

Vancouver Inter-Cultural Orchestra

proudly presents

Imagined Worlds:
INTERTWINED

Featuring the music of

Joël Bons
Dr. Stephen Chatman
Coat Cooke
Moshe Denburg

Saturday March 31, 2012
8:00 pm

Norman & Annette Rothstein Theatre
Vancouver, BC



*Celebrating 10 Years
of Musical Innovation*

THE MUSICIANS

Vancouver Inter-Cultural Orchestra

Coat Cooke, Lars Kaario, Jin Zhang - Conductors

Ali Razmi (Tar), Arjang Ataollahi (Daf), Bic Hoang (Danbau), Charlie Lui (Dizi/Xiao), Geling Jiang (Zheng), Guilian Liu (Pipa), Hamin Honari (Tombak), Hossein Behroozinia (Barbat), Jun Rong (Erhu/Gaohu), Lan Tung (Erhu/Zhonghu), Jonathan Bernard (Marimba/Percussion/Darabuka), Martin Fisk (Percussion), Navid Goldrick (Santur/Oud), Niel Golden (Tabla), Reza Honari (Kamanche), Sina Ettehad (Kamanche)

Domagoj Ivanovic (Violin I/Concertmaster), Janna Sailor (Violin I), Kathryn Lee (Violin I), Susan Cosco (Violin II), Zuzanna Uskovitsova (Violin II), Manti Poon (Viola), Sarah Kwok (Viola), Stefan Hintersteiner (Cello), Finn Manniche (Cello), Tim Stacey (Bass), Paolo Bortolussi (Flute), Lauris Davis (Oboe), Johanna Hauser (Clarinet), Mike Dowler (Bass Clarinet)

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Laudate Singers

Lars Kaario, Director
Margaret Hill, Accompanist
Linda Lysack, General Manager

Soprano: Heidi Ackermann, Catherine Crouch, Elyse Kantonen, Jenny Vermeulen,
Maureen Nicholson, Yasmine Bia, Marina Bennett

Alto: Elspeth Finlay, Intan Purnomo, Mavis Friesen, Miriam Davidson, Tami Copland

Tenor: Chris Robinson, Hilary Crowther, Kristopher Benoit, Paul Jungwirth, Sam Elgar

Bass: Adam Turpin, Charlie Louie, Dheni Walsh, Elliot Harder, George Roberts, Troy Martell

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PRODUCTION CREDITS

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WELCOME...

Every culture can be understood as a world unto itself; where musical traditions are concerned indeed, people live and breathe them; they represent the distinct voices of people, each with a history, a language, a shared experience - in fact, a unique definition of humanity. These worlds can be intertwined as well, by dint of conscious efforts and a generous sharing of ideas. This is what we, the musicians and administrators of the VICO, work at - a sound (and sound!) integration of distinct musical cultures. It is not that these intertwinings are meant to take the place of the cultures that comprise them; this would be hubris, and it is the polar opposite of what we are attempting. The intercultural project continues to be a noble endeavour, and in our experience, a completely natural one, in that all hands are willing of their own accord. We believe that the human being is so constructed that the desire to share one's cultural ideas is spontaneous; and this desire is today shared by many, especially those who are the greatest exponents of the arts of the world.

The hallmark of a great artist, and great art, is authenticity. The VICO strives to nurture this authenticity in a new untested sphere - the sphere of a future where the many worlds are imagined anew. We are grateful to our friends and collaborators Laudate Singers, for their ongoing willingness to join us on this journey; to our funders and donors, without whose contributions our future as an ensemble would be in serious doubt; and finally to you, our audience, for your support over the past ten years and counting. Thank you!

- Moshe Denburg
Co-Artistic Director, VICO

ABOUT THE VICO

The VICO, founded in 2001, was one of the first concert orchestras in the world devoted specifically to performing new intercultural music on a grand scale. It is currently the only such professional orchestra in Canada. Described by *The Georgia Straight* as "music that sounds like Vancouver looks", the orchestra involves musicians and composers from many cultural and artistic communities in the Lower Mainland including Chinese, Taiwanese, Japanese, Indian, Persian (Iranian) and Middle Eastern, Latin and South American, Vietnamese, African, North American and European. Since its inaugural performance in 2001, the VICO has commissioned and performed over 35 new intercultural pieces by respected, ground-breaking Canadian composers such as Elliot Weisgarber, Jin Zhang, Mark Armanini, Farshid Samandari, Trichy Sankaran, Michael O'Neill, John Oliver, Grace Lee, Neil Weisensel, Joseph "Pepe" Danza, Moshe Denburg, Coat Cooke, Ed Henderson, Larry Nickel, Rita Ueda and Niel Golden.

