



Friday, May 3, 2019, 8pm
Zellerbach Hall

Silkroad Ensemble

Heroes Take Their Stands

The Silkroad Ensemble

Jeffrey Beecher, *bass*

Nicholas Cords, *viola*

Sandeep Das, *tabla*

Haruka Fujii, *percussion*

Johnny Gandelsman, *violin*

Colin Jacobsen, *violin*

Kayhan Kalhor, *kemancheh*

Karen Ouzounian, *cello*

Aparna Ramaswamy, *Bharatanatyam dancer*

Shane Shanahan, *percussion*

Kojiro Umezaki, *shakuhachi*

Kaoru Watanabe, *shinobue, nohkan flutes, taiko, narimono*

Wu Man, *pipa*

Wu Tong, *sheng, suona*

Ahmad Sadri, *creator*

Colin Jacobsen and Kayhan Kalhor, *music directors*

Cal Performances' 2018–19 season is sponsored by Wells Fargo.



Heroes Take Their Stands

“To live successfully in a cosmopolitan society,
we must develop skills to see another’s culture as our own.”

— *Ahmad Sadri, creator, folklorist*

Elektra

The *Oresteia*, 5th century BCE

Pauchi Sasaki, *composer*

Nomi Sasaki, *co-direction, script, art design, and Chinese black ink animation*

Juan Carlos Yanaura, *co-direction, animation, and post production*

Omar Lavalle, *3D scanning and sculpture design*

June Snow

六月雪

The stand of Dou E, 13th century

Kaoru Watanabe, *composer and co-conception*

Wu Man, *creative director and co-conception*

Arjuna’s Revelation

The *Bhagavad Gita*, 2nd century BCE

Colin Jacobsen, *composer*

Aparna Ramaswamy, *choreographer*

Moderato 400

Rev. Dr. Martin Luther King Jr. at the Holt Street Baptist Church, 1955

Jason Moran, *composer*

Lucy Raven, *video*

The Prince of Sorrows

The stand of Siavosh from *The Shahnameh*, 10th century

Kayhan Kalhor, *composer*

Hamid Rahmanian, *designer and director*

Qmars Kamali, *animation*

Syd Fini, *illustrator*

Mohsen Ebadi, *calligraphy*

A production of Fictionville Studio

Recorded music by

Navid Afghah, *tombak*

Siamak Jahangiri, *nay*

Amir Mardaneh, *vocals*

Additional music and arrangements by Ljova

Tonight’s performance will last approximately 90 minutes.

There will be no intermission.

About Silkroad

Yo-Yo Ma conceived Silkroad in 1998 as a reminder that even as rapid globalization resulted in division, it brought extraordinary possibilities for working together. Seeking to understand this dynamic, he began to learn about the historical Silk Road, recognizing in it a model for productive cultural collaboration, for the exchange of ideas and tradition alongside commerce and innovation. And in a radical experiment, he brought together musicians from the lands of the Silk Road to co-create a new artistic idiom, a musical language founded in difference, a metaphor for the benefits of a more connected world.

Today, these Grammy Award-winning artists seek and practice radical cultural collaboration in many forms, creating and presenting new music, teacher and musician training workshops, and residency programs in schools, museums, and communities.

Silkroad has recorded seven albums. *Sing Me Home*, which won the 2016 Grammy for Best World Music Album, was developed and recorded alongside the documentary feature *The Music of Strangers*, from Oscar-winning director Morgan Neville.

Silkroad gratefully acknowledges the support of individuals, foundations, and corporations, including the National Endowment for the Arts, the Barr Foundation, and Hyosung Corporation.

To learn more about Silkroad, please visit silkroad.org on the web and [@silkroadproject](https://twitter.com/silkroadproject) on social media.

An Invitation

As individuals, our layered web of duties—to the self, to family, to communities, to society, to the planet—presents conundrums throughout our lives. Occasionally, some among us are forced to make decisions that are world-changing, ones not easily made and rarely obvious. Such decisions require careful consideration and fortitude, for they are often perilous and come at great cost to the self or others. Because of the potential for sacrifice at such moments, people throughout history have

needed music, stories, lore, and faith to contemplate how one goes about taking a stand for what is just and right. There is a timelessness and universality to answers to humanity's greatest questions; no matter how far in the past or across the globe they may have occurred, there is always more to learn from moral and ethical dilemmas such as these.

