



GLOBAL SOUNDSCAPES FESTIVAL

JUNE 9 – 12 ²⁰₂₂

THE HISTORIC THEATRE AT THE CULTCH

VANCOUVER ERHU QUARTET
AND 88 STRINGS

VICO WITH CONDUCTOR
AYYUB GÜLİYEV

MONTREAL'S ENSEMBLE
PARAMIRABO

AZERBAIJANI TAR VIRTUOSO
RAMIZ GULIYEV



FESTIVAL SCHEDULE

All concerts take place in the Historic Theatre at The Cultch.

Thursday, June 9 at 8 pm

Opening Concert: Vancouver Erhu Quartet | 88 Strings

Details: p. 4-7

Saturday, June 11 at 8 pm

The Vancouver Inter-Cultural Orchestra *with* Ramiz Guliyev, tar
Ayyub Guliyev, guest conductor

Details: p. 8-11

Sunday, June 12 at 3 pm

Ramiz Guliyev, tar

with Michael Creber, piano & Bijan Rahmani, percussion

Details: p. 13-14

TICKETS

\$30 / \$40 / \$50

tickets.thecultch.com

604-251-1363

WELCOME

On behalf of the Vancouver Inter-Cultural Orchestra staff and Board of Directors, it is our great pleasure to welcome you to our 2022 Global Soundscapes Festival. Thank you for joining us as we return to presenting concerts for in-person audiences, for the first time since summer 2019! We are honoured to be collaborating with virtuoso soloists and guest ensembles from across Canada and as far away as Azerbaijan - connecting these international artists with Canadian musicians and audiences. We are proud of this year's all-star line-up, and grateful to everyone involved for their many contributions. The VICO has been described as "the United Nations of music"; we certainly strive for programming that transcends boundaries - cultural, geographical, political, historical. We hope that this Festival will be a demonstration of the cultural riches that we are so lucky to be developing here in Vancouver. Enjoy the music!

- Mark Armanini (Artistic Director) & Farshid Samandari (Compose-in-Residence)

The Vancouver Inter-Cultural Orchestra respectfully acknowledges that Global Soundscapes Festival 2022 takes place on the traditional, unceded lands of the Coast Salish people, including the Musqueam, Squamish and Tsleil-waututh Nations.

Funded by the Government of Canada
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ABOUT THE ARTISTS – June 9

The **Vancouver Erhu Quartet**, created during the pandemic year in 2020, explores the sonic possibilities combining the erhu (Chinese violin) with western strings. The quartet consists of Vancouver erhu players Lan Tung and Jun Rong, violinist/violist Parmela Attariwala, and cellist Sungyong Lim. The quartet's all-Asian members represent Taiwanese, Chinese, Indian (South Asian), and Korean communities. Their interpretation of contemporary works is fused with the sensitivity and sense of breath from Asian traditions. At the same time, the musicians have performed/studied various musical styles outside their own traditions to explore innovative approaches. Together they bring expertise in various genres, from traditional, contemporary, classical, avant-garde, to world/cross-cultural music.

Known for its expressive sounds, the erhu is one of the most versatile instruments. The erhu has been employed widely by musicians and composers in different contexts around the world. The Vancouver Erhu Quartet takes advantage of Canada's multicultural environment to explore the combination of eastern and western bowed strings, as well as diverse influences from collaborating composers. The ensemble's repertoire includes original works by Jin Zhang, Edward Top, Tim Brady, Yawen Wang, Moshe Denburg, and Mark Armanini. The Vancouver Erhu Quartet's unique instrumentation provides a new vehicle for artistic expression on the Canadian music scene.

www.lantungmusic.com/project/vancouver-erhu-quartet

88 Strings is a Canadian band that mixes traditional Chinese, Persian and Western plucked instruments, specifically harp, guitar, guzheng and tar. We specialize in new musical inventions and adventures written or arranged specifically for our group. 88 Strings began as a project of the Vancouver Intercultural Orchestra (VICO) during the pandemic, and the ensemble's first "public" performances took place as part of the VICO's series of filmed performances titled *The Longest Night: Music for Solstice (Solace)* in December 2020.