www.vi-co.org

VICO
VANCOUVER
INTER-CULTURAL
ORCHESTRA

THE ROAD TO THREE WORLD PREMIERES

Composers Joël Bons, Stephen Chatman and Coat Cooke have worked closely with the VICO to create their new pieces, in a ground-breaking commissioning and development project funded by **Arts Partners in Creative Development** and the **Canada Council for the Arts**. "Intercultural music-making involves combining instruments, musical traditions, techniques and aesthetics from all over the world into a cohesive, artistically effective whole," says the VICO's founding Artistic Director Moshe Denburg. "We are one of the only ensembles in the world doing this work on an orchestral scale. Thus, our work is not only to commission and perform new repertoire but also to develop the techniques necessary to perform that repertoire." VICO rehearsals and performances involve not only preparing repertoire that has often never been performed before, but also dealing with widely varying musical traditions and styles, different systems of notation, the challenges of tuning instruments that are rarely heard together and of achieving balance and harmonic blend between them, the fact that many of our musicians are trained in aural traditions (learning and performing entirely by ear) while others read sheet music, and so on. Over the past several years, the orchestra has evolved an innovative, interactive workshop format, through which musicians, singers, conductors and composers work together to address artistic and logistical challenges, and "test drive" new ideas.

PROGRAMME: Imagined Worlds - Intertwined

Wei Shui Qing, traditional — *for solo pipa*

Featuring **Guilian Liu** (pipa)

Baad (Wind), traditional — *for Persian small ensemble*

Featuring **Hossein Behroozinia** (barbat), **Sina Ettehad** (kamanche), **Reza Honari** (kamanche), **Ali Razmi** (tar), **Hamin Honari** (tombak) and **Arjang Ataollahi** (daf)

Green Dragon by Joël Bons — *for intercultural ensemble*

****World Premiere**

Jin Zhang, conductor

Green Dragon is written for four Chinese, two Persian and four western instruments. The ensemble is divided in two groups: plucked string instruments (whose sound decays after the attack) and bowed string instruments (which can sustain their tone). The first group consists of tar (Persian lute), santur (Persian zither), zheng (Chinese zither) and pipa (Chinese lute), the second of two erhus (Chinese fiddles), violin, viola and cello. The composition could be described as a conversation, between the individual instruments as well as between the two groups. The whole work has organically grown out of one small seed, the motif which is introduced at the start by the tar. Characteristic for the identity of this piece are a restricted number of rhythms, syncopes and accents and the use of a fixed scale of pitches (mode). The plucked instruments have a modified tuning. *Green Dragon* has been commissioned by and is written for the Vancouver Inter-Cultural Orchestra. I would like to thank co-artistic directors Mark Armanini and Moshe Denburg for this fantastic opportunity and the musicians for all their dedication. - Joël Bons

El Ginat Egoz (Into the Walnut Garden) by Moshe Denburg — *for choir and intercultural trio*

Lars Kaario, conductor

Laudate Singers

Featuring **Lan Tung** (erhu), **Geling Jiang** (zheng) and **Jonathan Bernard** (marimba)

The words of the biblical book, the Song of Songs, have for thousands of years served as a wellspring of musical composition. The texts here were chosen for their very forthright exposition of love as a reflection and inspiration of the natural world. The music attempts to paint a picture of longing, of rapture, and of passion expressed, and sometimes even misplaced. The overall material belongs in a Middle Eastern context, especially that of the music of Israel. *El Ginat Egoz* is the fourth of a suite of pieces initiated by the Orchid Ensemble. The entire suite, still a work in progress, is meant to be a musical journey from one end of the Silk Road to the other, and is called *Wan Li Xin* (The Journey of Ten Thousand Miles). Needless to say, *El Ginat Egoz* belongs to the western end of the Silk Road, by the shores of the Mediterranean.

Text: Song of Songs, Chapter VI. v. 11; Chapter VII. v. 12-13.

6:11 I went down into the walnut garden to see the fruits of the valley, and to see whether the vine flourished, and the pomegranates budded.

7:12 Come my beloved let us go forth into the field; let us lodge in the villages.

7:13 Let us get up early to the vineyards; let us see if the vine flourish, whether the tender grape appear, and the pomegranates bud forth: there I will give you my loves.

(transliterated Hebrew)

6:11 El ginat egoz yarad'ti, lir'ot b'ibei hanakhal, lir'ot hafar'kha hagefen, heineitsu harimonim.

7:12 L'kha dodi netsei hasade nalina bakfarim.

7:13 Nashkima lakramim, nir'e im par'kha hagefen, pitakh has'madar, heineitsu harimonim; sham eten et dodai lakh.