At its essence, *Heroes Take Their Stands* is about the experience of being fearlessly human: having independent opinions, making ethical decisions, and showing courage and integrity when one's loyalty to an immemorial institution is challenged. Tonight's performance is made up of a suite of five figures across time and around the world derived from mythology, folklore, history, religion, drama, epic, and oratory. We have interpreted these five singular moments of heroic insight and response in a performance for the present day. Each musical composition has a different form of artistic counterpoint to amplify the experience we want you, our audience, to share. As Silkroad has distilled the spirit of these five heroic stands into this performance, we invite you to immerse yourselves in these timeless stories and continue the conversation about their meaning and relevance for today's world.

—Jeffrey Beecher, Nicholas Cords,
& Shane Shanahan,
Co-Artistic Directors, Silkroad

A Note from Ahmad Sadri

Human societies have used folklore and tradition as means of sharing, reinforcing, and perpetuating values, and conveying deeply held moral and ethical norms. The protagonists we encounter in the suite of five performances that comprise *Heroes Take Their Stands* were not born heroes. None of them are superior to humankind, nor are they deities or superheroes. They are normal individuals who choose to act or react in ways that spare others' lives or right profound injustices—and their acts offer enduring inspiration for us all. The decisions they make at these crucial moments in their lives—to do the right thing, to do the just thing, regardless of the personal consequences—

is what makes them heroes. Their examples demonstrate that each of us is born with a capacity for heroism—and that it is up to each of us to choose to act, to take our stand.

I have always felt that the sublime essence and grandeur of the heroic gesture cannot be truly captured in words alone. This was my inspiration for bringing these stories to Silkroad.

—Ahmad Sadri

Creator, Heroes Take Their Stands

April 2019

Heroes Take Their Stands

Each of the five pieces in *Heroes Take Their Stands* was developed as part of a “conversation”: between director and composer; composer and artistic collaborator; musicians and audience; time and place; an historic past and today’s society; physical text and contemporary media; the present setting and the wider world outside of it; and between you as an individual and your life experiences to come.

Though they share a common theme—as well as occasional impressions and motifs—each piece in *Heroes Take Their Stands* was created separately, and is capable of standing alone as a human interpretation and response (in a long line of interpretations and responses) to a timeless question: How would you act, in your individual circumstances, in such a situation?

As each composition has been fully liberated from its original, written text, none of the five pieces is meant to be a “definitive” retelling of the story or even of the events to which they pertain. Rather, *Heroes Take Their Stands* is a means for bringing this enduring theme alive in the current day: of connecting performers and audiences to epochs and cultures that may lie outside their own, yet timelessly share the same philosophical, moral, and emotional engagement with the vicissitudes of the human condition.

Elektra

Among the best-known of the Greek tragedies, the story of Elektra is in fact told in many different ways. In Sophocles’ version, she is

consumed with the idea of murdering her own mother because of profound loyalty to her unjustly murdered father: the injustice of his death at the hand of her mother’s new lover fuels Elektra’s quest for justice even when she suspects her own brother—prophesied to complete the deed—is dead. Sophocles has us pay intimate attention to Elektra’s attempts to process, understand, and explain her own emotions and convictions to herself as well as to the others she strives to convince of her plan’s fairness: her battle is not one fought with horses and artillery, but inside herself. In the end, she achieves the justice she has long sought, though the outcome is both blood-soaked and bitter-sweet. Composer Pauchi Sasaki and visual artists Nomi Sasaki and Juan Carlos Yanaura bring us into Elektra’s subjectivity and interior conflict—one deeply resonant with today’s struggles with social media, truthfulness, and independent thought—using a combination of *suona*, *tabla*, *uchiwa daiko*, and augmented reality, among other elements.

