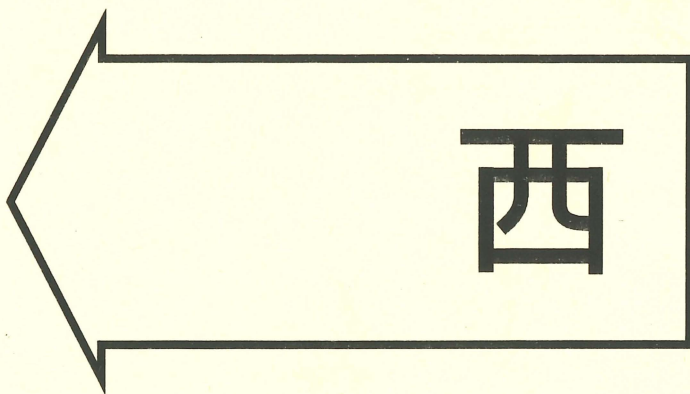


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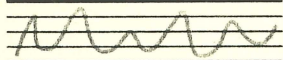


**Roundhouse
28 May—1 June 2002**

furtherEASTfurtherWEST

produced by
Pro Musica Society of Vancouver
PO Box 78077 RPO Grandview
Vancouver V5N 5W1

Vancouver
Pro Musica



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Mark McGregor

for furtherEASTfurtherWEST:

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Roundhouse Community Centre—
Terry Podealuk, house technician
production: Vancouver Pro Musica
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(thanks also to many other volunteers)

Taiwan-Canada Composer Exchange Concert
curators: Janet Danielson, Owen Underhill

programme design: John Baker
publicity: Sisu Productions—
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Tuesday, 28 May 2002

Itinerant (1989)

Toru Takemitsu

Mark Takeshi McGregor, flute

Japanese miscellany (1969)

Elliot Weisgarber

1. *Ogami*
2. *Komuri uta*
3. *Suijin (Water god)*
4. *Sansui (A Landscape of mountains and water)*
5. *Homage to Yatsubashi Kengyo*
6. *Yama no ba (Mountain's edge)*
7. *Kangetsu (Winter moon)*
8. *By the Gulf of Ise*
9. *Tosbi no kure (Year's end)*

Christopher Foley, Piano

Three traditional pieces

Spring is coming (tre lac) On the mountain top (koni)
Oh Susanna (sao bop)

Khac Chi Ensemble

♫ INTERMISSION ♪

Tumbling worlds (2002:premiere)

Coat Cooke

Hoang Bic, dan bau; Khac Chi, dan bau; Coat Cooke, flute;
Pepe Danza, percussion

Air (1996)

Toru Takemitsu

Mark Takeshi McGregor, flute

from Dance of many colours (1997)

Mark Armanini

2. *Poco allegro; Meno mosso* 3. *Moderato; Più mosso*

Hoang Bic, dan bau, koni; Khac Chi, dan bau, bamboo flute;
Christopher Foley, piano; Chris O'Neil, percussion

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Biographical notes begin on page 9.

Itinerant commemorates the death of the Japanese sculptor Isamu Noguchi. (1904-1988), who was, according to Takemitsu, somewhat of a nomad. This piece is meant to reflect not only Noguchi's terrestrial wanderings, but also the eternal journey that Noguchi is making in the afterlife. Like most of
(continued on page 20)

Wednesday, 29 May 2002

Lantern riddles (2000) Jin Zhang

No rush (2000) Jin Zhang

Maqam: prelude and dance

Zhou Ji, Shao Guangchen, and Li Mei, arr.: Mei Han

Three pictures of the Silk Road (2001) Moshe Denburg

1. *The Road to Kashgar*
2. *The Endless sands of the Taklimakan*
3. *The Winged horses of heaven*

Proliferasian (2001) Paul Plimley

The Orchid Ensemble: Lan Tung, erhu; Mei Han, zheng;
Jonathan Bernard, percussion

❧ INTERMISSION ❧

New Vistas in Chinese Music

Mei Han and Randy Raine-Reusch

Clouds in the Empty Sky (zheng and sho)

Tokyo Crows (zheng and ichigenkin)

Dragon Dogs (two zhengs)

Black Zheng (zheng and hun)

Mei Han, zheng; Randy Raine-Reusch

❖ ❖ ❖

Biographical notes begin on page 9.

Lantern riddles: Beautiful paper lanterns of every size and design are hung every evening during the Chinese Autumn Moon Festival. From these lanterns often dangle small strips of paper containing riddles, and participants greatly enjoy trying to solve the riddles during the festival. This piece was commissioned by the Orchid Ensemble through the assistance of the Canada Council for the Arts.

No rush has three sections. It is an exploration of contrasts, moving between tenderness and strength, forcefulness and tranquility. This piece was commissioned by the Orchid Ensemble through the assistance of the Canada Council for the Arts.

Maqam is a musical genre popular in the Middle East and Xinjiang province in western China. It usually includes sections of instrumental music, singing and dance. The music is famous for its dramatic tempo changes and complex rhythmic patterns.

Three pictures of the Silk Road is part of a planned series of musical images of the Silk Road, an ancient historically fascinating group of East-West highways which is physically stunning as well. These routes cross vast deserts beside great mountain ranges and are traversable only because of the sparkling valleys and oases along the way.

