, Germany, and, of course, all around her native Spain. She has collaborated with such international artists as the Chieftains, Chicago Symphony Orchestra, Hevia, the Royal Pipe Band, Tenerife Symphony Orchestra, and Galicia Symphony Orchestra.

Alim Qasimov

Named a Living National Treasure of Azerbaijan, Alim Qasimov (mugham vocals, Azerbaijan) has performed as a soloist at the Azerbaijan Opera and Ballet Theater and on Azerbaijan's most prestigious stages, including the Heydar Aliyev Palace and the Azerbaijan Philharmonic Hall. Mr. Qasimov's numerous awards include the International IMC-UNESCO Music Prize; the title of the People's Artist of Azerbaijan, the highest artistic rank in the country; and the Medal of Glory.

Fargana Qasimova

Fargana Qasimova (mugham vocals, Azerbaijan), Alim Qasimov's daughter and student, studied mugham at the Azerbaijan National Conservatory. She grew up with sounds of mugham and verses from the classical poetry of Azerbaijan; since the age of four, she often performed along with her father at home. Her international performances at various concerts have earned her a reputation as a master of mugham.

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 electroacoustic 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 and composer, 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.

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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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

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.

Some Silk Road Instruments



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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.



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Santur, Iran

The santur is a struck zither, also known as a hammered dulcimer. It has a flat trapezoidal body with 72 strings arranged so that three strings are struck at the same time to play each tone. The player uses two delicate felt-covered hammers called mezbab to strike the strings. The virtuoso santur player produces light, glistening tones by striking the instrument with speed and precision. The earliest predecessors of the modern santur may date back to 1600 B.C.E. A key component of traditional Iranian music, the instrument is played both solo and in improvisatory mugham ensembles.



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Tabla, India

The tabla is a pair of small drums. The treble drum is called the tabla or dahina (“right” in Hindi) and sits on the floor in front of the player. The bass kettledrum is called the bayan (“left” in Hindi). It is made of clay or copper and sits to the left of the dahina. The player hits the center of the skin on the top of each drum with his fingers while pressing down to alter the pitch of the sound. A virtuoso player may produce so many different sounds and inflections that the instrument seems to speak. In India, the process of learning to play the tabla begins when a master adopts a six- or seven-year-old child as his student. The student will study with the master every day for a decade or longer.



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Kamancheh, Iran, Azerbaijan

The kamancheh is a small fiddle with a long conical neck, a round wooden body covered in animal skin, and a spike protruding from the base. The instrument rests on the player’s knee or on the ground and is swiveled on the spike to meet the bow as it is played. Traditionally played in the improvised Islamic music known as mugham, the kamancheh’s warm, elegant sound is reminiscent of the human voice, making it conducive to solo-virtuoso or small-ensemble playing. With early written references dating to the 12th century C.E., the kamancheh has been featured in courtly, folk, religious, and secular settings for centuries.



COURTESY OF DONG-WON KIM

Jang-go, Korea

The jang-go is an hourglass-shaped drum with two leather heads that are struck with mallets. One side of the drum has a higher pitch than the other. The instrument is used in samul nori traditional folk music, which was popularized by Korean farmers.

Samul nori music typically features four different percussion instruments, each of which represents a force in nature. The jang-go symbolizes water or rain.



© DAVID O’CONNOR

Tar, Middle East, Caucasus

One of the principal Iranian and Azerbaijani instruments, the tar is a long-necked double-heart shaped lute made from mulberry wood and covered in lambskin. The instrument has six steel and copper strings and a long, flat fingerboard with up to 28 adjustable frets. Once thought to cure ailments and soothe the mind into a philosophical mood, the tar has deeply influenced trends in Persian music over the last few centuries. To play, the strings are plucked with a brass plectrum (pick).

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