June Snow

Written in the Yuan dynasty by Guan Hanqing, and also known as “The Injustice to Dou E” and “Snow in Midsummer,” this classic subject of Chinese opera is the tale of a widowed child-bride and her mother-in-law. After being bullied by a physician seeking to take advantage of their social vulnerability, the two women are “saved” by a hooligan named Zhang—who then moves into their home uninvited and tries to force Dou E to marry him. When she refuses, Zhang attempts to murder Dou E’s mother-in-law—but inadvertently kills his own father, and then frames the older woman. Dou E faces a choice and stands by her mother-in-law and her bond with her dead husband’s family. Before their execution, she announces that snow will come in the midst of summer to mark the injustice and prove their innocence. Drawing on inspiration from Beijing opera and kabuki theater, composer Kaoru Watanabe and creative director Wu Man co-conceived this piece that balances an ancient and modern interpretation of Duo E’s epic through music and calligraphic imagery.

Arjuna's Revelation

The *Bhagavad Gita* is a part of the Hindu epic *Mahabharata*—the story of the rift between two Indian families that puts five brothers at war with a hundred of their own cousins. The *Gita* is a philosophical poem in the form of a dialogue between Arjuna—a warrior-ruler by caste and a mighty archer by training, who sees his family across the battlefield—and the Hindu deity Krishna. Arjuna faces a paralyzing moral crisis: is winning the kingdom worth spilling the blood of his own kin, even though their own selfishness and discord foments the war? Gradually unfolding the concept of *dharma*—the moral order that sustains the cosmos, society, and individuals—Krishna reveals to Arjuna why he must go into battle: because he is using loyalty as an excuse for inaction; because selfhood is an illusion if we are all part of a “oneness”; because as a warrior-ruler, it is

his righteous duty; and, because one must heroically confront death in order to transcend the limits of worldly existence. Composer Colin Jacobsen and choreographer Aparna Ramaswamy create six dialogues between music and dance to explore Arjuna's divine awakening.

Moderato 400

During the Great Migration, millions of African Americans left the South, begging the question for those who stayed in places like Montgomery, Alabama, of how to secure the most basic rights such as walking down the street, riding on public transportation, being a part of a community. A visitor, in the form of the Reverend Dr. Martin Luther King Jr., comes to address a crowd gathered in the safe space of an African American church: to let them know they're heard, to voice his concern, to signal change that can be brought about, and to con-

Heroes Take Their Stands was commissioned by Silkroad in honor of founding board members Milo Beach, Merton Flemings, Judy Goldberg, Elizabeth ten Groenhuis, Jill Hornor, Ted Levin, Yo-Yo Ma, and Anne Peretz, in partnership with UCSB Arts & Lectures, Cal Performances – UC Berkeley, Philharmonic Society of Orange County, and the John F. Kennedy Center for the Performing Arts.

Heroes Take Their Stands was developed in residence at the Juilliard School and Moody Center for the Arts—Rice University. Silkroad is grateful for their hospitality and support.

Heroes Take Their Stands is funded, in part, by generous support from the National Endowment for the Arts and individual donors including Dr. Hamid Shafipour.

In-ear monitors for *Heroes Take Their Stands* graciously donated by Shure.

Creative Team

Bill Barclay, *stage director*
Cristin Canterbury Bagnall, *executive producer*
Aaron Copp, *lighting designer and production manager*
Jody Elff, *sound designer*
Liz Keller-Tripp, *producer*
Yichan Wang, *graphic designer*

Tour Production

Charlie Campbell, *monitor engineer*
Timothy Grassel, *company manager*
Ashley Martin, *stage manager*

Tour Management

Mary Pat Buerkle, *senior vice president and manager, artists & attractions, Opus 3 Artists*

Silkroad Staff

Jeffrey Beecher, *co-artistic director*
Eduardo A. Braniff, *executive director*
Nicholas Cords, *co-artistic director*
Hannah Dardashti, *program administrator*
Liz Keller-Tripp, *producer & artistic programs director*
Cristina Pato, *learning advisor*
Shane Shanahan, *co-artistic director*
Jessica Shuttleworth, *manager of digital*
Lori Taylor, *acting deputy director & learning director*
Jacqueline Worley, *finance director*