The Road to Kashgar depicts one of the many possible cultural configurations you might have met with in or near Kashgar, a market place in the westernmost part of China and the approximate midpoint of the Silk Road. As the rhythmic scheme of 7/8 is reminiscent of the music of Persia or India, the particular caravan in this picture is likely approaching Kashgar from the west.

In order to proceed west to Kashgar and beyond, or east into the heart of China and the ancient capital of Changan, caravans had to skirt *the Endless sands of the Taklimakan*. This infamous desert—in Turki its name is “go in and you won’t come out”—has been feared and cursed by travelers for more than 2,000 years. This piece moves through several stages and moods: at first as quiet and foreboding as the looming desert and as gradual and plodding as a caravan. After the turbulence of a sandstorm, all falls silent and remote again. Our footprints are erased; only our thoughts can attempt an impress upon eternity.

The Winged horses of heaven are a strong and fast breed developed for war in the second century BCE, now extinct but immortalized in Chinese art. The most famous work is “The Flying Horse of Gansu”, a small 2000-year-old bronze sculpture found in Gansu province in 1969; it depicts a galloping horse with one hoof resting upon a swallow to represent its flight through the heavens.

So the image of the winged horse, and the dreams and hopes that such an image inspires, would seem to summarize what the Silk Road was and still is meant to be. A great reaching out, beyond limitations, to behold and conquer new vistas and to take flight both in creative imagination and over the vast physical expanses of the earth.

These pieces were commissioned with the assistance of the Canada Council for the Arts.

Proliferasian consists of 37 measures of written music. After playing this once, the ensemble uses sections of this composed material to expand the rhythmic and textural fabrics of the three instruments in four sections of improvisation. The improvisational requirements are quite demanding, as they include numerous sound cues as well as several strategies both for ensemble playing and for solos with group accompaniment. After the improvisations are completed, the group plays the composed material *da capo*.

The greatest improvisational challenge is for the individual players to play with conviction in tempi independent of each other and be able to move their pulse where they feel best at any given moment, shifting freely within spontaneously improvised pitch repetitions. Yet the players must establish a rhythmic groove amidst all the available freedom (albeit a groove with an angular nature). Within the temple of invention there must be an integration of

(continued on page 20)

Thursday, 30 May 2002
Taiwan-Canada Composer Exchange Concert

*dedicated to the memory of two extraordinary composers:
Hsu Tsang-houei and Nikolai Korndorf*

String quartet no.3: "the Alynne" (1998) Owen Underhill

The Hyperion Quartet: Rebecca Whitling, violin;
Ann Chow, violin; Reginald Quiring, viola; Joseph Elworthy, cello

Florescere (1999) Janet Danielson

Michael Strutt, guitar

Qi, shen, xing (1994, 1998) Zhuo Rui-shi

Huang Ji-rong, erhu; Rebecca Whitling, violin;
Ann Chow, violin; Reginald Quiring, viola; Joseph Elworthy, cello

❧ INTERMISSION ❧

Blind, op.17 (1966) Hsu Tsang-houei

Kathryn Cernauskas, flute

String trio (1996) Yang Tsung-hsien

Rebecca Whitling, violin; Reginald Quiring, viola;
Joseph Elworthy, cello; Owen Underhill, conductor

Disintegration (2000) Lin Mei-fang

Lin Mei-fang, piano

Pipa and string quartet (2000) Ma Shui-long

Jih Yeong-bin, pipa; Rebecca Whitling, violin;
Ann Chow, violin; Reginald Quiring, viola; Joseph Elworthy, cello

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Biographical notes begin on page 9.

The **Alynne** was commissioned by The Maggini Quartet from England with the assistance of The Canada Council for the Arts. It was first performed in the 1998 Vancouver New Music Festival. The piece is named after the composer's daughter, Alynne, born 1997. In the score is placed the following passage by

William Butler Yeats:

We can make our minds so like still water,
that beings gather about us that they may see,
it may be their own images.
And so live for a moment with a clearer,
perhaps even with a fiercer life because of our quiet.

Florescere: Like classical physics, which is based on a mechanistic notion of elementary particles existing at points in space and changing location in time, so classical music assumes existence of discrete tones, progressing past metric fence posts along a one-way track of time.

A recent alternative to the model of separate atoms in empty space and time is proposed by physicist David Bohm, who envisions instead a totality of ensembles intermingling and interpenetrating each other in a series of stages of unfolding and enfolding. Like a bud blooming or drops of ink swirling in a
(continued on page 21)

This Taiwan-Canada Composer Exchange Concert is the outgrowth of years of effort and initiative in which a leading role has been taken by Cecilia Hui-chung Chueh, now artistic director of the Egret Music Centre.

With the support of the Vancouver Formosa Academy and the Taiwanese Canadian Cultural Society, many Taiwanese composers and performers have visited Vancouver in recent years for concerts and seminars and to participate in what is now the annual Taiwanese Cultural Festival. When the Egret Music Centre was established in 2000, the occasion was marked by a visit of the Contemporary Chamber Orchestra Taipei for a warmly acclaimed presentation of recent works by both Taiwanese and Canadian composers.

Further valuable exchanges have emerged from this background with the enthusiastic support of the Canadian Music Centre, the Contemporary Chamber Orchestra Taipei, the Taipei Economic and Cultural Office in Vancouver, and many composers in both countries. In particular, Vancouver composers Mark Armanini, Owen Underhill, and the late Nikolai S. Korndorf were afforded a highly successful visit to Taipei in 2000.

