

Vancouver Inter-Cultural Orchestra
Vancouver Pro Musica
Vancouver Community College
present

Imagined Worlds: Japanese Interventions

想像の世界：日本の貢献

Saturday May 29, 2010 at 8 pm

Vancouver Inter-Cultural Orchestra
Jin Zhang, *conductor*

with special guests Curtis Patterson (koto), Bruce Huebner (shakuhachi)
& the Little Giant Chinese Chamber Orchestra

and

Little Giant Chinese Chamber Orchestra

小巨人絲竹樂團

Sunday May 30, 2010 at **7 pm**

Chih-Sheng Chen, *artistic director*
with Heidi Krutzen (harp) & Coat Cooke (saxophone)
and members of Vancouver Inter-Cultural Orchestra

Vancouver Community College Auditorium
1155 Broadway at Glen Dr.
Vancouver, BC

THE MUSICIANS

Vancouver Inter-Cultural Orchestra

Ali Razmi tar
Geling Jiang zheng/sanxian
Gordon Grdina oud
Guilian Liu pipa
Navid Goldrick santur/oud
Jonathan Bernard percussion
Neelamjit Dhillon tabla/percussion
Charlie Wan Chor Lui dizi/xiao
Jeff Pelletier flute
Lauris Davis oboe
Mike Dowler clarinet
Johanna Hauser bass clarinet
Jun Rong erhu
Lan Tung erhu
Reza Honari kamanche
Kathryn Lee violin 1
Sam Tsui violin 1
Susan Cosco violin 2
Zuzanna Uskovitsova violin 2
Josh Belvedere viola
Manti Poon viola
Ben Goheen cello
Finn Manniche cello
Tim Stacey bass
Russell Sholberg bass

Special Guests:

Curtis Patterson koto
Bruce Huebner shakuhachi
Coat Cooke saxophone
Heidi Krutzen harp

Little Giant Chinese Chamber Orchestra

Chang, Chunhao dizi
Chu, Lening sheng
Wu, Tzuyu yangqin
Su, Yunhan pipa
Yu, Hsinchieh ruan
Chung, Chiyuan da ruan
Lin, Yahsiu zheng
Chen, Yuhuan gaohu
Liu, Shihchieh erhu
Ouyang, Hsuan erhu
Wu, Chifang erhu
Chung, Yujui zhonghu
Jou, Yowhsuan cello
Lin, Weitien bass
Lin, Huichieh percussion

PRODUCTION CREDITS

Artistic Directors: **Moshe Denburg & Mark Armanini**
Administrative Coordinator: **Melanie Thompson**
Administrative Assistant: **Jess Zhang**
Project Manager / gCO Liaison: **Lan Tung**
Graphic Design & Audio-Visuals: **Don Xaliman**
Sound & Lighting (Vancouver Community College Auditorium): **Daniel Ruiz**

Programme: **Melanie Thompson**
Chinese translation: **Lan Tung**
Japanese translation: **Tom Sakaino**

VICO Board of Directors:

K. Louise (Naomi) Arney
Lan Tung
Mark Fenster
Jeff Pelletier
Ian Migicovsky

WELCOME FROM THE ARTISTIC DIRECTORS

It is with great pleasure and pride that we present to you our May 2010 concerts. We are honoured by the participation of the **Little Giant Chinese Chamber Orchestra** of Taiwan (gCO) - their generosity, as well as that of the Taipei Economic and Cultural Office, has been second to none, and we fervently hope to build upon this first collaboration. Our featured performers on **Imagined Worlds: Japanese Interventions**, Curtis Patterson (koto) and Bruce Huebner (shakuhachi) truly represent the unstoppable spirit of intercultural collaboration in our world today, having dedicated themselves to the study and practice of Japanese traditional music for over 20 years. For the VICO, having these artists from Japan and Taiwan with us represents the ongoing fulfillment of our hopes to spread the new art of intercultural music making all over the world.

Presenting original intercultural works for a large scale ensemble is what the VICO has been striving to do since its inception. 2011 will mark the VICO's 10th anniversary, and we can say without equivocation that the hard work of our musicians, composers, and administrators has begun to result in the achievement of our vision and mandate: *to bring together musicians and musical ideas of the many cultures of the world and to present new intercultural works on a grand scale.* We hope to celebrate this anniversary in significant ways, and invite you to celebrate with us, by coming to concerts and educational programs, and by considering supporting the VICO in any way you can.

We acknowledge and thank our kindred organizations, who have supported us in presenting these concerts: Vancouver Pro Musica and Vancouver Community College. And to all those who feel strengthened in their own personal and artistic visions by what we do, we extend our thanks for your support and your presence.

- **Moshe Denburg and Mark Armanini**
Co-Artistic Directors

ABOUT THE VICO

The Vancouver Inter-Cultural Orchestra is the only professional concert orchestra in Canada with a specifically cross-cultural mandate and roster, dedicated to performing intercultural music on a grand scale. Since its inaugural performance in 2000, the VICO has commissioned and performed the world premieres of over 30 intercultural pieces by respected Canadian composers (e.g. Jin Zhang, Mark Armanini, Farshid Samandari, Grace Lee, Neil Weisensel, Joseph "Pepe" Danza, Moshe Denburg, Michael O'Neill, Elliott Weisgarber, Coat Cooke, Ron Samworth, John Oliver, Trichy Sankaran and Niel Golden). The ensemble has produced and performed between 1 and 3 stand-alone concerts per year, in addition to making guest appearances and presenting educational programs and workshops. The VICO has collaborated with the Vancouver Symphony Orchestra, the Chan Centre for the Performing Arts, the Vancouver Community College School of Music, Capilano University, UBC School of Music, the NOW Orchestra, Vancouver Pro Musica, Laudate Singers, the Sacred Music Festival, and the Canadian Memorial Church and Centre for Peace. In April 2004, VICO appeared with Laudate Singers and the Vancouver Symphony Orchestra in *Celebration for Peace*, a tribute to His Holiness the Dalai Lama held at the Orpheum Theatre. In 2008, *The Georgia Straight's* world music columnist described our programming as "**music that sounds like Vancouver looks.**"

www.vi-co.org

VICO
VANCOUVER
INTER-CULTURAL
ORCHESTRA

PROGRAMME: Imagined Worlds – Japanese Interventions
Saturday May 29, 8:00 pm

Echigo Jishi - Lion Dance of Echigo (ca. 1790) by Minezaki Koto
Shakuhachi, koto and voice