Exclusive Management

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front “the oppressive state,” in King’s words, that terrorizes and surrounds them everywhere outside that building. King’s attempt to motivate and unleash action from a terrified populace causes an eruption of emotion—emotion related to fear, anguish, recognition, and hope for change. Composer Jason Moran uses *sheng*, piano, and *taiko* in a call-and-response relationship to capture the hymn, rhythm, and drama of King’s address and the crowd’s experience of it, while videographer Lucy Raven interprets the pressure and terror surrounding the actual church. This piece is titled *Moderato 400*, adds Moran, “because somehow we flatten the terror of the South with images of rabid citizens when it is the moderate who have oppressed African Americans for 400 years—casually, with a moderate foot on the necks of generations.”

The Prince of Sorrows

This tale from Ferdowsi’s *Book of Kings*—the national epic of Persia—presents a conflict between humanitarian and familial duty. Siavosh has been propositioned by his stepmother, the queen, and in her rage at his refusal, she accuses him of rape. He chooses to ride his steed through fire to prove his innocence. Emerging unscathed, he volunteers to lead his father’s armies in war, and wins. The king later demands that his son kill the hostages handed over by the defeated as a guarantee of peace. Siavosh refuses and chooses to go into exile in Turan, where he is invited to join the royal family, and then betrayed and beheaded in an earth-rending conclusion. Composer Kayhan Kalhor and filmmaker and visual artist Hamid Rahmanian interpret the inner conflict and ultimate heroism of Siavosh’s decisions with layers of both live and prerecorded music as well as animated calligraphy and illustration.

Continuing the Conversation

As artists, we rely on the curiosity and empathy of audiences in order to practice our craft, convey meaning, and gather ourselves on a collective journey. That curiosity, however, does not end on the final note of an evening’s performance. You may find you want to understand or pursue the ideas explored in *Heroes*

Take Their Stands further—and we invite you to continue doing so, first and foremost, as a social act—at your dinner tables, and in your communities and workplaces. Additional resources and information can be found at silkroad.org/heroes.

SILKROAD BIOGRAPHIES

Bill Barclay is the director of music at Shakespeare’s Globe, where he has produced music for over 120 productions and 150 concerts. Through his company Concert Theatre Works, Barclay has created original programs for actors and orchestras including the Boston Symphony, Los Angeles Philharmonic at the Hollywood Bowl, BBC Symphony Orchestra, City of London Sinfonia, Washington National Cathedral, and Tanglewood. He piloted the Candlelit Concert series in the Globe’s Sam Wanamaker Playhouse and is the founder of the record label Globe Music. A recognized voice on the music of Shakespeare, Barclay edited the recent study *Shakespeare, Music, and Performance* (Cambridge University Press).

Jeffrey Beecher pursues a varied musical career as both an energetic performer and educator. In addition to serving as one of Silkroad’s inaugural co-artistic directors, he performs as principal bass with the Toronto Symphony Orchestra and currently is on the faculty of the Glenn Gould School of the Royal Conservatory of Music. An active chamber musician, Beecher has enjoyed performing at venues including Bargemusic, the Chamber Music Society of Lincoln Center, Weill Recital Hall, Zankel Hall, 92Y, and Merkin Hall. He has also performed at festivals from the Bridgehampton Chamber Music Festival to the Marlboro Music Festival.

Cristin Canterbury Bagnall’s work as a producer and administrator is driven by her belief that the arts deepen our understanding of ourselves and others and bring together community across difference. Bagnall has been part of Silkroad since its inception. Her executive producer credits include Yo-Yo Ma’s *Songs of Joy*

✪ *Peace* and Yo-Yo Ma and the Silkroad Ensemble's *Sing Me Home*, both Grammy winners; and Morgan Neville's documentary *The Music of Strangers*. Bagnall serves as a strategic consultant to cultural institutions including MusiCorps, a conservatory-level music rehabilitation program that helps severely wounded warriors play music and recover their lives.