88strings.ca

OPENING CONCERT

Thursday, June 9 at 8 pm

Vancouver Erhu Quartet

Lan Tung, erhu | Jun Rong, erhu
Parmela Attariwala, violin & viola | Sungyong Lim, cello
Edward Top, conductor

Night Song VII by Mark Armanini

This Erhu Quartet (2021) by Tim Brady

Confluence (2021) by Edward Top

Teasing Golden Snake (2020) by Jin Zhang

INTERMISSION (20 minutes)

88 Strings

Luis Angel Media, guitar | Douglas Hensley, tar
Dai-Lin Hsieh, zheng | Joy Yeh, harp

Arch by John Oliver

Lantern in the Fog by Emil Qing Zhuo Wu

Fosün by Farshid Samandari

Ancient Garden by Kamran Shahrokhi

Gradual by John Oliver

ABOUT THE MUSIC – Vancouver Erhu Quartet

Night Song VII – Mark Armanini | This gentle sounding work begins as a lullaby and gathers momentum throughout. The intense lyricism is personified through the erhu, matched by the viola and cello. The viola and cello provide the chordal outlines and contrapuntal background in which the two erhus engage in conversation with. This may suggest a western compositional perspective, but the piece is easily imagined as a Song Dynasty scroll or landscape drawing or a nature poem. The flowing triplet rhythm is unusual in Chinese traditional music, but it is well suited to the vocal quality of the erhu and the harmonic folk-like capabilities of the viola and cello. The rhythmic activity becomes a powerful force in the work, quickening to a grand climax, with the erhus supported and carried along by the torrent of notes and power of the viola and cello.

This Erhu Quartet (2021) – Tim Brady | Commissioned by the Vancouver Erhu Quartet with funding from the Canada Council for the Arts, this 10-minute work started out with a simple idea: that is, exploring slow, static harmonies with the ensemble, combined with singing, idiomatic melodies for the two erhus. But about half way through the composition process, a strong rhythmic idea in 5/16 showed up unannounced and changed the direction of the work. The addition of this rhythmic music created a work that has become somewhat a study in contrasts, with a three-part form. The initial slow harmonies and melodies eventually give way to the new, more rhythmic music. The work ends with a return to more static harmonic ideas, but with a greatly expanded sense of register and orchestration.

Confluence (2021) – Edward Top | This piece brings together the prolation canon of Renaissance technique with the heterophony of Chinese music. I first became familiar with Asian music and instruments during my time as a violinist in the Bangkok Symphony Orchestra, and when students at the Bangkok Symphony Music School showed me the saw duang, the Thai version of the erhu. I noticed in traditional Thai and Chinese music how each musician plays the same melodic lines with different ornamentation to compliment one another, creating a heterophonic texture. My recent works have combined this approach with Dutch minimalist microcanon technique, where a motive in unison is played deliberately out-of sync by a (dotted) quarter or eighth note, producing a delay-effect. In *Confluence*, I have taken this technique into a new direction with the prolation canon. Similar to the microcanon, the instruments play the same motive canonically, entering one after another. However, in the prolation canon, they also play at different speeds. Each time the motive starts at different instances in each voice, polyphony is created as each version against one another sounding out-of sync. Gradually the instruments line up into short moments of unison and then drift apart again. Ornamentation idiomatic to both Chinese and Western string instruments is used to create varied surface textures. All four instruments play in the same register, bringing the viola, and especially the cello to their highest register. With special attention to adjusting the tone, articulation, and vibrato in order to balance between the two erhus with the Western strings, the result is a sophisticated ensemble. – Edward Top

Teasing Golden Snake (2020) – Jin Zhang | This 3-movement piece was inspired by a well-known Chinese traditional folk tune “Crazy Dance of Golden Snakes”. The composer utilizes a variety of conventional and extended techniques of the string instruments, focusing on the ones that best represent the characteristics of the erhu, to express the nature of the snakes: fluidity, suspense, and swift movements. The piece vividly depicts a dynamic scene of imaginary snake dance and the magics from an entertaining snake charmer.

ABOUT THE MUSIC – 88 Strings

***Gradual* - John Oliver**

I wrote GRADUAL as a solo guitar piece at first. Right away, I knew it would blossom as a composition for 88 Strings. The music unfolds gradual changes of harmony and melodies. As the piece evolves, I shift a few notes of the harmony, and I displace the melodic fragments, creating an ever-changing harmonious piece of music that celebrates our common humanity.