Echigo Jishi (Lion Dance of Echigo) is a jiuta piece composed by Minezaki Koto of Osaka, a prolific composer of the 18th century. Yaezaki Kengyo (1766? - 1848) of Kyoto later arranged it for koto and shamisen ensemble. It is considered to be one of the main sources for a popular nagauta piece of the same title. The idea for the piece is taken from a traditional folk performing art called Echigo-jishi. In this dance a man wearing a beautiful red and gold lacquered lion-head does an acrobatic, comical, ceremonial dance as an auspicious lion. The tegoto (instrumental interlude) section depicts the lion dance itself, while the song text enumerates on the surface the noted products of the Echigo region (modern Niigata prefecture) such as eels, hemp rope, cambric, cotton crepe and herbs, as well as of course, the lion dance. At another level however, the seemingly unrelated words have amorous associations which reveal a substream of playful love flowing through the piece.

to the clouds a bird (2010) by Farshid Samandari
Shakuhachi, koto and intercultural orchestra

Based on a famous Basho's haiku:
This autumn
Why am I aging so?
to the clouds, a bird....

Composer's Note: This single movement double concerto explores the paragon of high art and folk. At one end the historic Shakuhachi and Koto present intricacy of the traditional high art, and at the other the Intercultural Orchestra brings in transparency of the folk music and vigor of the high art. Moreover, while the duo introduces a spectrum of introvert sonorities, the orchestra exhibits a range of extroverted spectral amalgams and musical textures, ranging from bright and translucent sonorities to dark thick timbres. Bold juxtaposition of the conventional pitch-oriented idiom and timbral writing creates yet another level of polarity. Though the piece presents daunting differences of different idioms, it explores parallel and unifying elements. These distinct elements will eventually bridge the chasm, while preserving the charm of components.

Chidori no Kyoku (Song of the Plovers) by Yoshizawa Kengyo (1800 – 1872)
Arranged by Mark Armanini
Shakuhachi, koto and intercultural bowed strings

While *Chidori no Kyoku* is relatively new, composed just before Japan's opening to the West in the mid 19th century, the mode and elegant koto techniques hark back to the ancient Gagaku court orchestra. This is one of the most well known pieces for koto and voice. The lyrics, referring to a small bird commonly found by the sea, are taken from an ancient anthology of court poetry. The following is a translation of the lyrics.

At Shioyama
Frequenting the sand spit
Plovers call out:
"You, my lord,
May you live eight thousand years!"

At Awaji Island
The call of the plovers,

Flying to and fro.
How often they have awakened
The guard at Suma Pass!

Arranger's Note: I have arranged this work into a modest double concerto for koto, shakuhachi and strings. The koto and shakuhachi are playing their traditional solo lines; the strings are an elaboration based on the original song melody. The koto and shakuhachi provide an ornamented and virtuosic setting of my musical interpretation of a traditional Japanese nature painting. The strings also reinforce the melody using a number of string techniques, such as pizzicato ricochet and harmonics, providing descriptive sounds representing a flock of plovers in their natural habitat in and amongst the shoreline marshes.

---INTERMISSION---

Little Giant Chinese Chamber Orchestra of Taiwan

Spring Awakening at Mount Yangming (1960) by Jung Sen, Tung
Diizi solo - Chun Hao, Chang

This piece describes the beautiful scenery of Mount Yangming (Taipei) in springtime and the sense of excitement as visitors arrive from all over Taiwan. Born in 1932, Professor Tung has composed over 70 works for Chinese instruments. He has taught at various music schools and contributed greatly to the development of Chinese music in Taiwan. In the 1990s, Tung immigrated to Canada and has lived in Burnaby ever since. This piece was used as the theme song by a daily TV show in Taiwan, and is therefore the most famous among his compositions.

Between Water and Clouds (2006) by Chih-Hsuan Liu

Water and clouds are one substance in two forms. Having no fixed shape, they transform into each other, and co-exist at the same time. The piece starts and ends with similar gestures, symbolizing images mirrored in water. The winner in the composition category at the 2006 International Competition for Chinese Chamber Ensembles, Liu is a prominent young composer in Taiwan.

Deep Forest (2007) by Bruce Huebner
Shakuhachi and Koto

Naima (1959) by John Coltrane
Shakuhachi and Koto

Qi Dao (The Way through the Air) (2010) by Jin Zhang
Shakuhachi, Koto and intercultural orchestra

Composer's Note: Qi means air, and Dao means road or the way to go through. But the throughway is in the human's mind and body. This is one of the concepts that is common both to Chinese and Japanese cultures. In certain ways, people can use their minds to make the air go through the entire body, thus strengthening themselves mentally, and physically as well. This power, used positively, can make people healthy, wise and generous; used negatively, it can make people evil.

PROGRAMME: Little Giant Chinese Chamber Orchestra
Sunday May 30, 7:00 pm

The Hundred-Pace Snake Tattoo on Pottery (2004) by Zhen-Nan Huang

Inspired by the legends of the aboriginal *Paiwan* people of southern Taiwan, this piece draws elements from their traditional music. The Sun God laid eggs on the pottery and commanded the Hundred-Pace Snake to guard the eggs. From the eggs, came the ancestors of the *Paiwan* people. Therefore, Hundred-Pace Snake became an important *Paiwan* symbol.

