

with  
**KeyBank**  
 and the  
**Catherine S. Arcure**  
**and Herbert E. Sloan**  
**Endowment Fund**  
 present

# The Silk Road Ensemble

with

## Yo-Yo Ma

Jeffrey Beecher, *Contrabass*  
 Nicholas Cords, *Viola*  
 Sandeep Das, *Tabla*  
 Jonathan Gandelsman, *Violin*  
 Joseph Gramley, *Percussion*  
 Rauf Islamov, *Kamancheh*  
 Colin Jacobsen, *Violin*  
 Yo-Yo Ma, *Cello*

Ali Asgar Mammadov, *Tar*  
 Alim Qasimov, *Mugham vocals*  
 Fargana Qasimova, *Mugham vocals*  
 Shane Shanahan, *Percussion*  
 Mark Suter, *Percussion*  
 Kojiro Umezaki, *Shakuhachi*  
 Wu Man, *Pipa*  
 Wu Tong, *Sheng*

**Program**

Friday Evening, March 13, 2009 at 8:00  
 Hill Auditorium • Ann Arbor

*Gabriela Lena Frank*

**Ritmos Anchinos**

Harawi para Colquipocro  
 Charangos de Chincha  
 Kachampa

*Evan Ziporyn*

**Sulvasutra**

*Sapo Perapaskero,*  
*Arr. Osvaldo Golijov/Ljova*

**Turceasca**

I N T E R M I S S I O N

*Uzeyir Hajibeyov,*  
*Arr. Jonathan Gandelsman*

**Layla and Majnun**

47th Performance of the  
 130th Annual Season

*The photographing or  
 sound and video recording  
 of this concert or possession  
 of any device for such  
 recording is prohibited.*

Tonight's performance is sponsored by KeyBank.

Tonight's performance is made possible by the Catherine S. Arcure and Herbert E. Sloan Endowment Fund.

The 2008/09 Family Series is sponsored by Toyota.

Media partnership provided by Ann Arbor's 107one.

The oriental rug used in this evening's performance is made possible by Ali A. Amiri and Persian House of Imports, Ann Arbor, MI.

Special thanks to the U-M School of Music, Theatre & Dance, Joe Gramley, Carol Stepanchuk, and the U-M Center for Chinese Studies for their participation in this residency.

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Special thanks to Steven Ball for coordinating the pre-concert music on the Charles Baird Carillon.

Yo-Yo Ma and the Silk Road Ensemble appear by arrangement with Opus 3 Artists, New York, NY.

**Large print programs are available upon request.**

The historical Silk Road, a series of land and sea trade routes that crisscrossed Eurasia, enabled the exchange of goods and innovations from China to the Mediterranean Sea for nearly 2,000 years until the 14th century. Interactions among cultural groups also spread knowledge, religious beliefs, artistic techniques, and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

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

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## Ritmos Anchinos

Gabriela Lena Frank

Born September 1972 in Berkeley, California

This evening's concert begins with Gabriela Lena Frank's *Ritmos Anchinos*, which incorporates Latino/Latin American mythology, archaeology, art, poetry, and folk music into Western classical forms, reflecting the composer's Peruvian-Jewish-Chinese heritage. Ms. Frank writes:

It has taken me a long time to appreciate the scope of Peru's multicultural history. As the American-born daughter of a Peruvian woman, I had primarily long been aware of Peru's Native American and Spanish past, but it's only recently that I've begun to try and understand its twofold African legacy from the Moorish-influenced Spanish conquerors and their West African slaves. More personal to me, though, is the Asian presence due to a great-grandfather who left China in the late 1800s to open a country store in the Andean mountains.

*Anchino* is a hybrid between *chino* (Chinese) and *andino* (Andean). The three movements of this work include "Harawi para Colquipocro," in the style

of an indigenous melancholy mountain song traditionally done on a solo flute, the *harawi*. "Charangos de Chinchá" is a more lighthearted movement reflecting my time visiting Chinchá, a coastal town (with a Chinese-sounding name!) known for its Chinese and African population. The *charango* is a small mandolin-like instrument adopted by the Indians that can sound very similar to the Chinese *pipa*. Brief allusions to Indian *zapoña* panpipes are also made. "Kachampa" is inspired by an indigenous dance of combat known as *kachampa*. I allude to the *erquencho*, a strident, clarinet-like wind instrument of the South Andes that can sound similar to the *sheng*. *Ritmos Anchinos* is dedicated to my grandfather, Máximo Cam Velazques (1911–1968).