Vancouver Pro Musica is very pleased to welcome the Taiwanese participants in this, the latest event in this series of exchanges. We gratefully acknowledge the strong support of Cecilia Chueh and the Egret Music Centre.

Friday, 31 May 2002

- Tian shan zhi chun (Spring on Tian mountain) Fang Di Wang
Han ya xia shui (Lonely ducks playing in a winter pond) trad.
Snowflakes on an early spring day traditional
Little Sisters Guang Zu Li
Cateretê Celso Machado
A Brazilian dance form with African influence
Paçoca Celso Machado
A sweet or savoury paste: staple of the Brazilian diet
Frêvo até na China Celso Machado
A Brazilian dance imagined in the streets of China—dedicated to Qiu Xia He
Baião fulêjo Celso Machado
A Popular dance rhythm of northeast Brazil
Chickadee Celso Machado
Composed for the Songbird Project in 1998
Endless Qiu Xia He

🍷 INTERMISSION 🍷

- Folhas e vento (Leaves and wind) Celso Machado, Qiu Xia He
Commissioned by Vancouver Pro Musica with Canada Council assistance
Odeon Ernesto Nazareth
A theatre in Rio de Janeiro where Ernesto Nazareth used to accompany films
Ilza nova (New Ilza) Hermeto Pascoal
O ovo (The eggs) Hermeto Pascoal
Primavera em flor (Spring in flower) Jovino Santos Neto
Jujuba (Jujube [candy]) Jovino Santos Neto
As cores da menina (The girl's colours) Jovino Santos Neto
Quando amanhece (Morning twilight) Celso Machado
Asa branca (White-winged bird)

Luiz Gonzaga, Humberto Teixeira

Qiu Xia He : pipa

Celso Machado : guitar, percussion, and voice
Jovino Santos Neto : piano, percussion, and flute

Saturday, 1 June 2002

Improvisation led by Coat Cooke and Ron Samworth

This concert presentation builds upon the experience gained through research and rehearsal during a residency at the Western Front and in performance at the du Maurier International Jazz Festivals of 1999 and 2000. Musicians and the public will learn and listen to improvisational techniques performed by a brilliant group of musicians from widely varying cultural backgrounds and musical traditions.

Crossing Borders: Mei Han, zheng; Lan Tung, erhu;
Hoang Bic, Vietnamese instruments; D B Boyko, voice;
Pepe Danza, percussion; Travis Baker, acoustic bass;
Coat Cooke, reeds/flute/voice; Ron Samworth, electric guitar

Biographical Notes

Mark Armanini is a native Vancouverite. He studied composition with Elliot Weisgarber and piano with Robert Rogers at UBC, graduating in 1984. In 2000 Mark's improvised piano concerto *Fingertips to Freedom*, co-composed with pianist Paul Plimley, was performed at the Vancouver International Jazz Festival with the CBC Vancouver Orchestra. In 2001, yangqin virtuoso Vivian Xia, performing his *Concerto for Yangqin*, was a finalist in the Edmonton Symphony's Canadian Concerto Competition. With over 50 works in diverse musical genres, Mark continues to build on his Vancouver roots. He is currently president of Vancouver Pro Musica.

Travis Baker was caught by surprise by the double bass in 1995. He is very excited to be a member of Crossing Borders. He has also played with Wayne Horvitz, Peggy Lee, Gino Robair, Raymond Strid, and Paul Plimley.

Jonathan Bernard performs in a wide range of genres from orchestral to new music and world music. He is principal percussionist with the Vancouver Island Symphony, and has performed with a number of other organizations including the Vancouver Symphony Orchestra, the Ottawa Symphony Orchestra, the National Ballet Orchestra, the National Youth Orchestra of Canada, and Vancouver New Music. In 2001 Jonathan was a featured soloist with the Kamloops Symphony Orchestra. Jonathan has performed with Gamelan Madu Sari, the Vancouver Balinese Gamelan and the UBC Chinese Music Ensemble. He has toured Europe, Canada, the United States, and Japan.

Hoang Bic is an exceptional vocalist, arranger and multi-instrumentalist. She specializes in the dan bau and a number of very rare instruments from Vietnam's rural and mountainous regions, including the t'rung (bamboo

xylophone), k'longput (percussion tubes), as well as the koni, on which she is considered to be the first female performer. Bic has toured internationally both as a solo artist and with the Khac Chi Ensemble.

Bic began studying music at a very early age, attending the Hanoi School of Arts. In 1979 she entered the Hanoi National Conservatory, where she studied under a number of Vietnam's top performers and received numerous invitations to perform with many of Vietnam's most prestigious ensembles. It was during this period that she began her career as a regular performer and arranger for national and international radio and television. In 1987 she graduated with honors from the Hanoi Conservatory and returned to the Hanoi School of Arts as an instructor.

Since moving to Canada in 1992, Bic has been expanding her musical repertoire by performing with a number of world music and new music artists, and performing works by Canadian contemporary composers. She teaches Vietnamese music at UBC.

DB Boyko is a versatile vocalist, performing in variety of genres including acoustic and electroacoustic new music, country and western music, Javanese court gamelan, and improvisation with the V.I.E.W. Ensemble and Crossing Borders. As a performer and composer she has contributed her skills to many performance projects including *Dry Lips Oughta Move to Kapuskasing* for the Arts Club Theatre, *The Blue God and the Songbird* Oratorio. Next on her agenda is a project with singer Christine Duncan. She is curator of music at the Western Front.