Drinking Alone Under the Moon (1997) by Ying Li

This piece is an interpretation of a poem, by the same name, of the great poet Li Bai (Li Po) of the Tang Dynasty (618-907 A. D.). Under the moonlight and among the flowers, Li Bai invited the moon and his shadow for a drink. They were his companions on this lonely night. The moon was a favorite subject of Li Bai. The legend has said that one day after a few drinks, the poet fell into the lake and died, while trying to pick the moon out of the water.

Born in Taipei in 1955, Ying Li graduated from the National Taiwan University of Arts and the Minnesota State University. He is an active composer and conductor in Taiwan, and currently the associate conductor of the Taipei Municipal Chinese Orchestra.

Whispering Hope arranged by Nai-Chung Kuan

The most well known Taiwanese folk song, this piece has become a symbol of Taiwan. It is especially popular among overseas Taiwanese communities around the world.

Born in China in 1939, Mr. Kuan graduated from the Central Conservatory of Music and has worked as the conductor and composer of the Eastern Song and Dance Troupe. One of the most well known composers in Chinese orchestral music, he was the artistic director of Hong Kong Chinese Orchestra and conductor of Kaohsiung City Chinese Orchestra in Taiwan. He immigrated to Canada in 1994, and lives in Coquitlam BC, while continuing to travel back to work in Asia.

The Cruising Illusions (2003) by Hsin-Wen Tsai

Duo: Le-Ning Chu – sheng & Yun-Han Su - pipa

Late at night, this quiet bar is the perfect place to be. Sharing some wine with friends, with whom you can communicate without any words. The dim blue lights and the smoke in the air blur the originally clear window, adding more mystery. *The Cruising Illusions* is the name of this place. The composer has created a dialogue between his two favorite Chinese instruments, sheng (mouth organ) and pipa (lute).

Hsin-Wen Tsai received a master degree in composition and theory from the National Taiwan University of Arts in 2008. Her works for both Chinese and western instruments are performed regularly in Taiwan.

A Thousand Butterflies (2005) by Mark Armanini

with special guest Heidi Krutzen - harp

Composer's Note: A Thousand Butterflies is written for Chinese traditional Silk and Bamboo ensemble (erhu, pipa, zheng, yangqin and dizi) and western harp. The image in my mind as I was composing was of monarch butterflies in their nesting grounds in Mexico and the incredible story of their migration to Canada. From another perspective, it was a way of saying "A Thousand Thanks" to Dr. Lee van Horne and the Bellingham Festival of Music for commissioning the work in 2005. The piece is a one-movement work which embarks on

溫哥華跨文化管弦樂團(VICO)與日本、台灣享譽世界的音樂家，在溫哥華亞裔傳統月，隆重推出兩場盛大音樂會。這兩場音樂會是世界不同文化在音樂上的水乳交融，使各種古老樂韻煥發新生，是真正的世界音樂。

5月29日的《幻：日本印象》，由來自東京享譽世界的日本箏演奏家 Curtis Patterson，日本尺八演奏家 Bruce Huebner，與溫哥華跨文化管弦樂團 28 位成員，連袂為您獻上全新曲目，包括由溫哥華作曲家張進和 Farshid Samandari 受加拿大藝術委員會委託創作的首演作品，以及馬可·阿瑪尼尼改編配器的日本傳統名曲「千鳥之歌」。此外，台灣的小巨人絲竹樂團亦加入演出兩首樂曲。

5月30日是小巨人絲竹樂團專場演出，並特邀豎琴演奏家 Heidi Krutzen、薩克斯風演奏家 Coat Cooke、及溫哥華跨文化管弦樂團成員共同登台。這場音樂會是該樂團在加拿大的第一次巡演中的最後一站，由音樂總監陳志昇指揮 15 位演奏家。演出曲目包括不同年代台灣作曲家的作品，其中有許多年輕作曲家近期的新作，今次在加拿大首演。另外，樂團將演繹溫哥華作曲家的作品，包括馬可·阿瑪尼尼，及來自台灣的董榕森教授和董籃。

溫哥華跨文化管弦樂團、溫哥華作曲家協會、溫哥華社區大學聯合主辦

2010年5月29日晚8時曲目

1. 日本 13 弦箏與尺八重奏傳統曲目 - Minezaki Koto (1790)

2. 雲端之鳥 - Farshid Samandari (2010) 世界首演 為日本 13 弦箏、尺八、及跨文化管弦樂團所寫
加拿大藝術評議委員會贊助，溫哥華跨文化管弦樂團委託創作。

3. 海鳥之歌 - Yoshizawa Kengyo (1800 – 1872)，馬可·阿瑪尼尼編曲 (2010)
為日本 13 弦箏、尺八、及跨文化管弦樂團弓弦樂所寫

中場休息

4. 陽明春曉 - 董榕森作曲 (1960) 小巨人絲竹樂團 笛子／張君豪
描寫春天陽明山優美的風景和遊人歡樂的氣氛。

5. 水雲間 - 劉至軒作曲 (2006) 小巨人絲竹樂團
雲與水本為同物，只是型態不同，二者皆無形體，變幻莫測。作者創作以水波紋的圖像「~」為出發，將此線條運用在音符上，期待不論在聽覺或是視覺上都可有流動不斷的感覺，展現出水的形象，作者也利用不斷反向跳進的不規則音型旋律作為本曲的主題；另外則用較厚重的和聲和複雜的對位代表了雲的形象。