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## Sulvasutra

Evan Ziporyn

Born 1959 in Chicago, Illinois

*Sulvasutra* was written by composer and clarinetist Evan Ziporyn, artistic director of Gamelan Galak Tika and a founding member of the Bang on a Can All Stars, with whom he has toured since 1992. Balinese gamelan, a central influence in his music, has been a passion of his for more than 25 years. Mr. Ziporyn, who teaches at the Massachusetts Institute of Technology, has collaborated with Steve Reich, Philip Glass, Ornette Coleman, and Louis Andriessen. About tonight's piece, he writes, "*Sulvasutra* is based on an ancient Sanskrit treatise, probably dating from 800 BCE, that gives rules for the proper construction of Vedic altars. It is in three continuous movements, built around rhythmic cycles of four, five, and three—that is, the sides of a right triangle."

*Ritmos Anchinos* and *Sulvasutra* were commissioned by Carnegie Hall through the Weill Music Institute in partnership with the Silk Road Project, Inc. The world premières were given at Carnegie Hall in September 2006.

## Turceasca

Sapo Perapaskero

*Turceasca* (“Turkish Song”) is the signature piece of the Romanian gypsy band Taraf de Haiidouks. In 1991, Taraf de Haiidouks performed outside Romania for the first time. Their music drew such interest that filmmaker Tony Garlif featured them in his documentary about the music of the Roma, *Latcho Drom*. Composer Osvaldo Golijov, whose broad, eclectic musical training (including Western classical, Jewish liturgical, klezmer, and Argentinean tango) made him an ideal translator, worked with the band to arrange *Turceasca* for the Kronos Quartet. The Silk Road Ensemble, guided by Taraf de Haiidouks’ *tour de force* recording and Golijov’s inventive arrangement, provide additional embellishments to the work with the inclusion of Chinese *pipa* and *sheng*, and the *cajón*, a Peruvian drum. The piece, based on a Turkish folk song traditionally played at the end of a wedding party, explodes with rhythmic joy that altogether dissolves standard written notation in favor of momentum and fun.

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## Layla and Majnun

Uzeyir Hajibeyov

Born September 18, 1885 in Agjabadi, Azerbaijan

Died November 23, 1948 in Baku, Azerbaijan

The concert concludes with *Layla and Majnun*, a chamber arrangement of an opera by composer Uzeyir Hajibeyov that was first staged in Azerbaijan in 1908, itself based on a classic Arabian love story known and beloved throughout Central Asia. Similar in some respects to *Romeo and Juliet*, the original story dates back to the seventh century and has been interpreted by poets such as Nezami and Fuzuli. The Silk Road Ensemble’s chamber arrangement incorporates instrumentation from Asian and Western traditions along with *mugham*, a complex form of Azerbaijani modal music in which stories and emotions are interpreted through song with accompaniment by traditional instruments such as *kamancheh*, *tar*, and *daf*. The leading performer of Hajibeyov’s *Layla and Majnun* over the past two decades has been Alim Qasimov, Azerbaijan’s foremost bearer of *mugham*. Because

of his preservation of the art of *mugham*, the country of Azerbaijan has named Mr. Qasimov a “Living National Treasure.” Mr. Qasimov’s student and daughter, Fargana Qasimova, interprets the role of Layla.

The Silk Road Ensemble arrangement of *Layla and Majnun* was made possible in part by the generous support of the Académie Musicale de Villecroze and of the Qatar Museums Authority, which commissioned the Silk Road Project to create a multimedia chamber arrangement whose world première was given in Doha, Qatar in November 2008.

The Silk Road Project gratefully acknowledges the National Endowment for the Arts for its support of the *Layla and Majnun* performance.

Set Design for *Layla and Majnun* by Henrik Soderstrom.

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**Please refer to page 26 in your program book for supplementary material on the Silk Road, the Silk Road Project, instruments used in this evening’s program, and biographies.**

and  
**Robert and Pearson  
Macek**  
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Kojiro Umezaki, *Shakuhachi*  
Wu Man, *Pipa*  
Wu Tong, *Sheng, Bawu*  
Alastair Willis, *Guest Conductor*

## Program

Saturday Evening, March 14, 2009 at 8:00  
Hill Auditorium • Ann Arbor

*Improvisation*

*Kayhan Kalhor, Arr. Ljova*

*Zhao Jiping*

*Shane Shanahan*

*Rabih Abou-Khalil*

*Angel Lam*

## Silk Road Suite

**Wandering Winds**

**Mountains are Far Away**

**Sacred Cloud Music**

**Saidi Swing**

**Arabian Waltz**

**Empty Mountain, Spirit Rain**

I N T E R M I S S I O N

*Dmitri Yanov-Yanovsky*

*Persian Traditional,  
Arr. Colin Jacobsen/  
Siamak Aghaei*

### **Paths of Parables**

The Answered Unanswered Question  
The Preacher's Word  
Form and Content  
Black Angel  
The Father, the Son and the Donkey

### **Ascending Bird**

48th Performance of the  
130th Annual Season

130th Annual  
Choral Union Series

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Tonight's performance is sponsored by Robert and Pearson Macek.