INTERMISSION

PROGRAMME: Imagined Worlds - Intertwined (continued)

Invocation for S'Unduda by Coat Cooke — *for intercultural orchestra*

****World Premiere**

Coat Cooke, conductor

Featuring **Bic Hoang** (danbau)

The word S'Unduda is a coined word meaning "the best of all possible times". This can refer to an evening spent with best friends eating a great meal, drinking the finest wine, listening to incredible music and engaged in meaningful conversation. It can also refer to the aspiration to live in a better world with real meaning and love between people and nations. This composition is an invocation for closer friends and a better world for our progeny. The Vancouver Inter-Cultural Orchestra is the embodiment of this ideal in that we have musicians from different backgrounds and training working together to find new ways to express that which we must. We explore tempered and non-tempered values, varied cultural harmonic and rhythmic perspective, conventional and non-conventional notations, composed and improvised musical traditions. It has been my honour to be associated with the VICO for many years now and I'm grateful to work with the wonderful musicians in this ensemble to find new musical possibilities to explore. Many thanks to Moshe Denburg and Mark Armanini for this great opportunity. - Coat Cooke

The Ruba'iyat of Omar Khayyam by Dr. Stephen Chatman — *for choir and intercultural orchestra*

****World Premiere**

Lars Kaario, conductor

Laudate Singers

Featuring **Heidi Ackermann** and **Catherine Crouch** (soprano soloists)

Given the nature of Vancouver Inter-Cultural Orchestra, my *The Ruba'iyat of Omar Khayyam* for Laudate Choir and VICO is, inevitably, a synthesis of various cultures, aesthetics and musical styles. Rather than emulating Eastern styles and traditions, my approach, as a Western Canadian composer, was to expand, not change my creative palate. In this work, West meets East somewhere in the middle, culturally and stylistically. The six movement piece is a setting of selected quatrains of the Persian text in translation, beautifully rendered into 19th century English verse by Edward Fitzgerald. It not only incorporates my typical panoply of choral and orchestral ideas and styles but also features unusual combinations of styles and instruments. This medium is the perfect vehicle for the exploration of contrasting or juxtaposed styles and performing traditions, a concept which fascinates me. For example, the second movement features Chinese, Persian and Western instruments with voices singing and playing ragtime; the fifth movement features solo Eastern instruments rising above a traditional chorale. Although the work includes some Eastern musical gestures and languages, the unifying element is Western diatonic or pan-diatonic harmony. - Stephen Chatman

See next page for text in translation.

TEXTS IN TRANSLATION

The Ruba'iyat of Omar Khayyam

Translated by Edward Fitzgerald

I. Awake! for Morning in the Bowl of Night

Awake! for Morning in the Bowl of Night
Has flung the Stone that puts the Stars to Flight:
And Lo! The Hunter of the East has caught
The Sultan's Turret in a Noose of Light.
And that inverted Bowl we call The Sky,
Whereunder crawling coop't we live and die,
Lift not thy hands to It for help—for It
Rolls impotently on as Thou or I.
Ah, Moon of my Delight who know'st no wane,
The Moon of Heav'n is rising once again.

II. A Magic Shadow-show

For in and out, above, about, below,
'Tis nothing but a Magic Shadow-show
Play'd in a Box whose Candle is the Sun,
Round which we Phantom Figures come and go.
'Tis all a Chequer-board of Nights and Days
Where Destiny with Men for Pieces plays:
Hither and thither moves, and mates, and slays,
And one by one back in the Closet lays.

III. Dreaming

Dreaming when Dawn's Left Hand was in the Sky
I heard a Voice within the Tavern cry,
"Awake, my Little ones, and fill the Cup
Before Life's Liquor in its Cup be dry."

IV. Why, whence, whither

Into this Universe, and why not knowing,
Nor whence, like Water willy-nilly flowing:
And out of it, as Wind along the Waster,
I know not whither, willy-nilly blowing.
What, without asking, hither hurried whence?
And, without asking, whither hurried hence!
Another and another Cup to drown
The Memory of this Impertinence!
For "IS" and "IS-NOT" though with the Rule and Line
And "UP-AND-DOWN" without, I could define,
I yet in all I only cared to know,
Was never deep in anything but—Wine.

V. Alas, that Spring should vanish with the Rose!

Alas, that Spring should vanish with the Rose!
That Youth's sweet-scented Manuscript should close!
The Nightingale that in the Branches sang,
Ah, whence, and wither flown again, who knows!
Ah, make the most of what we yet may spend,
Before we too into the Dust descend;
Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer, and—sans End.
With Earth's first Clay They did the Last Man's knead,
And then of the last Harvest sow'd the Seed:
Yea, the first Morning of Creation wrote
What the last Dawn of Reckoning shall read.

VI. The Dawn of Nothing

One Moment in Annihilation's Waste,
One Moment, of the Well of Life to taste—
The Stars are setting and the Caravan
Starts for the Dawn of Nothing—Oh, make haste!
"How sweet is mortal Sovranty!"—think some:
Others—"How blest the Paradise to come!"
Ah, take the Cash in hand and waive the Rest;
Oh, the distant Music of a fateful drum!