6. 密林深處 - Bruce Huebne (2007)
日本 13 弦箏與尺八重奏

7. Naima - John Coltrane (1959)
日本 13 弦箏與尺八重奏

8. 氣道 - 張進 (2010) 世界首演　為日本 13 弦箏、尺八、及跨文化管弦樂團所寫

加拿大藝術評議委員會贊助，溫哥華跨文化管弦樂團委託創作。

在東方的國家，特別是中國和日本的文化裡，對人體中的「氣」和用意念來驅使氣在體內的運行，有著共同的概念。這個概念如能運用得當的話，能夠養心，修性，保養身體，體驗非同尋常的境界；否則，有可能誤入歧途，起到相反的作用。《氣道》這個曲子裡，作曲家用日本箏和尺八為主奏，與其他的東西方樂器一起，以緩慢的音樂和聲音的組合，來體現一種以氣之行而達到的舒緩與平和的心境。

2010年5月30日晚7時曲目

1. 陶壺上的百步蛇 - 黃振南作曲 (2004)

排灣族的神話故事，太陽神在巴大因的陶壺上產卵，並命令百步蛇守護，卵中孵出日後排灣族的祖先，而百步蛇也成為排灣族的重要圖騰。此曲即以此神話故事為構思，運用排灣族的音樂素材創作而成。

2. 月下獨酌 - 李英作曲 (1997)

花間一壺酒，獨酌無相親；舉杯邀明月，對影成三人。

月既不解影，影徒隨我身；暫伴月將影，行樂需及春。

我歌月徘徊，我舞影零亂；醒時同交歡，醉後各分散。永結無情遊，相期邈雲漢。

這首李白的五言古詩，表面看起來是熱鬧非凡，卻又有苦中作樂的無奈，詩人竟只能以月、影作伴，代表他的知音難求，所以感念於月、影的情誼，希望能和它們結為好友，相會在天河，與大自然同歸。

3. 望春風 - 鄧雨賢作曲，關迺忠編曲

獨夜無伴守燈下，清風對面吹。十七八歲未出嫁，當著少年家。

果然標緻面肉白，誰家人子弟。想要問伊驚歹勢，心內彈琵琶。

想要郎君作姪婿，意愛在心裡。等待何時君來採，青春花當開。

聽見外面有人來，開門該看覓。月娘笑阮憨大呆，被風騙不知。

從 1930 年代初問世以來，《望春風》是每一個台灣同胞都能夠朗朗上口的歌謠，已成為世界各地的台灣人族群認同的象徵。歌詞描寫少女思春，據作詞者李臨秋晚年回憶與學者考據，應是源自《西廂記》中，「隔牆花影動，疑是玉人來」。

4. 透明邊緣 - 蔡欣微作曲 (2003)　高笙／朱樂寧、琵琶／蘇筠涵

深夜，與友人閒坐在一間寧靜的酒吧內，點一杯淡酒，沒有言語的沉默，眼神觸及的空間擺設呈現低調的奢華，藍色幽暗的燈光，一絲絲飄動的煙霧，讓透明的窗，增添了一層不透明的神秘色彩，不知覺地觸動心底那股莫名的情愫，開始緩緩醞釀著。「透明邊緣」是這裡的名字，介於透明與不透明的邊緣，多了那麼一點想像的空間，藉由笙與琵琶間的對話，傳達一種撲朔迷離與強烈拉扯的矛盾心境。

5. 千蝶 - 馬可·阿瑪尼尼作曲 (2005)　豎琴／Heidi Krutzen

帝王蝴蝶，由墨西哥到加拿大往返遷移，跨越整個北美洲，需歷經三到四世代才能完成一趟旅程。作曲家以西方豎琴與中國傳統樂器的組合，來描寫沿途大自然的美景。感謝 Lee van Horne 博士和 Bellingham 音樂節委託創作此曲。

中場休息

6. 八板變奏 - 董籃作曲 (2006)　薩克斯風／Coat Cooke、電二胡／董籃、擊樂／Jonathan Bernard

「八板」是中國傳統音樂中重要的樂種，許多著名樂曲都由此衍生而成。本曲以「八板」原始旋律為出發，加以變奏，並融入爵士風格及印尼甘美朗音樂層疊的節奏。樂曲一大特色是不專為固定樂器組合及樂隊大小所作，獨奏部份為即興，並設計以圖形記譜，由指揮手勢帶領整個樂隊進入即興的片段，因此給予演出者自由發揮的空間，且每場表演都不同。

7. 廟前的乞丐 - 陳中申作曲 (1984 & 1989)

以台灣歌仔戲「哭調」風格寫成，洞簫的吟哦，胡琴的滑奏，娓娓道出老乞丐坎坷的一生。慢板哀怨淒涼，快板則樂天知命，自得其樂。

8. 土地歌 - 黃新財作曲 (2003 & 2006)　古箏／林雅琇

本曲原為張儷瓊、黃新財共同創作，並由二人帶領群箏與樂隊首演於 2003 年。其後黃新財改編成為古箏協奏曲，於 2006 年發表。〈引子〉在弦樂的烘托下，奏出以客家音樂《山歌子》曲調的特徵音型。〈行板〉將原主題以輪奏及變奏手法呈現。〈快板〉為樂曲之重心，並加入以臺灣民謠《草蜢弄雞公》、《一隻鳥仔》而衍生出的新主題，經過反覆與變奏，最後在古箏華彩中，樂隊以強烈和弦結束全曲。

9. 層疊 - 李英作曲 (1996)

以「中國五聲調式」與特有的「琵琶和弦」為主軸，強調旋律流動感與節奏動力的變化，運用中國絲竹樂中豐富多變的音色加以層層疊置或交錯轉換，採用「低限主義」手法，營造出「層巒起伏、雲水蒼茫」的思古情懷。

10. 台灣民謠幻想組曲 - 劉文祥作曲 (2001)