Special thanks to Joseph Gramley, member of the Silk Road Ensemble and Assistant Professor and Coordinator of Percussion, U-M School of Music, Theatre & Dance, for participating in tonight's Prelude Dinner.

Media partnership provided by WGTE 91.3 FM, *Observer & Eccentric* Newspapers, and Ann Arbor's 107one.

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## Silk Road Suite

### Wandering Winds

Improvisation

### Mountains are Far Away

Kayhan Kalhor

Born 1963 in Kermanshah, Iran

### Sacred Cloud Music

Zhao Jiping

Born August 1945 in Pingliang, Gansu, China

### Saidi Swing

Shane Shanahan

Born 1972 in New York

### Arabian Waltz

Rabih Abou-Khalil

Born August 17, 1957 in Beirut, Lebanon

This evening's concert begins with *Silk Road Suite*, a collection of five pieces that represent musical traditions of Persia, China, Japan, and Lebanon. The *Suite* opens with *Wandering Winds*, an improvisation on the *shakuhachi* (a Japanese bamboo flute) and the *bawu* (a Chinese free-reed woodwind). The next two compositions were developed by the Silk Road Ensemble as part of a selection of music for the 10-part NHK

television series *Silk Road 2005*. *Mountains are Far Away*, by Iranian composer and *kamancheh* virtuoso Kayhan Kalhor, pays homage to the musical culture of the many nomadic peoples who have traveled the great plains of the Silk Road. Featuring distinctive Turkmen rhythmic patterns, the piece evokes constant motion. *Sacred Cloud Music* was constructed around one of the earliest Chinese pieces of music known, dating from 640 CE by Chinese composer Zhao Jiping, who is perhaps known best for his award-winning film scores *Farewell My Concubine*, *Ju Dou*, and *Raise the Red Lantern*. The *Suite* continues with *Saidi Swing* by percussionist and composer Shane Shanahan, a piece inspired by the traditional Arabian rhythm known as Saidi, which is believed to have originated in Upper Egypt and commonly accompanies dance. Mr. Shanahan composed variations on this basic rhythm, featuring the *riq*, an Egyptian tambourine; *darbuka*, a goblet-shaped drum used throughout the Middle East; *tabla*, a pair of drums played extensively in India, Pakistan, and Afghanistan; and the frame drum, the oldest and most widely used drum in the world. The *Suite* concludes with the dramatic *Arabian Waltz* by Lebanese-born composer Rabih Abou-Khalil. Classically trained on *oud* (Middle Eastern lute) as well as the flute, Mr. Abou-Khalil has recorded albums on both instruments. His compositions fuse the musical traditions of the Arabic world with jazz improvisation and European classical techniques. *Arabian Waltz* is a propulsive work, driven by complex additive rhythms and improvisatory melodic lines.

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## Empty Mountain, Spirit Rain

Angel Lam

Born 1978 in Hong Kong

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

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

## A Statement from the Artistic Director

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

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

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

and that we best receive and share knowledge in multidisciplinary, multi-sensate ways.

During the past 10 years, the Silk Road Ensemble's experiences have led us to new discoveries and new ways of thinking as we share in a culture of collaboration. The creation of trust is a key ingredient, a safety net in an environment where risk-taking and innovation are encouraged.

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

—Yo-Yo Ma, *Artistic Director*



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

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

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

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

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## Paths of Parables

Dmitri Yanov-Yanovsky

Born April 24, 1963 in Tashkent, Uzbekistan

*Paths of Parables* is a work in five movements, each based on a Sufi tale. Uzbek composer Dmitri Yanov-Yanovsky writes: "When I was asked to write a piece based on an Eastern fairy tale or story, I immediately seized upon basing my work on Sufi parables. Behind their light, anecdotal forms lie deep, very serious, and almost philosophical ideas and their texts give ample opportunity for musical embodiment. The musical structure of the score necessitated some adaptations of the original texts, but the layers of meaning in each of the parables remain." The piece consists of five parables, including "The Answered Unanswered Question," a tale of a master who answers even the trickiest questions without ever making a mistake, and a faithful disciple who puts his master to the test; "Black Angel," about outwitting the Angel of Death—or perhaps not; and "The Father, the Son and the Donkey," a journey of discovery about what other people think.