***Lantern in the Fog* - Emil Qing Zhuo Wu**

"You are still lost."

***Ancient Garden* - Kamran Shahrokhi**

Inspired by Persian art, Ancient Garden explores the motif of flower and vines used in Persian Arabesque paintings and drawings. Arabesque art is often characterized with its intertwining plants and abstract curvilinear motifs. As adapted by Muslim artisans about AD 1000, it became highly formalized and became an essential part of the decorative tradition of Islamic cultures. I've always been fascinated by this form of art and always saw its plants and vines as an example of the twist and turns of life. Ancient Garden uses intertwining melodic lines that meet and separate at different times and Persian modes to paint this image.

***Arch* - John Oliver**

As you pass through the Azadi arch in Tehran, look up and you will see the shape of the main motive of the music. My composition is based on this ancient principle of the rise and fall, sometimes also thought of as eternal recurrence.



ABOUT THE ARTISTS - June 11

The **Vancouver Inter-Cultural Orchestra**, founded in 2001, was one of the first professional concert orchestras devoted specifically to performing new intercultural music on a grand scale. It is currently the only ensemble of its kind in Canada, and one of only a handful that exist in the world. The VICO brings together musicians and composers from many cultural and artistic communities in the Greater Vancouver area, including Chinese, Taiwanese, Japanese, Indian, Persian (Iranian), Latin and South American, Vietnamese, African, North American and European. The ensemble includes Western strings and winds (violin, viola, cello, contrabass, oboe, flute, clarinet) alongside Chinese erhu, sanxian, zheng, and sheng/suona; Persian kamanche, tar/setar, and tombak; Vietnamese dan bau; percussion from many world music traditions; and a variety of other instruments as required. Since repertoire for the VICO's unusual and diverse instrumentation does not already exist, creating new work is an integral component of all their programming. Developing new commissions (over 50 new Canadian works since 2001, and counting!) provides a necessary framework for bringing musicians and composers together to learn from each other, in a uniquely collaborative process. The orchestra creates and performs music that transcends borders and breaks down barriers, modeling pathways for integrating non-Western traditional instruments, sounds and techniques into contemporary Canadian classical music.

vi-co.org

Ramiz Guliyev (tar)

Located in the South Caucasus region of Eurasia on the Caspian Sea, the country of Azerbaijan straddles Western Asia and Eastern Europe. The tar, a long-necked, 11-string, plucked lute, is Azerbaijan's national instrument - and Ramiz Guliyev is recognized as not only the country's best tar player, but possibly the best in the world. Guliyev has been playing the tar for over 60 years - recording, travelling around the globe to perform in concerts, with prestigious orchestras, and at many of the world's acclaimed festivals. He is also the recipient of a long list of awards and accolades both from his own country and beyond. He has passed not only his passion for music and the instrument, but also the tradition of tar playing on to his son, Ayyub.

Ayyub Guliyev (conductor) is an accomplished tar player with a wide-ranging musical background, and a growing reputation for his masterful work as a conductor. He is currently the Artistic Director and Principal Conductor of the Azerbaijan State Academic Opera and Ballet Theatre, and Principal Guest Conductor of the Kunming International Philharmonic (China). Current and upcoming engagements include: *One Thousand and One Nights* at Mariinsky Theatre and *Sleeping Beauty* at Mariinsky Primorsky stage; and *La bohème*, *Tosca*, *Il Trovatore*, *Aida*, *Rigoletto*, *La traviata*, *L'elisir d'amore*, *Cavalleria Rusticana*, *Carmen*, *Aleko*, *Swan Lake*, and *The Nutcracker* at Azerbaijan State Academic Opera and Ballet Theatre. Mr. Guliyev also looks forward to collaborating with the Slovak Chamber Orchestra at Reduta Hall in Bratislava, as well as appearances at Klassz a Parton International Music Festival in Budapest, Tagliacozzo "Mezza Estate" Music Festival, and Bad Endorf International Opera Festival.