此曲串聯一系列台灣最具代表性的民謠為主題：

第一段慢板　恆春民謠《思想起》：遙想陳達先生抱著月琴唱起了「思想起」，勾起了陳年往事。

第二段行板　嘉南平原民謠《六月茉莉》：藉著茉莉花來表達郎君的憐香惜玉及單身娘的空虛及無奈。

第三段中板　恆春民謠《草蜢弄雞公》：描述老阿公及小阿娘相互調侃，猶如草蜢弄雞公，雞公披博跳。

第四段慢板　客家傳統民謠《茶山情歌》：環山雲繞，處處茶樹滿山崗，男女含蓄地表達內心的情感。

第五段快板　蘭陽平原民謠《丟丟銅》：以生活中的語言來詮釋乘著火車過山洞的心情。

溫哥華跨文化管弦樂團 (Vancouver Inter-Cultural Orchestra “VICO”)

溫哥華跨文化管弦樂團是全世界最早進行大型跨文化音樂作品演出的樂團之一，目前是加拿大獨一無二的專業跨文化音樂團體，擁有前所未有的樂器組合：中國笛子、簫、笙、箏、三弦、琵琶、二胡，伊朗塔爾琴、揚琴，中東烏德琴，印度竹笛、塔布拉鼓、西塔琴，西洋長笛、雙簧管、單簧管、小提琴、中提琴、大提琴、低音提琴、及世界各地的打擊樂器等。樂團並經常邀請國際知名音樂家、作曲家，和本地音樂家合作。在舞台上，受西方古典音樂訓練的音樂家與世界各地傳統音樂演奏家偕手並肩，共同創造出反映世界多元文化的音樂，使加拿大的音樂更加璀璨，為各族裔間的交流架起橋樑。更多關於溫哥華跨文化管弦樂團的資訊，請瀏覽：

www.vi-co.org

張進 指揮

張進先後在北京中央音樂學院和日本桐柵音樂大學學習指揮、作曲，師從岡部守宏教授學習指揮，日本著名作曲家三善晃班上學習作曲，並在著名指揮家小澤征爾、秋山和慶指揮班深造。在中國和日本期間，張進在許多音樂會和唱片錄制中擔任指揮，並創作及改編過大量作品，包括中央電視台和中國唱片公司錄影錄音。他的作品屢在中國全國音樂比賽中獲獎。1990 年移居加拿大，現在新西敏市交響樂團音樂，溫哥華青年交響樂團和溫

哥華愛樂交響樂團任音樂總監及指揮。此外，張進持續音樂創作，包括交響樂、民樂、打擊樂、協奏曲、電視配樂等形式。卡加利愛樂樂團，維多利亞交響樂團和溫哥華交響樂團等亦演出他的作品。2005年，張進應台灣師範大學邀請，講演音樂與表演藝術。2008年發行首張個人作品專輯CD。2010年，應著名指揮家鄭小瑛邀請，張進將赴廈門指揮愛樂交響樂團。張進被列入中國出版的「世界文化名人辭典」海外華人卷中。

小巨人絲竹樂團 (Little Giant Chinese Chamber Orchestra, "gCO")

小巨人絲竹樂團成立於2000年，是台灣音樂界的新生力量。樂團於台灣國家音樂廳定期演出，展現百多人演奏中國傳統樂器的大型樂隊，也有小規模的室內音樂會。自2002年起，樂團積極與兩岸名家合作，策劃一系列「兩岸薪傳」、「絲竹室內樂」及「青年演奏家」音樂會。2005至2010年連續獲選為行政院文建會演藝扶植團隊，並獲得教育部、國立傳統藝術中心、台北市文化局、財團法人國家文化藝術基金會等政府及民間單位的藝文經費補助，在藝術表現上備受肯定。並於2007年受邀至德國卡斯魯爾市新媒體藝術中心(ZKM - Zentrum für Kunst und Medientechnologie)演出，獲得熱烈迴響。這場音樂會是該樂團在加拿大的第一次巡演中的最後一站。

經過十年的試鍊，小巨人絲竹樂團已成長為兼具演奏技術及藝術內涵的新生代樂團；深自期許在每一場策劃及演出中，均能展現台灣新生代樂手的積極熱情，為根植於傳統的國樂藝術開創嶄新的風貌。更多關於小巨人絲竹樂團的資訊，請瀏覽：www.littlegiant.idv.tw/index.htm

陳志昇 音樂總監及指揮

小巨人絲竹樂團音樂總監，國立台灣大學微生物與生化學博士。自幼由馬志剛先生啟蒙學習二胡，曾師事黃正銘老師及安如礪老師，並隨黃朝英老師、丁世佩老師學習音樂理論，隨李英老師學習指揮藝術。

1991年於國立台灣師大附中就學期間開始擔任國樂社學生指揮；1993年進入國立台灣大學就讀，並考入台北市立國樂團附設青年國樂團。1998年就讀國立台灣大學研究所期間，擔任台大「薰風」國樂團指揮。2000年籌組「小巨人絲竹樂團」並擔任音樂總監，積極進行專業演出策劃、指揮、及推廣工作。2002年與著名竹笛演奏家俞遜發先生合作，擔任【《牡丹亭》—俞遜發笛藝選粹】巡迴音樂會指揮。之後於台灣國家音樂廳定期舉辦演出，2006年策劃並指揮長榮交響樂團演出【嘎達梅林】音樂會，2007年率團赴德國新媒體藝術中心參與Flying Circus音樂節；2007及2008年更分別指揮百人國樂團結合劇場型式之跨界製作【拉薩行】、【愁空山】音樂會。

小巨人絲竹樂團 2010 加拿大巡迴團員

陳志昇 指揮

張君豪 笛
朱樂寧 笙
蘇筠涵 琵琶
吳姿俞 揚琴
林雅琇 古箏

游欣潔 中阮
鍾季原 大阮
林蕙潔 擊樂
周祐瑄 大提琴
林韋滇 低音大提琴

陳玉軒 高胡
歐陽萱 二胡
劉思捷 二胡
吳季芳 二胡
鍾於叡 中胡

a colourful journey highlighted by the many wonderful sounds, moods and rhythms produced by the Chinese instruments. Their ability to suggest the sounds of nature is a source of inspiration in my music. The harp fits perfectly into the ensemble as a harmonic/ bass anchor and its transparent timbre blends effortlessly into the many textures along the way.