ABOUT THE COMPOSERS

Joël Bons is an internationally-recognized, award-winning intercultural composer and artistic director, embodying high European musical standards and a forward-thinking aesthetic out on the cutting edge of contemporary classical music. Based in Amsterdam, he is the founding Artistic Director of the internationally-acclaimed Nieuw Ensemble and the Atlas Ensemble, which describes itself (very similarly to the VICO) as "a unique chamber orchestra uniting brilliant musicians from China, Central Asia, the Near East and Europe, presenting a previously unheard soundworld of western and non-western instruments." For his work with the Atlas Ensemble Joël was granted the prestigious Amsterdam Prize for the Arts 2005. In the same year he was appointed lector/guest professor of composition at the Conservatory of Amsterdam, where he is now artistic director of the composition department. At the request of the Festival d'Automne à Paris Bons was curator of the music programme of 'Scène artistique du Moyen-Orient', for which he traveled to Damascus and Tehran in the spring of 2007. In 2009 he founded the Atlas Academy, a laboratory for the creation of intercultural music, which takes place every August in the Conservatory of Amsterdam.

Stephen Chatman is Professor and Head of Composition at the UBC School of Music, and one of Canada's most prominent composers. He has received many commissions and composition awards, including three Western Canadian Music Awards, three BMI Awards (New York), multiple Juno nominations, the Dorothy Somerset Award, Charles Ives Scholarship from the American Academy of Arts and Letters, and the 2001 BBC Masterprize short-list. His 100+ published works have sold 400,000 printed copies. His pieces have been recorded by the Vancouver Chamber Choir, UBC Singers and others on a variety of labels including Centrediscs, Naxos, Crystal, Skylark and CRI. His orchestral music has been commissioned and performed by the BBC Symphony, Berlin Radio Orchestra, Montreal Symphony Orchestra and other ensembles throughout the world.
www.drstephenchatman.com

Coat Cooke is a saxophonist, improviser, composer and bandleader who has toured Canada, the USA, Mexico and Europe to great acclaim, whether playing in the acoustic Coat Cooke Trio or one of his electric bands, leading the legendary NOW Orchestra, or collaborating in one of many memorable projects with spoken word, dance and mixed media artists. He has performed with many of the world's great improvisors, including: George Lewis, Marilyn Crispell, Barry Guy, Wadada Leo Smith and Amina Claudine Myers. Many of Coat's compositions have been recorded; his work also appears on CDs by his bands Lunar Adventures and the NOW Orchestra. Coat's highly personal musical language comes from a hunger to find and express innovative sounds and ideas in new contexts of word, movement, electronics and cultural perspectives from around the world.
www.coatcooke.com

Moshe Denburg (b. 1949) grew up in Montreal, in a religious Jewish family. His musical career has spanned four decades and his accomplishments encompass a wide range of musical activities, including Composition, Performance, Jewish Music Education, and Piano Tuning. He has travelled worldwide, living and studying music in Canada, the USA, Israel, India, and Japan. From 1986-90 he studied composition with John Celona at the University of Victoria, Canada. Since 1987 his compositions have reflected an ongoing commitment to the principle of intercultural music making - works that bring together the instruments and ideas of many cultures. To this end, in 2001 Moshe established the Vancouver Inter-Cultural Orchestra, a vehicle for the realization of his, and other Canadian composers' intercultural work. He is an associate composer of the Canadian Music Centre.

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Thank you for attending tonight's concert! Just in case you want to become even more closely involved with making all this multicultural musical magic happen, here are several ways in which you can show your support for the Vancouver Inter-Cultural Orchestra:

- Attend an upcoming VICO concert or educational presentation (visit www.vi-co.org for event details)
- Make a donation via the CanadaHelps link at www.vi-co.org; a tax receipt will be emailed to you within minutes
- Volunteer your time at a VICO event, or join our Board of Directors
- Spread the word to friends and family about the VICO. Join our e-mail list or "like" our Facebook page and invite others along!

You can also contact us at info@vi-co.org – we'd love to hear from you!

LAUDATE SINGERS
Lars Kaario, Conductor

Baroque Voices

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WWW.LAUDATESINGERS.COM

ACKNOWLEDGEMENTS

The VICO extends heartfelt thanks to...

Lars Kaario and Laudate Singers, for their hard work and undying enthusiasm for our collaborative projects

Joël Bons, for his friendship and commitment to our shared intercultural project - and for crossing 1.5 continents and an ocean to be with us for tonight's concert!

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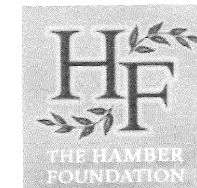


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of the music!*