

Wednesday Noon Hours

Roy Barnett Recital Hall
October 19, 2022 | 12:00pm

Vancouver Inter-Cultural Orchestra (VICO)

Programme

as the first spring blossoms awaken through the snow

Rita Ueda

Pareidolia

Farangis Nurulla-Khoja

planh de temps

Farshid Samandari

Night Song Dance

Mark L Armanini

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the Musqueam people.

Vancouver Inter-Cultural Orchestra:

Paolo Bortolussi *flutes*
Liam Hockley *clarinets*
Charlie Lui *dizi, xiao*
Tim Chan *sheng*
Brian Nesselroad *percussion*
Ali Razmi *tar/setar*

Douglas Hensley *oud, tar*
Saina Khaledi *santur*
Jun Rong *erhu*
Sarah Kwok *viola*
Mark Haney *contrabass*
Jonathan Girard *conductor*



Notes

as the first spring blossoms awaken through the snow

Rita Ueda

First Spring flowers have always filled me with hope and joy. They withstand the long, cold winters by patiently biding their time underneath layers of snow and ice. Then, when the time is right, they always manage to navigate through the frozen ground to greet the warmth of the sun. The year 2020 was one of the worst winters we have ever experienced, and many of us have been left exhausted and traumatized. I hope the coming year will be filled with strength, kindness, patience, and recovery. We can all begin our healing journey like the first spring blossoms that pierce through the snow.

Pareidolia

Farangis Nurulla-Khoja

Pareidolia means seeing familiar faces or patterns in random objects, for example, while looking at the clouds or mountain rocks, we see particular shapes, mostly facial characteristics. During the time of composing this work I wondered, now, due to less human interactions, do people see more human features in unrelated things and objects rather than before? Everything that we are going through in our present time feels new, unbelievable, and sometimes overwhelming as we are entering some dream which affected the whole world. The time now continues not forward, but more inward.

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The poem spoken at the beginning of the piece is by the Tajik-Persian-Indian poet Abdul-Qādir Bedil (1642—1720).

The original poem:
Nishoti aishi jahonro
hamin qatar guftam,
Ki ba soyai rami ohu
nishastamu raftam.

An approximate translation:
About the joyful essay of life,
I would say just like that:
I found myself for a while
In the shadow of the running deer horn
and left away.

planh de temps

Farshid Samandari

planh: de temps: for a friend is inspired by the troubadour musical form, planh (old Occitan word meaning lament), which was often used in composing a lament for the loss of a great personage or a friend. The composition of planh: de temps started in memory of a specific friend; however, throughout the process, influenced by world events, it turned into a lament for a friend more generally, and for these times (de temps). The piece refers to a work by Josquin Deprez. It generally reflects on and reminisces about a life. The struggles of one's bird of spirit are reflected through brief beating sounds that depict the sound of flapping wings of a bird fluttering. The intercultural ensemble is divided into four groups: three wind instruments, three bowed strings, three plucked strings, and percussion.

Night Song Dance

Mark L Armanini

Night Song Dance (2022) is an abstract work in 2 movements as a yin and yang dream sequence all the while exploring the explosion of colours that is the VICO ensemble's instrumental cultural makeup. The santoor and sheng act much like a continuo in a Baroque style, the erhu, viola and bass the string section. The duo tar and santoor also strongly shape and colour both the melodic motives and the rhythmic propulsion, as the 'plucked section'. The ensemble displays a multitude of ornamentation which also enliven the brilliant expressivity of the dizi, with glissandi and its instantly recognizable sound and variety of sizes and ranges. The percussion leads the way in the primal second movement, a dancing skeleton, macabre angular and comic.

Rita Ueda *composer*

Final student of the Czech-Canadian composer, Rudolf Komorous, Rita Ueda is a Canadian composer based in Vancouver. Her works have been performed by the Vienna RSO with Peter Eotvos, Vienna Chamber Orchestra, Vancouver Symphony Orchestra, Locrian Chamber Players (New York), the Ostrava Banda and the SYC Ensemble Singers (Singapore). Winner of the 2014 Krzysztof Penderecki International Composers' Competition, Rita has been awarded numerous international prizes – 2010 International Mahler Competition (2nd prize), 2011 Estoteries 'Polyphonos' Choral Composition Competition (1st prize), 2013 Boston Choral Ensemble Competition (1st prize), 2013 Florence International String Quartet Composition Competition (finalist), 2013 Val Tidone Composition Competition (2nd prize), and the 2014 Florence International 'Ennio Morricone' Choir Competition (2nd prize).

Rita studied composition and sound design at Simon Fraser University and the California Institute of the Arts. Her teachers include Rudolf Komoros, Rodney Sharman, Wadada Leo Smith, Morton Subotnick, David Rosenboom and Barry Truax. She has also had short-term studies with James Tenney, Earle Brown, and Lou Harrison. An Associate Member of the Canadian Music Centre, Rita is currently a sessional instructor at Simon Fraser University.