--INTERMISSION--

Ba Ban Variations (2009) by Lan Tung

Soloists: Coat Cooke (saxophone), Lan Tung (electric erhu) and Jonathan Bernard (percussion)

Composer's Note: Inspired by *Ba Ban* or Eight Phrases, the root of hundreds of pieces in traditional Chinese repertoire, this original work written for improvising musicians explores the contrasts between tonalities and genres. It embodies the paradox of many opposite characters: chromatic and pentatonic passages, composed and improvised materials, contemporary and traditional forms, with sudden shifts between surreal or mysterious quality and an exciting fast 3+2+3 rhythmic cycle. *Ba Ban Variations* incorporates graphic notation and conduction to give the performers more freedom in interpretation. It was premiered by the Vancouver Creative Music Institute at the 2009 Vancouver International Jazz Festival, and has since then been performed by a number of ensembles. It was released by Birds of Paradox on its 2009 debut CD.

The Beggars (1984 & 1989) by Chung-Sheng Chen

The Beggars is based on "Crying Tone" of Taiwanese opera. Between the xiao (vertical flute) and the erhu (Chinese violin), it tells the story of an old homeless man. Born in Taiwan in 1956, Chung-Sheng Chen is a dizi (Chinese bamboo flute) player, composer, conductor, and educator. He has won numerous awards in composition and dizi performances in a career spanning over 30 years.

Earth Song (2006) by Xin-Cai Huang

Soloist: Ya-Hsiu Lin - zheng

This zheng (Chinese zither) concerto consists of three sections: 1) unmetered introduction, 2) main theme based on *Mountain Song* (Taiwanese Hakka music), 3) variations and developments of *Mountain Song* and two Taiwanese folk songs interweaved together in a fast tempo.

Born in Taipei, bassist and composer Xin-Cai Huang graduated from the National Taiwan University of Arts in 1980 and Conservatoire National Supérieur de Musique de Paris in 1985, and currently teaches at the National Taiwan University of Arts.

Sounds by Sounds (1996) by Ying Li

Based on the Chinese pentatonic system and idiomatic harmony in traditional pipa music, this Minimalist piece creates many layers of sound utilizing floating melodic materials over rhythmic variations, reflecting mountain peaks above seas of clouds in Chinese painting.

Taiwanese Folk Song Suite (2001) by Wen-Xiang Liu

This is a suite of five folk songs from different regions in Taiwan: *To Remember* describes the lives of the older generation; *Jasmine of June* is a love song; *Grasshopper and Rooster* describes the bickering between a couple; *Mountain Love Song* is from the Hakka people; *Diu Diu Dang* describes the sound of a train going through the caves, while water drips on the roofs.

Born in Tainan, Liu is an erhu performer, conductor, ethnomusicologist and composer. He currently conducts the Tainan City Traditional Orchestra and teaches at Tainan National University of the Arts. Many of his compositions are influenced by Taiwanese opera.

ABOUT THE FEATURED PERFORMERS – May 29



A native of Chicago Illinois, **Curtis Patterson** studied with modern koto great Tadao Sawai. He holds a master's license from the Sawai Koto Institute and is the first non-Japanese national to graduate from the NHK training program for young performers of traditional Japanese instruments. Currently residing in Tokyo where he also teaches koto and shamisen, Patterson has performed with a wide variety of artists including screen actress

Matsuzaka Keiko and popular singer/songwriter Kei Ogura. He was part of the AUN drumming unit's 50-

concert tour in 2002 and appeared on the main stage at the 2004 Rain Forest World Music Festival in Sarawak, Malaysia. A member of the Sawai Tadao Koto Ensemble, Soemon and the US based Koto Phase, Patterson released a solo CD "Oto No Wa" in 2002 and was musical director for the 2005 documentary film "Magnificent Obsession : Frank Lloyd Wright's Buildings and legacy in Japan." Aside from his teaching activities, and performances with various koto groups and other musicians, Curtis is most active performing with shakuhachi player Bruce Huebner. "Curt & Bruce" presented their original compositions and arrangements at over 50 venues in Japan in 2007, and January 2008 saw them in the Pacific Northwest for their North American debut tour. They were joined by singer Susan Osborn for their 2008 "Sakura Zensen Tour" in April and May, performing at nearly 20 venues around Japan.



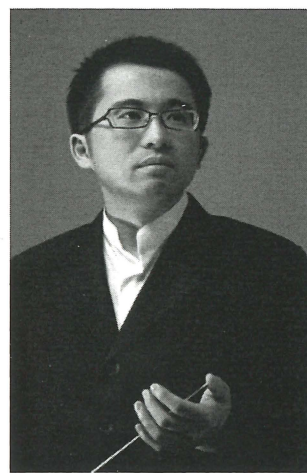
California-born **Bruce Huebner** studied shakuhachi under the late Goro Yamaguchi (Living National Treasure) at the prestigious Tokyo University of Fine Arts and Music. He is the first non-Japanese to receive a master's degree in traditional Japanese music performance at the university. He earned his master's license from Chikuyusha, one of the oldest shakuhachi guilds, in 1997, and gave two solo shakuhachi recitals of Japanese classical music. In 1998 Bruce produced an instructional video on shakuhachi performance in English, and in August 2000 he led the Contemporary Sankyoku Ensemble's six-state US tour while releasing a solo CD of traditional shakuhachi music, "Song of Daybreak." In 1999 Huebner co-founded the Jazz/World Music group "Candela," which has recorded and performed to wide acclaim in Japan, as well as at venues in the United States, Canada and Europe. Besides performing, Bruce Huebner teaches shakuhachi at Fukushima Prefectural Medical University and music history at Yamaha Music Academy, Hiyoshi as well as conducting private lessons.