CONCERT #2 – Festival Gala

Saturday, June 11 at 8 pm

The Vancouver Inter-Cultural Orchestra

Ramiz Guliyev, tar

Ayyub Guliyev, conductor

Mark Ferris, violin | Yuel Yawney, violin | Francisco Barradas, violin
Sina Ettehad, kamanche | Jun Rong, erhu | Douglas Hensley, oud/mandolin
Saina Khaledi, santur | Dai Lin Hsieh, zheng
Tawnya Popoff, viola | Ju Dee Ang, viola | Barbara Irschick, viola
Finn Manniche, cello | Sungyong Lim, cello | Mark Haney, contrabass
Andrew Broughton, bass trombone | Zhongxi Wu, suona / sheng
Paolo Bortolussi, flute | Geronimo Mendoza, oboe
Milan Milosevic, clarinet | Mike Brown, bass clarinet
Jonathan Bernard, percussion | Brian Nesselroad, percussion

Vivaldi & Shiraz (2022) by Taraneh Foroozan

*World premiere

Gnats Inside the Wind (2022) by Farshid Samandari

*World premiere

INTERMISSION (20 minutes)

In Memoriam - Paul Plimley

Singing in a fishing boat in the dusk

Traditional (Chinese)

Tchahargah Rhapsody

by Hasan Rzayev

Arranged for intercultural orchestra by Mark Armanini (2022)

*World premiere

ABOUT THE MUSIC – VICO with Ramiz Guliyev

***Gnats Inside the Wind* - Farshid Samandari**

This new concerto for tar and intercultural orchestra is based on a poem from Rumi's Mathnavi. The piece depicts wavering characters as they regularly alter their opinions on almost any significant subject, regardless of realities. In this concerto, at times the orchestra is noticeably indomitable, at the other times orchestra clings to a range of various musical styles: to subdue, compete or even accompany the soloists. The concerto begins in the form of a free expanding and transfiguring ritornello. Gradually as the solo Tar asserts its sonic world, the piece frames a sectional developmental block form. The soloist presents a number of different maqāms (modes) navigating the orchestra along into their different sonic realms. The music concludes with a formidable ritornello, however with soloist surfing atop leading the music. - Farshid Samandari

Some gnats came from the grass to speak with Solomon.

"O Solomon, you are the champion of the oppressed.

You give justice to the little guys, and they don't get any littler than us! We are tiny metaphors for frailty. Can you defend us?"

"Who has mistreated you?"

"Our complaint is against the wind."

"Well," says Solomon, "you have pretty voices, you gnats, but remember, a judge cannot listen to just one side. I must hear both litigants."

"Of course," agree the gnats.

"Summon the East Wind!" calls out Solomon, and the wind arrives almost immediately.

What happened to the gnat plaintiffs? Gone...

(Mathnawi III: 4624 - 59 Coleman Barks;"The Essential Rumi")



ABOUT THE INSTRUMENTS

Interested in learning more about the instruments you have seen on stage at the Festival? Here is a bit of background on some of them:

Azerbaijani Tar – The Azerbaijani tar evolved from the Persian Tar in the 19th century. It has a slightly different build and more strings (11). The instrument is traditionally made of mulberry wood for the body, nut wood for the neck, and pear wood for the tuning pegs. Using various tools, crafters create a hollow body in the form of a figure eight, which is then covered with the thin pericardium of an ox. The fretted neck is affixed, metal strings are added and the body is inlaid with mother-of-pearl. Performers hold the instrument horizontally, against the chest, and pluck the strings with a plectrum, while using trills and a variety of techniques and strokes to add colour.

Daf – a Persian frame drum, traditionally covered with goat skin. In the hands of a professional it is capable of all kinds of intricate rhythms and a variety of timbres by utilizing finger work, closed and open sounds, slaps, and pitch inflections. It may have metal rings attached to the inside of the rim, which create a jingling sound as the skin is struck.

Erhu – a bowed instrument from China with a long neck and two strings between which a horsehair bow is placed. The strings are tuned to a fifth. The sound box may take different shapes – hexagon, octagon, round, or ellipse – and is covered on one side by snakeskin. The Erhu performs an essential role in Chinese classical music as well as in the folk music tradition. It is held vertically to play – the lefthand plays without a fingerboard, while the right hand holds the bow and plays one string at a time.