Farangis Nurulla-Khoja *composer*

Farangis Nurulla-Khoja is a Tajik-Canadian composer born in Dushanbe (Tajikistan) in the family of well-known Tajik composer, Ziyodullo Shahidi. A musician, Farangis works with the conviction that dance is the complement of music, and that language — particularly the language of poets — is above all a series of communicative sounds. For her, making music is a journey into the unknown, a search for sounds unheard and forms unseen. Her compositions include symphonic, chamber, vocal and electroacoustic music. She has composed over 50 pieces, and her work has been performed in over 21 countries. Among many other awards and recognitions, Farangis received the grand prize of the Abu Gazali Foundation in Salzburg (Austria) for her orchestra piece *Replica* in 2000. The Canada Arts Council's Joseph S. Stauffer Prize for the Arts was awarded to Farangis as outstanding mid-career composer of 2008. Her recent orchestra piece *L'infini de l'instant* won the Andrey Petrov Composers Competition (Saint Petersburg, Russia), 2016. Farangis has also been a composer in residence for many prestigious organizations such as the Royaumont Foundation (France), the Bellagio Center of the Rockefeller Foundation (Italy), and the Society of Swedish Composers in Cortona (Italy).

Farshid Samandari *composer*

Farshid Samandari's music reflects his interest in spectral analysis, and extended techniques. In addition, his belief in Unity in diversity stirred him toward utilizing different elements from a variety of non-western music in his compositions. His vision has directed him to collaborate with a variety of choirs and ensembles including Tehran National Symphony Orchestra, Vancouver Symphony Orchestra, Esprit Orchestra, Experimental Studio, Atlas Ensemble, Turning Point Ensemble, Little Giant Chinese Orchestra, Motion Ensemble, Azerbaijan Chamber Orchestra, Musica Nova, Nu:bc Collective, Conlon Disklavier, Red Chamber Quartet, Borealis String Quartet and Zagreb String Quartet as well as soloists such as Karin Aurel, Ariel Barnes, Neal Bennett, Arnaldo de Felice, Mark McGregor, Julie Nessrallah, Julia Nolan, and Rachel Iwaasa and Yamai Tsunao. His Apogee for the flute had won him Vancouver New Music 06, other half an aria from his upcoming chamber opera SunarcanuS was awarded as CUMS09 best composition and his coming home had won CUMS/CLC11. He is currently serving as the composer-in-residence for the Vancouver Intercultural Orchestra.

Mark L Armanini *composer*

Mark Armanini, (b. 1952) a native Vancouverite, studied composition with Elliot Weisgarber and piano with Robert Rodgers at the University of British Columbia, graduating with a MMus. in 1984. In 1990 Mark began composing for various combinations of Oriental and Western instrumentation: the major works being five concerti recorded with the Bohuslav Martinu Philharmonic in 1995, The Spirit Emerges with Qiu Xia He pipa, and in 2003 the Latvian National Symphony with Vivian Xia, yangqin, Heidi Krutzen, harp and the Khac Chi Bamboo Ensemble under the direction of Maestro John Zoltek. The cd is Rain in the Forest and is available on the Centredisc's label. In 2000 Mark traveled to Taipei and in 2003 to Beijing and Shanghai as part of composer exchanges. In 2006 he performed at the Nanjing Jazz Festival and in 2007 travelled to Wuhan to study the ancient Marquis Yi Bell Set In 2009- 2016 Mark attended the Atlas Academy, a two-week intercultural orchestra intensive in Amsterdam where his composition Chroma premiered at the Concertgebouw concert hall and Decor at the Amsterdam Conservatory. In 2009 Mark became the co-Artistic Director of the Vancouver Inter-Cultural Orchestra (VICO) and in 2014 the Artistic Director. 2009-2021 he was Producer of the BC Chinese Music Ensemble, the largest professional Chinese traditional instrument ensemble in Canada.

In 2015 Mark produced *Fingertips to Freedom*, an improvised piano concerto with pianist improviser Paul Plimley at the Sono Recording Studios in Prague CZ. In November 2018 he travelled to Hanoi Vietnam for the 3d Asia Europe Music Festival where his double dan bau concerto *Dance of Many Colours* was given its Vietnamese premiere. IN 2019 Mark attended the Voix Etouffees European Festival in Brussels where his ...of Wind and Water for pipa and string quartet was performed with pipa virtuoso Qiu Xia He and the Selini Quartet. The festival also hosted a talk with Qiu Xia He, Andre Thibault and Armanini. Currently Armanini is getting ready to present the BC Chinese Music Ensemble at the Bamboo and Maple Festival in Edmonton April, 2023 in a new arrangement of the Yellow River Piano concerto

Mark is presently the Artistic Director of the Vancouver Intercultural Orchestra, and Producer of VICO CD ' In the Key of the World and an associate of the BC Chinese Music Ensemble. He is Co- Artistic Director with Rita Ueda, of the AU Ensemble who have recently made their US debut at Festival Amadeus in Whitefish Montana.

He is retired from almost 30 years on Faculty at Capilano University in North Vancouver.

Thank you for coming!

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