ABOUT THE FEATURED PERFORMERS – May 30

The Little Giant Chinese Chamber Orchestra

The Little Giant Chinese Chamber Orchestra ("gCO") was founded in October 2000 by its artistic director and conductor Chih-Sheng Chen. With ten years of experience, the gCO has matured into an ensemble of both technical and artistic proficiency. A strong musical force in Taiwan, it represents a new generation of Chinese orchestral music. It strives to demonstrate the energy and passion of its dedicated musicians with every performance. The gCO breathes new life into an art form that holds ancient roots, and devotes itself to promoting Chinese music on the world stage.

The gCO's repertoire ranges from the classics of Chinese traditional music to the latest contemporary compositions by Taiwanese and Chinese composers. It offers a full season at the prestigious National Concert Hall in Taiwan, presenting both the full orchestra of over one hundred musicians and smaller chamber ensembles throughout the year. In recent years, the orchestra has presented large-scale interdisciplinary projects, combining theatre and multimedia with orchestral music. Its international appearances include the Zentrum für Kunst und Medientechnologie (ZKM) at the 2007 Flying Circus Festival in Germany, the 2008 Hong Kong International Chinese Music Festival, and the 2010 Edmonton Chinese Music Festival. In addition, the gCO's educational programs have introduced thousands of young audience members to Chinese music. The gCO has released three CDs and one DVD from its live performances.



Chih-Sheng Chen — artistic director & conductor

One of the most prominent young conductors in Taiwan, Chih-Sheng Chen studied conducting with Ying Lee, and theory with Chao-ying Huang and Shi-Pei Ding. He started his musical training as an erhu (Chinese violin) player at the age of ten. He began to conduct during his high school years. At the National Taiwan University (NTU), he conducted the university's Chinese orchestra at many concerts and won the first prize at the National Music Competition. At the same time, Chen performed with the Taipei Chinese Youth Orchestra, as the principal zhonghu (lower tone erhu) player from 1994 to 2005.

In 2000, he founded the Little Giant Chinese Chamber Orchestra (gCO), the first and only independent professional Chinese orchestra not run by the government in Taiwan. From 2004 to 2008, Chen was the Associate Conductor of the Taipei Chinese Youth Orchestra and Teachers Orchestra. In 2006, he produced and conducted the featured concert of the Evergreen Symphony Orchestra in Taipei.

To foster interest in Chinese music among young audiences, and to train young musicians, Chen has designed educational programs and acted as the music director and instructor at numerous schools in Taiwan. Chen holds a Ph. D from the Institute of Microbiology and Biochemistry of the National Taiwan University. His background in science constantly surprises people. "Chinese music is my true calling in life," he says.

ABOUT THE COMPOSERS

Jin Zhang (Conductor & Composer), associate composer of the Canadian Music Centre, was born in Beijing, China. He received his first musical education at the Central Conservatory of Music in Beijing. Then he traveled to Japan and studied at Toho Gakuen School of Music in Tokyo. He studied conducting with Professor Morihiro Okabe, as well as maestro Kazuyoshi Akiyama and Seiji Ozawa. Jin came to Canada in 1990, and currently holds the position of Music Director/Conductor with the Vancouver Philharmonic Orchestra, New Westminster Symphony Orchestra and the Vancouver Youth Symphony (Int.) Orchestra. He is an artistic director of VBCm production. He has received many grants from the Canada Council for the Arts for his compositions, which have been played by professional and community groups including the Calgary Philharmonic Orchestra, the Victoria Symphony and the Vancouver Symphony Orchestra. Currently, he is associated with music productions in USA and China for several CD recording projects. Soon, his second album CD will be published in China nationwide. Jin has also been invited to conduct Xia Men Philharmonic, one of China's major symphony orchestras.

Mark Armanini (Co-Artistic Director, Composer) was raised, educated and lives in Vancouver, Canada and holds a Bmus (1981) and Mmus (1984) in composition from the University of British Columbia. Since 1989 Mark has been composing for various combinations of Chinese, Asian, and Western instrumentation, and has received numerous commissions and awards for his work. Pieces from his catalogue of over 60 works for choir, solo voice, chamber and orchestral ensembles have been performed by the CBC Radio Orchestra, the Vancouver Symphony Orchestra, the Edmonton Symphony, the VICO, the BC Chinese Orchestra, and ensembles such as Orchid Ensemble and Silk Road. Mark's 'Vancouver style' is noticeable in his several concertos: '...of Wind and Water' for Pipa; 'Concerto for Erhu'; 'Concerto for Yangqin'; 'Dance of Many Colours' for two Dan Bau (a native Vietnamese one-string zither), and 'Incense and Flowers', a double concerto for Yangqin and Harp with intercultural orchestra. The delicacy, refinement, and versatility of the oriental instruments in combination with orchestra make for a refreshing sound palette for western ears. Mark is an associate composer of the Canadian Music Centre and since 1994 has been a composition instructor at Capilano University.