Kathryn Cernauskas has performed as a soloist in Europe, Asia, and North America and has released a solo CD *Canadian Music for Solo Flute*. As a member of the Vancouver New Music Ensemble and a founding member of Array, Days Months & Years To Come, and Magnetic Band, she has premiered more than 100 Canadian compositions, including pieces written especially for her. Most recently, she has compiled an anthology of Canadian flute music to be published in three volumes, each with a CD.

While maintaining an active career as a performer, teacher and adjudicator, she is also coordinator of music at Douglas College and chair of the Canadian Music Centre (BC Region).

Khac Chi is the world's premiere virtuoso on the dan bau as well as a composer and a music researcher. Chi's innovative developments on the dan bau have been heard in concerts throughout North America, Europe, and Asia. At present he is also teaching Vietnamese instruments at UBC.

Chi attended the National School of Music, studying dan bau and traditional music theory with many of Vietnam's top performers and instructors. His education included the music of China, Korea, India, and Europe, as well as a number of years of field studies in rural Vietnam. In 1977, the Department of Culture chose him as one of four people to train for five years as advanced instructors in theory, composition, conducting, and performance. As part of this programme, he traveled to Tashkent in Uzbekistan to study conducting and traditional music instruction. He went on to become one of the first masters' instructors in the new department of

Traditional Music at Hanoi National Conservatory (formerly the National Music School). He became assistant head of the Department in 1987 and also served as conductor of the Conservatory's acclaimed Traditional Music Orchestra.

Coat Cooke is an internationally known improviser, bandleader and composer. He has worked with dance, video, spoken word, and film for over twenty years. He is founder and co-leader of the NOW Orchestra and will be touring to the Chicago and Berlin Jazz Festivals later this year with this ensemble. He is co-leader and co-founder of the *Crossing Borders* ensemble.

Janet Danielson is a composer and music educator whose works have been performed and broadcast nationally over CBC and internationally: *Still Waters*, for chamber ensemble, was featured at the Festival of the Pacific Rim in New York, and *Florescere* for guitar was recently premiered at Donne in Musica, in Fiuggi, Italy. Danielson is presently chair of the Association of Canadian Women Composers and director of their first national festival which took place last January in Ottawa. She is on the board of directors of the Canadian League of Composers, and is an Associate Composer of the Canadian Music Centre. She is Opera Composer-in-Residence for Music in the Morning, where her forthcoming opera, *Mary of Nimmegen*, will be presented over the next two seasons. She has also written a CD-ROM text, *Basic Organization of Music*, and is writing a book on harmony and technology.

Joseph "Pepe" Danza is an electrifying percussionist and multi-instrumentalist. A native of Montevideo, Uruguay, he studied at the National Conservatory, and then developed an interest in world music and spent three years studying shakuhachi in Japan and two ears studying Indian music in India and Sri Lanka. After moving to Canada in 1989, he quickly established himself as one of the foremost drummers and band leaders on the West coast.

Moshe Denburg grew up in Montreal in a religious Jewish family. His first musical influences were the singing and chanting of the synagogue and his mother's singing of Jewish and Israeli folksongs. His musical career has spanned more than three decades and his accomplishments encompass a wide range of musical activities, including composition, performance, Jewish music education, and piano tuning. His compositions have been performed in many parts of the world, and as a performer/composer he records and tours with his ensemble *Tzimmes* all over North America. Moshe has also traveled worldwide, living and studying music in New York, Israel, Montreal, Toronto, India, and Japan. Since 1987 his compositions have reflected an ongoing commitment to the principle of intercultural music-making.

Christopher Foley has emerged as one of western Canada's most active collaborative pianists, and is dedicated to performing and teaching in the fields of chamber music, art song, opera, and contemporary music. At the Eastman School of Music, he received a Doctor of Musical Arts degree in 1994, majoring in piano accompanying and chamber music as a student of Jean Barr and David Burge. He is currently on the faculties of the Vancouver

Academy of Music, the University of British Columbia, and the Bowdoin Summer Music Festival.

Extremely active in the field of new music, he has recently premiered works at the April in Santa Cruz Festival, Cleveland State Composers Forum, Vancouver International New Music Festival, Sonic Boom, and the Gamper Festival of Contemporary Music. This spring, he coached and performed in the world premiere production of Peter Hannan's controversial new opera *120 Songs for the Marquis de Sade*, produced by Vancouver New Music and Modern Baroque Opera. This May at the Banff Centre, he coached at a developmental workshop for John Estacio's new opera *Filumena*, to be premiered at the Calgary Opera in spring 2003.

Mei Han is a rare blend of virtuoso performer and scholar, defining the zheng as a serious instrument of expression for the international concert stage. Her career spans four continents, with lectures and tours throughout Asia, Africa, Europe, and North America. Her performances have been broadcast nationally in China and Canada, and are included in numerous records and CDs sold throughout the world. Her written works on Chinese music are published in international music journals and in the *New Grove Dictionary of Music and Musicians*.

Her recent performances with Randy Raine-Reusch include: the Vancouver International Jazz Festival; the Rainforest World Music Festival in Sarawak, Malaysia; WOMAD in Singapore; the CHIME Conference on Asian Music in Prague; and the Awesome Africa Festival in Durban, South Africa.