Aaron Copp's recent design projects include lighting shows for Natalie Merchant, Mike Birbiglia, Maya Beiser, Miami City Ballet, Eliot Feld, Jonah Bokaer, the Royal Ballet of Flanders, and others. He has worked extensively in the dance world, and in 2008 received his second Bessie Award for Jonah Bokaer's *The Invention of Minus One*. Copp has had a long association with Merce Cunningham, designing such pieces as *Ground Level Overlay*, *Windows*, and *Biped*, the lighting for which also won a Bessie.

Violist **Nicholas Cords** serves as one of Silkroad's inaugural co-artistic directors. He is also a founding member of the string quartet Brooklyn Rider and a member of The Knights. Cords performs internationally as an acclaimed soloist and guest chamber musician. His recent solo recording, *RecurSIONs*, features music ranging from Biber to his own compositions. A prize-winning violist in his student days at the Juilliard School and the Curtis Institute, he currently teaches viola and chamber music at New England Conservatory.

Tabla virtuoso **Sandeep Das** is one of the few Indian classical musicians to have collaborated with major symphony orchestras, string quartets, and jazz musicians. Das is the founder of HUM (Harmony and Universality through Music), which promotes global understanding through performance and education, and provides learning opportunities and scholarships for young, specially-abled artists to empower them to lead self-reliant lives. Das is trained in the centuries-old Indian tradition of Guru-Shishya Parampara, studying and living with his Guru—Pandit Kishan Maharaj—and learning and practicing music as a way of life, more than just an art form.

Jody Elff is a Grammy Award-winning audio engineer and sound designer. For 25 years he has worked with some of the world's most adventurous artists in the pursuit of the ideal representation of their sonic intention in music performances and recordings. His fine art sound works have been presented in galleries, museums, and public spaces internationally. Elff's commercial work includes sound design and implementation for live television and corporate events, as well as architectural spaces.

Multi-percussionist **Haruka Fujii** has won international acclaim for her interpretations of contemporary music, having commissioned and performed numerous premiere works from important living composers. She has appeared as a soloist with major orchestras including the Munich Philharmonic, Netherlands Chamber Orchestra, Sydney Symphony Orchestra, Orchestra Nationale de Lyon, and the NHK Symphony Orchestra. She performs with her mother, Mustuko, and sister, Rika—both percussionists—as the Utari Duo and Fujii Trio. Her first solo recording, *Ingredients*, was released in 2013 by New Focus Recordings.

The son of a musical family from Moscow, by way of Israel, violinist, composer, and producer **Johnny Gandelsman** combines his classical training with a restless desire to reach beyond the concert hall in exploring contemporary music. As a concert soloist and a founding member of the quartet Brooklyn Rider, Gandelsman has premiered dozens of new works and has released albums by The Knights, the Silkroad Ensemble, Brooklyn Rider, and others on his label, In a Circle Records.

A recent recipient of a United States Artists Fellowship, violinist and composer **Colin Jacobsen** focuses his multifaceted life in music as a violinist and composer in three groups: the Silkroad Ensemble; the string quartet Brooklyn Rider, which performs at venues from Carnegie Hall to SXSW; and The Knights, an innovative orchestra of which he is co-artistic director (with his brother, Eric). He has also been awarded an Avery Fisher Career Grant for his

work as a soloist and has performed with orchestras such as the New York Philharmonic and San Francisco Symphony.

Kayhan Kalhor is an internationally acclaimed virtuoso on the *kemancheh*. A native of Iran, born in the Kurdish city of Kermanshah, he was a musical prodigy who travelled throughout Iran to perform and explore the music of its many regions. Internationally, he has appeared as soloist with a variety of symphony orchestras and ensembles. Kalhor is co-founder of the renowned ensembles Dastan; Ghazal: Persian & Indian Improvisations; and Masters of Persian Music. His compositions are prominent in Silkroad's repertoire, and his recordings have received four Grammy Award nominations.

Ashley R. Martin has been a proud Silkroad artist since April 2018, joining the group through the US Northeast, Florida, West Coast, and Asia tours. She is also a freelance music touring stage and production manager, event show caller, and AEA union stage manager. Based in California, Martin enjoys spreading her time between the music, corporate, and theater worlds.