Farshid Samandari (Composer) was born in Iran in 1971 into a Bahà'i family. This meant that he was not allowed to pursue academic studies in a university or to leave the country, and in general was deprived of basic human rights. He witnessed the imprisonment, tribulation, and martyrdom of many friends and scholars. It took him about nine years to legally obtain a passport to leave his homeland. Notwithstanding these conditions he pursued his music studies, eventually teaching, and founding a choir. In April 2001 he arrived in Canada, where he has been working as a recital pianist, performing his own compositions. He has worked with several Vancouver-based choirs as director/conductor, and has founded a choir of Bahà'i singers in BC.

Lan Tung (Performer, Composer) is an erhu performer, composer, producer, and administrator. Originally from Taiwan, she incorporates Chinese music with contemporary expressions in her works, experimenting with contradictions by taking culturally specific materials outside their context and fusing them with other genres. An intensive interest in music outside her tradition has been a major drive in her artistic explorations. Lan has studied graphic scores with Barry Guy in Switzerland, improvisation with Mary Oliver in Amsterdam, Hindustani music with Kala Ramnath in India, improvisation at Vancouver Creative Music Institute, and as an erhu major at the Chinese Cultural University in Taiwan from 1992-1994. Lan is the leader of the JUNO nominated Orchid Ensemble, and she performs with Birds of Paradox, Tandava, VICO, Mozaico Flamenco Dance Theatre, among many other projects. She has toured extensively in North America, working with composers, musicians, dancers, visual and media artists of various cultural backgrounds. Her music can be heard on a number of CDs: *Birds of Paradox*, *Road to Kashgar*, *Heartland*, *Tandava* and a new Orchid Ensemble CD to be released this summer.

DESCRIPTIONS OF NON-WESTERN INSTRUMENTS

Dizi (pronunciation: *deets*): bamboo flute with a membrane covering one hole to create an increase in resonance and a typical 'buzzing' quality. It is really a renaissance flute with a membrane. Since its projection is excellent it is widely utilized as a solo instrument, both in the orchestra and in smaller ensembles.

Erhu (pronunciation: *ar' - hu*): bowed instrument from China with a long neck and two strings between which a horsehair bow is placed. The Erhu performs an essential role in Chinese classical music as well as in the folk music tradition. It is held vertically to play.

Kamanche (pronunciation: *ka-man' - che*): 4-stringed bowed lute common in Iran and in other middle Eastern and Arabic traditions. It can be found all over the near and middle east, and in countries such as Azerbaijan, and Russia. It is sometimes called a 'spike fiddle' due to its having a spike protruding from the bottom end.

Koto: a prominent member of the family of Asian long zithers, the Koto has seen more than a millennium of development since it was brought to Japan from China. It normally has 13 strings, which rest on moveable bridges to facilitate various tunings. It is played with plectra on the right hand fingers, while the left hand is employed primarily in creating ornamentation and altered pitches.

Oud: a 4- or 5-stringed fretless lute found all over the Middle East, it made its first appearance more than 2000 years ago. Its rounded body gives a full, warm sound and its fretless neck allows for quarter tones and sliding effects. The European Lute derives directly from it; in fact, the word Lute is derived from El Ud (the Ud).

Pipa: pear shaped fretted lute with 4 strings, introduced into China in the 4th century AD. The Pipa has become a prominent Chinese instrument used for instrumental music as well as accompaniment to a variety of song genres. It has a well-projected and ringing ('bass-banjo' like) sound which articulates melodies and rhythms wonderfully.

Santur: Persian hammered dulcimer (more precisely called a *struck zither*) with a trapezoid body. It has 72 strings, which are strung over two sets of 9 bridges on either side of the instrument. The instrument is strung 4 strings to a note, and the gamut rendered has a diatonic range of just over 3 octaves. It is played with 2 wooden mallets.

Sanxian (pronunciation: *san' - shee - an*): long necked fretless lute with three strings. In Chinese, "san" means three and "xian" means strings. The resonating body is made of a round wooden box covered with snake skin, just like an erhu. The instrument is played with a plectrum and is widely used to accompany singing.

Shakuhachi: end-blown notched bamboo flute of Japan, the modern standard version has four finger holes and one thumb hole. Originally imported from China by the early 8th century, it reappeared around the 15th century in a Japanized form and has since come to be used in several quite diverse types of music: meditative solos, small ensemble pieces, folksong, and modern works by both native and foreign composers.

Tabla: set of 2 pitched kettledrums from North India. The right drum has a ringing definite pitch, usually the fundamental tone of the raga (mode) being accompanied, while the left drum is lower and more indefinite in pitch. A staple of North Indian classical music and already very well known all over the world, it is capable of an enormous degree of rhythmic precision, complexity, speed and pitch inflection.

Tar: aft-retted lute from Persia (Iran), the tar appeared in its present form in the middle of the eighteenth century. The long fingerboard has twenty-six to twenty-eight adjustable gut frets, and there are three double courses of strings. Its range is about two and one-half octaves, and is played with a small brass plectrum.

Xiao (pronunciation: *shee-ow*): vertical bamboo flute with the same range as the dizi but without a membrane. It is not as flexible as the dizi and is harder to intone. It is a delicate instrument with a softer dynamic. The xiao is excellent for expressive solo playing, but does not project well as part of a larger Chinese ensemble or orchestra.

Zheng (pronunciation: *jung*): plucked half-tube wood zither from China, with movable bridges over which strings are stretched. The modern Zheng usually has 21 strings, tuned to a pentatonic scale. The performer uses the right hand to pluck the strings, and the tone can be altered by the left hand pressing the string on the non-speaking side of the bridge.

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Taipei Economic and Cultural Office *for hosting/ sponsoring the post-show reception on May 30*
BC Chinese Music Association *for lending musical instruments*
Asian Canadian Special Events Association & Egret Music Centre *for their help in many ways*
Jonathan Bernard *for lending percussion instruments*
Tom Sakaino, *for Japanese translations*
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