Huang Ji-rong graduated from the Shanghai Conservatory of Music in China with a BA Degree in performance. He won an award in national competition in China for traditional music instrumental performance, has performed throughout China, and was selected by the Chinese government to tour Japan and France. Since arriving in Vancouver in 1988, he has given hundreds of performances across Canada and in the United States. He is highly skilled in playing various Chinese bowed string instruments. He has also merged western classical and contemporary music culture into Chinese music and received praise and applause from many North American audiences. He is artistic director of the Vancouver Chinese Music Ensemble and a guest lecturer at the UBC School of Music.

Qiu Xia He, born in Baoji, China, has had two notable careers in music: as a performer and teacher in China, and now as performer, composer, producer and teacher in Canada. Neither career was entirely predictable. As a little girl hoping to learn the violin, she was told she would instead study the pipa. Showing an early talent, she toured the country with the popular Shaaxi Music and Dance Troupe. She both studied and taught pipa at Xian Music Academy.

Qiu Xia has been a featured soloist with the Vancouver Symphony and the Glacier Orchestra of Montana. She has performed with such top musicians as Brazilian virtuoso Celso and Indian legend Trinchy Sankaran. She has toured internationally with her own group, Silk Road Music, as well as with the renowned world music groups ASZA and Jou Tou.

"My music has a definite cross-cultural bent", she says. "It combines the traditional styles of the east with new influences picked up in the west. I play Chinese music on Chinese instruments, but with western performance techniques gained from jazz, folk, and Celtic music. And I also use the pipa to play western music. I love to play with musicians from other cultural backgrounds, creating an entirely new sound."

Hsu Tsang-houei (1929-2001) was born in Zhanghua, Taiwan. He graduated from the Department of Music at the National Taiwan Normal University in 1953. During his postgraduate studies in Paris from 1954 to 1959, he studied the history of western music with Prof. J Chailley and composition with Prof. A. Jolivet.

Hsu composed more than a hundred pieces during the past 30 years, including solo songs, solo instrumental music for both Western and Chinese instruments, chamber music, symphonies, opera and Chinese ballet music. He founded the Chinese Composers' Forum (1961), Chinese Society for Contemporary Music (1969), and co-founded the Asian Composers League (1973) and Composers Association of Taiwan (1989). Hsu has contributed greatly to the creation of modern music derived from the tradition in Taiwan.

Hsu engaged continuously for more than 30 years in collecting materials through ethnomusicology field work and research supervision all over Taiwan. He delivered papers and published numerous articles and books as well as establishing the Chinese Folk Music Research Center (1967), Chinese Folk Arts Foundation (1975), Chinese Society for Ethnomusicology in Taiwan (1991), and Asian Pacific Society for Ethnomusicology (1994).

Hsu taught composition, theory, and musicology in the National Taiwan Normal University, National Taiwan University of the Arts, Taipei National University of the Arts, Soochow University, and Chinese Culture University. He was best known for his expertise in composition and ethnomusicology. Many distinguished musicians of Taiwan are among those he taught.

His honours and awards include 'Chevalier dans L'Ordre des Arts et Lettres', French Ministry of Culture (1985), 'National Award of Literature and Arts', Council for Cultural Affairs, Taiwan (1992), 'Outstanding Scientific Research Award', National Council for Science, Taiwan (1993), 'Officier de la Legion d'Honneur' of France (1996), and 'National Culture Award' of the Ministry of Taiwan (1997).

Jih Yeong-bin was born in Pingtung, Taiwan. He was the chief of the pizzicato section of Taipei City Chinese Music Group and premier lutenist. Presently he serves as a director of the Tzyy-Feng Pipa Chamber Music Group, and as program-commentary committeeman of National Concert Hall. He also teaches in the Chinese Traditional Music section of the music department of National Taipei University of the Arts, the Chinese Music department of National Taiwan University of the Arts, and the National Drama Technological Academy.

Lin Mei-fang received her bachelor's degree in composition and theory from the National Taiwan Normal University and her master's degree in composition from the University of Illinois at Urbana-Champaign. She is now

pursuing her doctoral degree in composition at Berkeley. She has studied composition with Pan Hwang-long, Wu Ting-lien, Tseng Shing-kuei, and Lu Yen in Taiwan and Guy Garnett, Sever Tipei, Zack Browning and Scott Wyatt (electronic music) in the United States.

She was the winner of the Prix Scime 2000 in France, 21st Century Piano Commission Competition in 1999, the ASCAP Award in 1998 and 1999, finalist selection at the Concours International de Musique Electro-acoustiques, Bourges in 2000, as well as at the Concorso Internazionale Luigi Russolo in 1999, Honorary Mention and Special Award in the Music Taipei Composition Competition in 1998 and 1997 respectively. Her compositions have received performances and broadcast in the United States, Europe, and Taiwan. She is also a very active performer of new music in the United States.

Ma Shui-long, a renowned composer in Taiwan, was born in Keelung, 1939. He studied theory and composition under Prof. Hsiao Erh-hua at the National Taiwan Academy of the Arts and graduated in 1964. In 1972, he was awarded a scholarship to study under Dr. Oscar Sigmund in Regensburg Kirchenmusik Hochschule, Germany and graduated with distinction in 1975.