Jason Moran, a pianist, composer and educator, grew up in Houston, Texas. He has recorded with Blue Note Records, producing nine groundbreaking recordings over 18 years. Moran created the scores for Ava DuVernay's Academy Award-nominated films *Selma* and *13th*. He is a 2010 MacArthur Fellow, 2016 Doris Duke Fellow, and 2017 Ford Foundation Art of Change Fellow. Currently Moran is the artistic director for jazz at the Kennedy Center and teaches at the New England Conservatory of Music. With his partner Alicia Hall Moran, he created the recording company Yes Records. Moran's museum exhibition opens at the Whitney Museum in September.

Praised for her "radiant" and "expressive" performances (*The New York Times*), cellist **Karen Ouzounian** received the S&R Foundation's 2016 Washington Award and is at home in diverse musical settings. She is a founding member of

the Aizuri Quartet, which received the Grand Prize at the 2018 M-Prize Chamber Arts Competition and the First Prize at the 2017 Osaka International Chamber Music Competition in Japan, and was the string quartet-in-residence at the Metropolitan Museum of Art for its 2017–18 season. The quartet's debut album, *Blueprinting*, was released by New Amsterdam Records in 2018.

Hamid Rahmanian is a New York-based Iranian filmmaker and graphic artist who combines his love of traditional Persian art forms with modern technology to create new works of art that visually bridge the gaps between East and West. His projects have focused on people and issues that are rarely covered in the mainstream media. In 2014, Rahmanian was awarded a John Simon Guggenheim Fellow Award and began experimenting with shadow puppetry. His 2016 multimedia stage production of *Feathers of Fire*, an adaptation of the love story of Zaul and Rudaben from the *Shahnameh*, toured internationally and received critical acclaim.

Described as "rapturous and profound" by the *New York Times*, **Aparna Ramaswamy** is co-artistic director of Ragamala Dance Company and explores the dynamic tension between the ancestral and the contemporary, highlighting the fluidity between the secular and the spiritual, the human and the natural. She is a disciple of the legendary Bharatanatyam dancer Alarmél Valli. Ramaswamy is a recipient of a Guggenheim Fellowship, a Research Fellowship at the Rockefeller Foundation Bellagio Center (Italy), a Doris Duke Performing Artist Award, and a Joyce Award, among others, and has been commissioned by Lincoln Center, Walker Art Center, the American Dance Festival, and the Arts Center at NYU Abu Dhabi.

Lucy Raven is an artist and filmmaker. Currently a fellow at the American Academy in Berlin, her work is grounded primarily in animation and the moving image, though her multidisciplinary practice also incorporates installation, sound, and printmaking. She has had exhibitions and screenings internationally,



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including at the Guggenheim Museum, New York; the Serpentine Gallery, London; MoMA and PS 1, New York; Portikus, Frankfurt; and the Tate Modern, London. Her 3D film installation *Curtains* is currently on exhibit at LACMA in Los Angeles, and an exhibition (with her moving image collective 13BC) opens at 80WSE at NYU in New York this June. A new permanent public artwork will open this September at the forthcoming Bauhaus Museum in Dessau, Germany on the occasion of the 100th year of the school's founding. She teaches at Cooper Union School of Art in New York.

Ahmad Sadri is a professor of sociology and the James P. Gorter Chair of Islamic World Studies at Lake Forest College. He received his BA and MA degrees at the University of Tehran and his PhD from the New School for Social Research. Sadri is the author of Max Weber's *Sociology of Intellectuals* and editor and translator (from Persian) of *Reason, Freedom, and Democracy in Islam* and (from Arabic) *Saddam City*. Sadri has authored three books in Persian. His latest book is an abridged translation of the *Epic of the Persian Kings*, now in its fifth printing.