Kamanche – four-stringed bowed instrument common in Iran (Persian Music) and in other Middle Eastern and Arabic traditions. It has a resonance box made of hardwood, such as walnut, which is covered with a very thin skin (commonly used membranes include goat, sheep or fish skin). Its wooden bridge is curved to allow for the bowing of separate strings. The neck, also made of a very hard wood, is attached to the resonance box, and has pegs at the top end to tune the strings. At the bottom end there is a spike, which is used to hold the instrument upright as it is played.

Oud – a short necked fretless lute, known throughout the Arabic world, it typically has 5 double courses of strings tuned in intervals of a perfect fourth. It has a full, warm sound and its fretless neck allows for quarter tones and sliding effects. The European Lute derives directly from the Oud; in fact, the word Lute is derived from El Ud (the Ud).

Santur – Persian hammered dulcimer whose trapezoid body is made of a hard wood such as walnut or rosewood. It has 72 strings, which are strung over two sets of 9 bridges on either side of the instrument. It is strung 4 strings to a note, and has a diatonic range of just over 3 octaves. Played with 2 wooden mallets.

ABOUT THE INSTRUMENTS continued

Sheng - a Chinese mouth-blown free reed instrument consisting of vertical pipes. It is one of the oldest Chinese instruments, dating back to 1100 BCE (some instruments still exist today that have been preserved since the Han era). Traditionally, the sheng has been used as an accompaniment instrument for solo suona or dzi performances. It is one of the main instruments in kunqu and some other forms of Chinese opera. Traditional small ensembles also make use of the sheng, such as the wind and percussion ensembles in northern China. In the modern large Chinese orchestra, it is used for both melody and accompaniment.

Suona - a double reed instrument with a long body of wood fitted with a flaring brass bell. It has a very brilliant, even strident, tone, and projects very well in any musical situation. For this reason it is utilized as a solo instrument extensively. As well, it has long played a role in weddings, festive events, and other ceremonial occasions. It comes in various sizes to accommodate different pitch ranges.

Tombak - a goblet drum, considered the principal percussion instrument of Persian music. The tombak is normally positioned diagonally across the torso while the player uses one or more fingers and/or the palm(s) of the hand(s) on the drumhead, often (for a ringing timbre) near the drumhead's edge. Sometimes tombak players wear metal finger rings for an extra-percussive "click" on the drum's shell.

Zheng - a plucked half-tube wood zither from China, with movable bridges over which strings are stretched. The strings were traditionally made of silk, but today they are usually made of steel or metal wound nylon. 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 modulated by the left hand pressing the string on the non-speaking side of the bridge.

HELP MAKE THE MUSIC HAPPEN!

If you are enjoying our Festival, and you are interested in supporting the VICO's work further, please visit our website to learn more:

<https://vi-co.org/get-involved/>

CONCERT #3 – Ramiz Guliyev

Sunday, June 12 at 3 pm

Ramiz Guliyev, tar
Michael Creber, piano
Bijan Rahmani, percussion

Ilk mahabbat (The First Love) and ***Dilkesh tasnifi***
Gambar Huseynli

Composition based on the mugham Shur

Ayrilig (Farewell) – Ali Salimi
and ***Rondoletto*** – Sardar Farajov

San manimsan, man sanin (You are mine and I am yours) and
Josh denizim (Go ahead, my sea)
Tofig Guliyev

Shushtar (rang)

Lapalar (Waves) – Soltan Hajibeyov
and ***Gaytaghi*** – Adil Garay

Holiday Dance
Jahangir Jahangirov

Tchahargah Rhapsody
Hasan Rzayev

ABOUT THE ARTISTS – June 12

Ramiz Guliyev (tar)

Located in the South Caucasus region of Eurasia on the Caspian Sea, the country of Azerbaijan straddles Western Asia and Eastern Europe. The tar, a long-necked, 11-string, plucked lute, is Azerbaijan's national instrument – and Ramiz Guliyev is recognized as not only the country's best tar player, but possibly the best in the world. Celebrating his 75th birthday this year, Professor Guliyev has been playing the tar for over 60 years – recording, travelling around the globe to perform in concerts, with prestigious orchestras, and at many of the world's acclaimed festivals. He is also the recipient of a long list of awards and accolades both from his own country and beyond. He has passed not only his passion for music and the instrument, but also the tradition of tar playing on to his son, Ayyub.