His more than 40 compositions are of wide range, including works for orchestra, chamber ensemble, piano solo, voice solo and chorus. They have been performed not only in Taiwan, but also in Europe, the United States, South Africa, and Southeast Asia. His *Bamboo Flute Concerto* was performed in Taipei by the National Symphony Orchestra of the United States under the baton of Mstislav Rostropovich in 1983. In 1986, he visited Columbia University and the University of Pennsylvania as a Fulbright scholar, and gave four composition concerts in Lincoln Center, New York, and in other major cities. He is now professor of composition at the Taipei University of Arts, president of the Music Copyright Association Taiwan, chairman of the Asian Composers' League Taiwan, and of the Composers Association of Taiwan.

Celso Machado, a virtuoso guitarist and percussionist, brings joy to his audiences with his subtle mixture of musical inspiration and irresistible rhythm. For over thirty years he has been performing on concert stages throughout Brazil, western Europe, and Canada. Guitar technique is but one of his passions; his gift for making music out of anything and everything around us is his mission in life. He is rightly considered one of the most versatile and exciting musicians/composers of Brazilian music today.

Celso has recorded with many Canadian, Brazilian, and European artists, but can be heard best on his numerous and exquisite solo recordings. Both his 1997 recording *Varal* and his 1999 *Jongo Le* have been nominated for Juno Awards. In 2000 his score for the documentary *In the Company of Fear* won a Leo Award. His score for *A Place called Chiapas* was also nominated for best documentary musical score.

Brazilian music arises from various blends of African, Portuguese, and indigenous influences. While Celso's music is rooted in these rhythmic and melodic styles, it also reflects his incurable fascination with other world-music traditions. He finds similarities between the music of southern Italy and northeast Brazil, the Egyptian Maqsum and the Brazilian Baião rhythm, the

Moroccan Gnawa rhythm and Afoxe and Samba. He incorporates these influences into his own sound, his own unique contribution to the ongoing evolution of Brazilian music.

Mark Takeshi McGregor received his musical training from UBC and the Sydney Conservatorium in Australia. He has participated in various prestigious music festivals, including the Verbier Festival (Switzerland), the Banff Festival, and the European Mozart Academy (Poland), and has performed with ensembles such as the National Arts Centre Orchestra (Ottawa) and the World Orchestra of Jeunesses Musicales. He regularly performs for Vancouver New Music and at Vancouver Pro Musica's Sonic Boom Festival. He has served as a Pro Musica board member since December.

Chris O'Neil comes to Vancouver from Ontario, where he began his formal percussion studies under Jack Broumpton at Cambrian College, Sudbury, Ontario. While in Sudbury, Chris developed his orchestral skills, holding the position of principal percussionist of the Sudbury Symphony for two years, under the direction of Maestro Victor Sawa.

Chris is currently completing his undergraduate studies under Salvador Ferreras at UBC for a degree in percussion performance. While in Vancouver, Chris has performed with the Okanagan Symphony, Burnaby Symphony, West Coast Symphony, Vancouver Academy Symphony, and played timpani for the Vancouver Island Symphony. Last January Chris was one of the featured soloists at the Listen Up festival. He was also a part of the Vancouver New Music Society festival this year, performing with the percussion ensemble *Four Gallon Drum*.

Hand Drumming has always been a big part of Chris' life, and he is currently pursuing his passion for African drumming by working with master musician and dancer, Fana Soro. Chris also works with Milton Randall, performing African drumming workshops for children in the Greater Vancouver school district.

Paul Plimley is a pianist/composer/improviser who has been active nationally and internationally for the past 24 years. His music is the result of playing, studying and receiving inspiration from both European classical music and the entire scope of American music. He has toured many times throughout Europe, Canada and the United States. His music has been broadcast internationally on radio and TV, and he has over a dozen CD recordings to his credit with musicians from around the globe. Paul was given the Freddie Stone Award in 1995. The CD-ROM portion of *Everything In Stages* has won several major multimedia awards, including the silver prize from Newmedia Invision, first prize in the Adobe CD-ROM Multimedia competition, a Golden Apple Award from National Educational Media, and an EMMA award from the International CD-ROM showcase in Frankfurt, Germany. Also, the Canada Council has just awarded a grant to Paul and fellow composer Mark Armanini to record their improvised piano concerto for symphony orchestra.

Randy Raine-Reusch is an improvisationally based composer and concert artist, specializing in new and experimental music for world instruments. A

interests and a deep love of the musical traditions imparted to him by his teachers.

Yang Tsung-hsien was born in 1952 in Taiwan and attended Tunghai University as an undergraduate. In 1977 he went to the United States for graduate studies in composition, studying first with Peter Racine Fricker at the University of California, Santa Barbara, then with Arthur Berger, Harold Shapero, and Martin Boykan at Brandeis University. He completed his Ph.D. in 1987; since then he has held positions at Bates College and Soochow University. Presently he is Professor of Music at National Chiao Tung University in Taiwan. Since 1994 he has been resident composer for the Contemporary Chamber Orchestra Taipei.

In his early twenties, Yang participated as pianist in concert performances with the Polyphonic Ensemble in Taipei and in recordings of Taiwanese new music. During his years in the United States, he accumulated invaluable experience both in composing and performing new music. Since 1991, when he returned to Taiwan, Yang has combined the considerable demands of his teaching with a commission schedule which maintains his position as one of the most frequently performed composers in Taiwan. For the last decade, Yang's music has been featured in concerts held in various cities in Asia, Europe and the Americas. Since the early nineties, Yang's compositions have become more and more lyrical and contemplative as a reflection of his evolving attitude toward the relationship between creativity and life.