Nomi Sasaki is a visual artist devoted to Chinese black ink tradition and animation. Her work has been featured in international festivals and venues from Art Basel Miami Week to National Sawdust in Brooklyn. Her videos are designed for performative environments and seek the resignification of spaces through projected images. Each piece is designed considering the spaces' real dimensions, which involves the construction of small-scale models. Inspired by puppetry, her process includes the creation of miniature stages in its interaction with lights, objects, and projection. The resulting projected image is a multilayered visual composition that challenges the audience's final perception of both spaces' and performers' dimensions.

Pauchi Sasaki's interdisciplinary approach integrates musical composition with the design of multimedia performances and the application of new technologies. Her compositions involve

acoustic, amplified and electronic instrumentation performed through ensemble formats influenced by improvisational aesthetics and ethnic musical traditions. She received the Paul Merritt Henry Prize for excellence in the musical composition of stringed instruments (2014); the Ibermúsicas Latin American grant for sound composition with new technologies at CMMAS, México (2015); the Rolex Mentor and Protégé Arts Initiative selected by American composer Philip Glass (2016); and the Goethe-Institut's artist residency in Brazil (2017).

Percussionist, composer, and arranger **Shane Shanahan** has combined his studies of drumming traditions from around the world with his background in jazz, rock, and Western art music to create a unique, highly sought-after style. He is one of Silkroad's inaugural co-artistic directors, and has performed with Bobby McFerrin, James Taylor, Aretha Franklin, Philip Glass, Alison Krauss, Chaka Khan, and Deep Purple, among others, and at the White House, for President and First Lady Obama. He frequently hosts workshops and clinics at the world's leading universities and museums and collaborates actively with the dance, theater, and yoga communities in the New York area, including several stints on Broadway.

Japanese-Danish performer and composer **Kojiro Umezaki**, originally from Tokyo, is renowned as a virtuoso of the *shakuhachi*, but his work also encompasses traditional and technology-based music mediated by various forms of electronics. His recent commissioned works and producer credits include those for Brooklyn Rider, Joseph Gramley, Huun Huur Tu, and Silkroad. Umezaki is currently an associate professor of music at the University of California, Irvine, where he is a core faculty member of the Integrated Composition, Improvisation, and Technology (ICIT) group.

Yichan Wang lives for art that ruptures borders and disquiets spirits. Originally from Beijing, she currently resides in Brooklyn, where she works in stage, production, and graphic design. Multimedia and collaborative creation excites

her. Through her art, she welcomes those yet to be named into the otherwise seamless surface of life.

Kaoru Watanabe is a Brooklyn-based composer and musician who specializes in the Japanese *shinobue* flutes and *taiko* drums. Watanabe was a performer and the artistic director of the internationally acclaimed Japanese *taiko* performing ensemble Kodo and has worked as soloist with such artists as National Living Treasure Bando Tamasaburo, jazz pianist Jason Moran, and flamenco dancer Eva Yerbabuena. In February 2018, Watanabe debuted as an orchestral soloist and composer with the Sydney Symphony at the Sydney Opera House. He is the featured *taiko* drummer and a musical advisor for the recent Wes Anderson film *Isle of Dogs*.

Pipa virtuoso and composer **Wu Man** is an ambassador of Chinese music, creating a new role for her lute-like instrument in both traditional and contemporary music. Brought up in the Pudong school of *pipa* playing, Wu Man

became the first person to receive a master's degree in *pipa* performance from the Central Conservatory of Music in Beijing. She is a frequent collaborator with the Kronos Quartet and Shanghai Quartet, and has performed in recital and as soloist with major orchestras around the world, regularly premiering new works. Wu Man has recorded more than 40 albums, five of which have been nominated for Grammy Awards.

Born into a musical family, **Wu Tong** has appeared as soloist with the New York Philharmonic, London Sinfonietta, Chicago Symphony Orchestra, and Hong Kong Philharmonic Orchestra. He is the founding vocalist of Lunhui (Again), the first rock band ever to appear on Chinese television. In 2008, he made his operatic debut in *The Bonesetter's Daughter* (San Francisco Opera) and wrote the film score to Wong Kar-Wai's *Ashes of Time Redux*. A nominee for Best Crossover Album at Taiwan's 2011 Golden Melody Awards, he was named 2012 Musician of the Year by New York's China Institute.