## Ascending Bird

Persian Traditional

The concert concludes with *Ascending Bird*, an arrangement of a traditional Persian folk melody by Silk Road Ensemble members Colin Jacobsen and Siamak Aghaei. As described on *Silent City*, a CD released recently by Persian *kamancheh* player Kayhan Kalhor and the string quartet Brooklyn Rider, *Ascending Bird* tells the "popular mythical story of a bird attempting to fly to the sun. Failing on the first two attempts, on the third try the bird loses its physical body in the radiant embrace of the sun, a metaphor for spiritual transcendence."

*Paths of Parables* and *Ascending Bird* were commissioned by the Silk Road Project, Inc.

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## The Silk Road

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

Over the centuries, many important scientific and technological innovations migrated to the West along the Silk Road, including gunpowder, the magnetic compass, the printing press, silk, mathematics, ceramic, and lacquer crafts. Eastern and Western string, wind, and percussion instruments also traveled between regions and had strong influences on one another over time. Among other instruments, the Shōsōin collection contains lutes from India and Persia. The Persian *mizmar*, a reed instrument, appears to be an ancestor of the European oboe and clarinet. Cymbals were introduced into China from India, and Chinese gongs made their way to Europe.

Resources, information, and innovations were exchanged between so many cultures over so many hundreds of years that it is now often difficult to

identify the origins of numerous traditions that our respective cultures take for granted. In this way, the Silk Road created an intercontinental think tank of human ingenuity.

### Why the Silk Road?

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

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## Instruments

### Tabla — India

The *tabla* is a pair of small drums. The treble drum is called the *tabla* or *dahina* ("right" in Hindi) and sits on the floor in front of the player. The bass kettledrum is called the *bayan* ("left" in Hindi). It is made of clay or copper and sits to the left of the *dahina*. The player hits the center of the skin on the top of each drum with his fingers while pressing

down to alter the pitch of the sound. A virtuoso player may produce so many different sounds and inflections that the instrument seems to speak. In India, the process of learning to play the *tabla* begins when a master adopts a six or seven-year-old child as his student. The student will study with the master every day for a decade or longer.

### Tar — Middle East, Caucasus

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

### Kamancheh — Iran, Azerbaijan

The *kamancheh* is a small fiddle with a long conical neck, a round wooden body covered in animal skin, and a spike protruding from the base. The instrument rests on the player's knee or on the ground and is swiveled on the spike to meet the bow as it is played. Traditionally played in the



Sandeep Das, *Tabla*

Photo: Richard Conde



Ali Asgar Mammadov, *Tar*

Photo: David O'Connor



Rauf Islamov, *Kamancheh*

Photo: David O'Connor

improvised Islamic music known as *mugham*, the *kamancheh*'s warm, elegant sound is reminiscent of the human voice, making it conducive to solo-virtuoso or small-ensemble playing. With early written references dating to the 12th century CE, the *kamancheh* has been featured in courtly, folk, religious, and secular settings for centuries.

#### **Shakuhachi** — Japan

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

#### **Pipa** — China

The *pipa* is a short-necked wooden lute. The head of the instrument is often carved with a bat's head, because the word for "bat" in Chinese sounds

similar to the word for "luck." The strings were traditionally made of twisted silk, but are now typically synthetic. The pluck-playing technique is characterized by spectacular finger dexterity and virtuosic effects, including rolls and percussive slaps. *Pipa* repertoire includes extensive tone poems vividly describing famous battles and other exciting stories.

#### **Sheng** — China

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



**Kojiro Umezaki, Shakuhachi**

Photo: Michael Lutch



**Wu Man, Pipa**

Photo: Todd Rosenberg/Sony BMG Masterworks



**Wu Tong, Sheng**

Photo: Todd Rosenberg/Sony BMG Masterworks

## The Silk Road Project

*Connecting traditions and celebrating innovation since 1998*

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

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

**T**he Silk Road Ensemble is a collective of approximately 60 internationally renowned musicians, composers, arrangers, visual artists, and storytellers from more than 20 countries. Each Ensemble member's career illustrates a unique response to what is one of the artistic challenges of our times: nourishing global connections while maintaining the integrity of art rooted in authentic tradition.