Jin Zhang was born in Beijing and received his first musical education there at the Central Conservatory. He has studied conducting at the Toho Gakuken School in Tokyo and with Kazuyoshi Akiyama and Seiji Ozawa. During his years in China and Japan he composed and arranged many works for the concert stage, radio, television, and recordings, working with both western symphonic and Chinese folk orchestras. Since coming to Canada in 1990, he has directed and conducted many musical organizations in the Vancouver area, including symphony, chamber, and Chinese folk orchestras as well as choirs. His compositions combine eastern and western musical materials.

Zhuo Rui-Shi has been principal of the Canadian Conservatory of Music in Vancouver for six years. He was music director and conductor of the Far East Broadcasting Company of Canada (FEBC) for three years and conductor and composer-in-residence of the Vancouver Chinese Music Ensemble in 1999 and 2000.

Before coming to Canada, he was a staff conductor with the Shanghai National Orchestra. He has eight recordings to his credit in China, Taiwan, Hong Kong, and Canada, and is a five-time winner of composing commission grants from the Canada Council for the Arts and the BC Arts Council. He has also been commissioned to compose for the Vancouver Symphony Orchestra, Vancouver New Music, Vancouver Pro Musica, and the National Film Board of Canada. His works have been played on CBC across Canada. He was recently commissioned by the Canadian Vocal and Performing Arts Society to compose the score for their *Pianos Galore* concert. His first full-length concert opera *Go for Me to China* successfully premiered in June 2001.

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Notes from Tuesday, 28 May (continued)

Takemitsu's compositions, "Itinerant" does not employ traditional western concepts of harmony, rhythm and form, but rather explores issues of timbre and silence, as well as a handful of techniques reminiscent of the Japanese shakuhachi. These include extreme articulations and key vibrato.

Japanese miscellany is named for a book by Lafcadio Hearn published in Japan in the early years of the 20th century. These nine intimate, seemingly autobiographical miniatures were written during one of Weisgarber's long periods of residence in Japan.

Three traditional pieces: "Spring is coming" is a folk song of northwest Vietnam. "On the mountain top" is children's fairytale music, arranged by Hoang Bic. The sao bop, or "squeezing bamboo flutes", is an invention of Khac Chi's.

Tumbling worlds focuses on melodic and rhythmic ideas and their improvisational interpretation. This work was commissioned by Hoang Bic with the assistance of the British Columbia Arts Council for the Khac Chi Ensemble.

Takemitsu's **Air** was composed for the seventieth birthday celebration of the great Swiss flutist Aurèle Nicolet (1926-). The last piece that Takemitsu would write, it is ironically by far the most conservative of his prolific output of flute music, embracing those impressionistic sentimentalities that Nicolet normally finds offensive in modern music. The piece takes its title from Takemitsu's fascination with elemental powers—in this case, the magic through which the flute transforms air into sound.

Dance of many colours is a double concerto written for the Khac Chi Ensemble. It features some of the many instruments played by Hoang Bic and Khac Chi. The second movement, beginning rhythmically but ending lyrically, features dan bau, bass bau, bamboo flute and koni. The third is a rhythmic whirlwind with two dan bau.

Notes from Wednesday, 29 May (continued)

ensemble solidarity. The Orchid Ensemble continues to make inroads in the mastering of this difficult musical undertaking.

This work was commissioned with the assistance of the British Columbia Arts Council.

New Vistas in Chinese Music: Mei Han's deep roots in traditional music combined with Raine-Reusch's modern innovations have resulted in a radical new repertoire. Together they have invented new tunings, developed virtuosic techniques, expanded old structures and created radical new forms of expression on the zheng. Yet throughout these rich innovations that combine five thousand years of Chinese musical traditions with those of new music, world music, and jazz, the deep essence of this ancient instrument is maintained and emphasized.

Clouds in the Empty Sky is a Taoist based work for zheng and sho, a Japanese mouth organ that had its origins in the Tang courts of China.

Forest Rain is an alternating textural and rhythmic journey through overlapping temporal motifs based on the sound of rain falling on forest leaves.

Tokyo Crows is a haunting and powerful work for zheng and ichigenkin—a rare one-string Japanese zither—that explores the historic links between Japanese and Chinese music.

Dragon Dogs incorporates a contemporary non-linear tuning; two zhengs challenge each other in a fast powerful work with jazz overtones.

Black Zheng is a contemporary work for bowed zheng and hun, a Korean ocarina, with echoes of ancient Chinese ghost stories.

Notes from Thursday, 30 May (continued)

vial of clear oil, all matter, according to Bohm's view, is an undivided wholeness in perpetual flowing movement.

Florescere, inspired by Bohm's view, treats tones as tightly compressed seeds of harmony, and uses rotation, informal canon, and rhythmic modes based on the proportions of the harmonic series to unfold a venerable melody taken from the Genevan Psalter. It was written in summer 1999 and premiered at the Donne in Musica Festival in Fiuggi, Italy.

Qi, shen, xing are the titles of this work's three movements; according to traditional Chinese religion, these words denote three basic elements. In this work the composer explores ways in which eastern and western timbres and musical forms can be blended to create unusual and colourful musical atmospheres.

Qi means both atmosphere and momentum. Sometimes it expresses a tremendous momentum of spirit and boldness of vision; it also refers to a kind of energy, strength, and temperament. At the beginning of the *qi* movement, the cello plays a very strong unison A \flat with full bow while the second violin plays A \sharp with the same bowing. After several bars the viola adds G, and the first violin enters. All four instruments play a powerful fluid cluster accompanying an erhu aria and recitative expressing energy and tremendous momentum of spirit with a boldness of vision.