Michael Creber (piano) is a Grammy-nominated and Juno Award-winning artist who was dubbed “a cross between Floyd Cramer and Thelonius Monk” by an LA reviewer. As one of the West Coast's most sought-after musicians, Michael pursues a wide-ranging career as a pianist, film composer, arranger and producer; embracing many genres of music such as jazz, Latin, R&B, rock, pop, musical theatre, country, folk and classical. He has performed as a featured guest with many symphony orchestras across North America and has recorded and toured internationally with k.d. lang (including performances on Saturday Night Live, the Grammy Awards, Arsenio Hall, Vicki Gabereau, Austin City Limits and six appearances on The Tonight Show with Johnny Carson), the Irish Rovers (including 36 television specials) and world-renowned family entertainer Raffi (including performances on Broadway and at President Clinton's first inauguration); he also co-produced and co-wrote Raffi's 1994 hit CD, Bananaphone. Other luminaries Michael has worked with include Bryan Adams, Andrea Bocelli, Martin Short, Joan Rivers, Bob Newhart, Regis Philbin, The Rankin Sisters, Shirley Bassey, Powder Blues, Charlotte Diamond, Charo, Jim Byrnes, Dee Daniels, Valdy, Lee Aaron and David Foster. Michael has released four albums of original music: Brand New Smile, Dancers of the Spheres, Smooth Sailing, and Songs For My Baby.

michaelcreber.com

Bijan Rahmani (percussion)

Born in Isfahan, Iran in 1982, Bijan began playing Tombak at the age of 13 under the mentorship of percussionist Sina Deghani. He continued his path with master musicians such as Majid Hessabi and Navid Afghah, and has since performed professionally in Iran and Canada. For many years, concurrent with his performing career, Bijan has been very active as a teacher of rhythm and percussion. He was recognized at the Fajr Music Festival as an award-winning solo percussionist.

FESTIVAL PRODUCTION CREDITS

For the VICO:

Mark Armanini - Artistic Director

Farshid Samandari - Composer-in-Residence & Senior Project Manager

Devni De Silva - Operations Manager

Melanie Thompson - Communications Manager / Administrator / Production Manager

Mike Brown - Associate Production Manager

Gina Hernandez Sanchez - Marketing & Production Assistant

Sheldon Zaharko - Audio Recording Engineer

Alistair Eagle - Videographer

Gwen Kallio - Publicity

Murray Paterson Marketing Group - Digital Marketing

John Endo Greenaway - Graphic Design

For The Cultch:

Cody Biles - Technical Director

Kaeden O'Reilly - Assistant Technical Director

Neal Miskin - Head Audio

Angela Quan - Stage Carpenter

Siobhan Powell - Production Manager

Charlotte Wright - Front-of-House Manager

Kathy Vito - Box Office Manager

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E-mail: info@vi-co.org

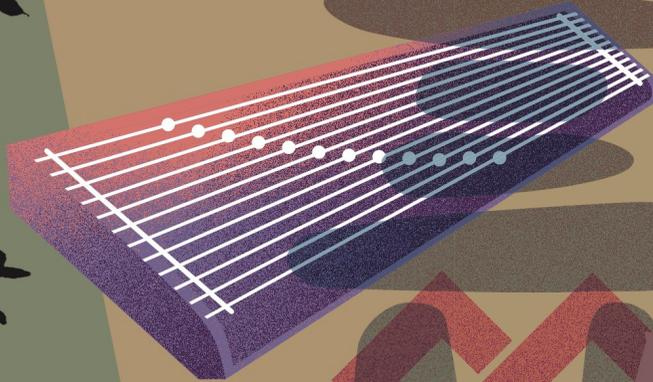
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音
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Sound of Dragon Music Festival



2022

Katajjaq + Khoomei

JUNE 23–26

ANNEX THEATRE
823 Seymour Street, Vancouver

Inuit & Mongolian throat singing
with traditional instruments
from Asia and beyond

「加拿大原住民喉音演唱」
遇上「蒙古呼麥」