Many of the musicians first came together under the artistic direction of Yo-Yo Ma at a workshop at Tanglewood Music Center in Massachusetts in 2000. Since then, in various configurations, Ensemble artists have collaborated on a diverse range of musical and multimedia projects, presenting innovative performances that explore the relationship between tradition and innovation in music from the East and West. The Silk Road Ensemble has recorded four albums and performed to critical acclaim throughout Asia, Europe, and North America.

For more information, please visit [www.silkroadproject.org](http://www.silkroadproject.org).

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**Y**o-Yo Ma is the founder and Artistic Director of The Silk Road Project. His many-faceted career is a testament to his continual search for new ways to communicate with audiences.

The Silk Road Ensemble with Yo-Yo Ma, *Layla and Majnun*

Photo: David O'Connor



Whether performing a new concerto, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside of the Western classical tradition, Mr. Ma strives to find connections that stimulate the imagination. One of his goals is to explore music as a means of communication and as a vehicle for the migration of ideas across cultures. To that end, he has taken time to immerse himself in subjects as diverse as native Chinese music and its distinctive instruments and the music of the Kalahari people in Africa.

Mr. Ma is an exclusive Sony BMG Masterworks recording artist, and his discography of over 50 albums (including over 16 Grammy Award-winners) reflects his wide-ranging interests. Mr. Ma's most recent releases include *Songs of Joy and Peace*, *Appassionato*, *New Impossibilities* with the Silk Road Ensemble and the Chicago Symphony Orchestra, *Yo-Yo Ma Plays Ennio Morricone*, *Vivaldi's Cello* with Ton Koopman and the Amsterdam Baroque Orchestra, *Paris: La Belle Époque* with pianist Kathryn Stott, and two Grammy Award-winning tributes to the music of Brazil, *Obrigado Brazil* and *Obrigado Brazil—Live in Concert*.

Mr. Ma was born to Chinese parents living in Paris. He began to study the cello with his father

at age four, and soon after came with his family to New York where he enrolled in The Juilliard School. He sought out a traditional liberal arts education to build on his conservatory training, and graduated from Harvard University in 1976.

#### Silk Road Project Staff

Laura Freid, *CEO and Executive Director*  
 Tedessa Doff, *Executive Assistant*  
 Isabelle Hunter, *Program Director*  
 Heidi Koelz, *Communications Manager*  
 Christopher Marrion, *Director of Development*  
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 Tricia Toliver, *Stage Manager*

#### Tour Management for Yo-Yo Ma and the Silk Road Ensemble

Mary Pat Buerkle, Opus 3 Artists

#### The Silk Road Project gratefully acknowledges its partners around the world whose generosity continues to help us connect the world's neighborhoods:

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

The Silk Road Project Cultural Exchange Initiative activities are assisted financially by the US Bureau of Educational and Cultural Affairs.

## UMS Archives

This weekend's performances mark Yo-Yo Ma's ninth and 10th appearances under UMS auspices. He made his Hill Auditorium debut in April 1982 at the 89th Annual Ann Arbor May Festival with the Philadelphia Orchestra conducted by Eugene Ormandy. Since then, he appeared with the Cracow Philharmonic conducted by Krzysztof Penderecki and has given six solo recitals in Hill Auditorium, most recently in November 2007.

This weekend's performances mark percussionist Joseph Gramley's second and third appearances under UMS auspices. Mr. Gramley is Assistant Professor and Coordinator of Percussion at the U-M School of Music, Theatre & Dance and made his UMS debut at Stamps Auditorium with the Michigan Chamber Players in October 2008.

This weekend's performances mark Wu Man's second and third UMS appearances following her UMS debut at Rackham Auditorium in February 2008 with the Bay Area Shawm Band.

Friday's performance marks the second UMS appearances of Fargana Qasimova, Alim Qasimov, Rauf Islamov, and Ali Asgar Mammadov. They made their UMS debuts together in October 2007 at the Michigan Theater as part of the Spiritual Sounds of Central Asia concert with musicians representing Tajikistan, Kazakhstan, and Azerbaijan.

UMS welcomes Silk Road Ensemble members Jeff Beecher, Nicholas Cords, Sandeep Das, Jonathan Gandelsman, Colin Jacobsen, Shane Shanahan, Mark Suter, Ko Umezaki, Alastair Willis, and Wu Tong, who make their UMS debuts this weekend.