Shen denotes God or the divine; according to traditional Chinese religion, the whole universe is controlled by God, and the Chinese Emperor is the son of God. Every year, the Emperor held a ceremony to offer a sacrifice to Heaven and Earth. To present a corresponding atmosphere of mystery and magic, the *shen* movement is very slow in tempo with glissandi and wide vibrato. A special technique for cello and viola also contributes to a sense of court ceremony: both players imitate a unique zheng effect by using right-hand pizzicato simultaneously with their left hand moving up or down.

Xing denotes an image, form, or figure or a sense of shapelessness and formlessness. This word is often used to compare or contrast two different things. It is also used as a way of describing something. Pointillistic technique pervades this movement. A background of sixteen-note rhythms accompanies staccato double stops while the erhu plays long notes in a strongly contrasting

Notes from Thursday, 30 May (continued)

slow rhythm. The composer has borrowed this from Chinese traditional drama and developed innovative, non-traditional performance techniques with some mixed metrical accents and numerous cross-rhythms to depict a sense of shapelessness and formlessness.

The work originally dates from 1994, when the composer was studying in the UBC School of Music. It was rewritten and re-arranged for Vancouver Pro Musica's 1998 Sonic Boom.

Blind consists of seven continuous sections: "Blind", "Loss", "Blind", "Scream", "Blind", "Struggle", "Blind". The melodies were adapted from those of blind masseurs playing short flutes while walking at night in Taipei. Each one of the blind masseurs had his own melody. People on earth, walking through their lives, may sometimes be described as those blind men, wandering, crying, and struggling.


Yang's **string trio**: 'Post-modern' art now prevails irresistibly, and the string trio has been in disfavour for a long time. Since the beginning of the nineteenth century, it has been abandoned like a deserted baby and has survived only in the limited room left by chamber music, even there discriminated against by those who prefer its much favoured sibling—the string quartet. Yet the sophistication and elegance of the trio are incomparable. Art as a reflection of the mind means much more than pursuit of the current mode.

About two hundred years ago an elegant composer was born in Vienna. Though he lived under the overwhelming shadow of Beethoven and passed away as early as the morning dew, he left us something of eternal beauty. This string trio is composed in commemoration of that wanderer in the winter night: of his insistence, loneliness, joy... and, above all, of his sophistication and elegance.

Disintegration consists of five movements. A simple Chinese folk song was used as the source of material for the entire piece. The tune is introduced without much distortion in the first movement. As the piece progresses, it disintegrates as if it is being melted and disguises itself in a variety of different shapes. The composer has also tried to combine some aspects of Chinese music other than the tune itself with those of western music; an example is the timbral imitation of the zheng in the first movement. This piece was commissioned by Ms. Jana mason and her husband Richard Anderson through the 1999 21st Century Piano Commission Competition.

Ma's **Pipa and string quartet**: Among traditional plucked-string instruments, the pipa may be considered to have the most abundant expressiveness. Having developed over a long period of improvisational practice, the variety of performance techniques it affords is unique and fascinating. They leave it altogether unrivalled.

In combining this traditional Chinese solo instrument—'tough and gentle, sharp personality'—with the western string quartet, the composer's intention is to explore different musical styles and connotations through the interplay of the eastern and western instruments.

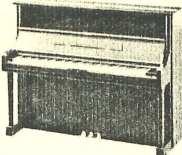


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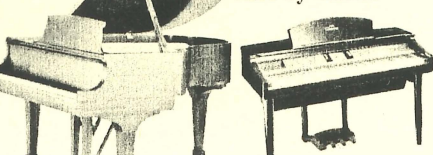


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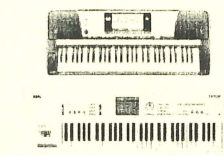


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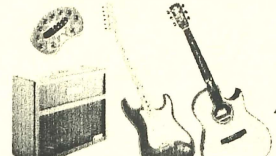
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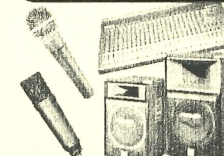
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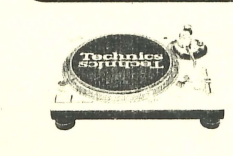
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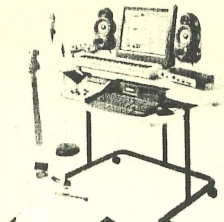
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This furtherEASTfurtherWEST festival is the third of that name, succeeding a 1995 concert directed by Darren Copeland and a 1997 three-concert festival directed by Chris Miller. The unifying theme for all these events continues to be interaction between Eastern and Western musical practice.

The first three concerts of the present festival feature mainly recent music composed for combinations of Eastern and Western instruments. Some pieces here also have significant improvisational content. A sampling of traditional Eastern music and a few solo works of Eastern inspiration for Western instruments by twentieth-century masters round out these programmes.

The third of these concerts continues a Taiwan-Canada musical exchange of some years' standing, with Taiwanese new music well represented.

The final two concerts in the festival offer unique cross-cultural fusions: Brazilian/Chinese and the multicultural *Crossing Borders*, with improvisation by performers from China, Vietnam, Uruguay, and Canada.

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Watch for it next year !