

Tigers, Temples and Mountains



Maestro John Barnum and the Mississauga Symphony in

Music inspired by the exoticism of the Far East

Special guest *Irshad Khan*, sitar

8:00 p.m. on Saturday, February 13, 2010

Hammerson Hall at the Living Arts Centre

For tickets go to www.livingartscentre.ca

or call 905.306.6000

~Pre-concert Chat at 7:15 in the Rogers Theatre~

The Mississauga Symphony, in partnership with the Living Arts Centre, is thrilled to present an evening of music inspired by the exoticism of the Far East. Internationally renowned sitarist **Irshad Khan** brings the unique sound of the sitar and tabla to blend with the full symphony orchestra in his new work "*Gypsy in Red*". The evening also features the world premiere of a newly commissioned work by Toronto composer Kevin Lau. "*Voyage to the East*" is a major work for full orchestra incorporating themes and sounds from many Asian cultures, with Lau's master touches of colourful orchestration. John Williams' "*Sayuri's Theme*" from *Memoirs of a Geisha*, Huang An-lun's Overture "*Yue Fei*", Peter Breiner's "*Beloved Rose*" from "Songs and Dances from the Silk Road", and Tan Dun's famous YouTube Symphony-"*Eroica*" round out what promises to be a memorable concert with the Mississauga Symphony and

Maestro John Barnum.

Irshad Khan, sitar



A descendant of a musical family which dates back over 400 years, Irshad Khan is considered among the world's best Sitar players, the leading Surbahar (BassSitar) player of his generation and among the finest instrumentalists of the world. Whether he is performing pure classical, folk, or worldbeat/newage, audiences are stunned by his breathtaking virtuosity and profound musicality. This remarkable versatility allows him to transcend cultural barriers and turn each performance into a spellbinding and unforgettable experience for audiences everywhere. For more information about Maestro Khan, go to www.irshadkhan.net

And in the Atrium...carnatic violinists:



The Sitar



The Sitar is perhaps the most well known of the Indian instruments. Made famous by the Beatles in their hit song "Norwegian Wood" among others, the sitar has become more familiar to Western concert goers through performances by Irshad Khan, Ravi Shankar and others.

With a combination of playing strings and drone strings, the sound is very distinctive. The top strings are plucked while a series of sympathetic strings vibrate whenever the corresponding note is sounded. The frets are crescent shaped metal rods,

Subhadra Vijaykumar and her students from Radha Academy of Carnatic Violin in Mississauga.

The Carnatic (South Indian Classical) Violin is almost identical to the Western violin but differs from it in tuning and playing position. It is traditionally held in position with the scroll placed on the artist's right ankle and the back of the violin resting on the left shoulder and the collarbone or chest, thus giving the artist an unencumbered left hand with which to play the musical intonations characteristic of Indian Classical music called Gamakas. Tuning of the Carnatic violin is as follows: Tonic, Dominant, Tonic (octave higher), Dominant (octave higher), from the fourth to the first string respectively, the Tonic being variable. The Carnatic violin has evolved into one of the most important solo instruments in South Indian classical music. It also plays a fundamental role as a melodic accompaniment in any Carnatic music concert.

Tickets \$45/\$35 with discounts for seniors, students and 16 to 26.

For tickets call the Box Office at 905.306.6000 or visit www.livingartscentre.ca

Produced in partnership with The Living Arts Centre

and the main resonator is the gourd-shaped body of the instrument.

Voyage to the East ~the world premiere of a new work by **Kevin Lau**



I was first approached to compose this work by maestro John Barnum during the fall of 2008. He proposed a large-scale symphonic piece that would span

multiple cultures, taking the audience on an exhibition-like journey across Asia—a 'voyage to the East' told through music. I found this idea both tremendously exciting and fraught with challenges—a combination that was ripe for creative inspiration!

Voyage to the East is cast in three movements. The first, "Dreamscapes," paints a portrait of otherworldliness that is at once majestic and forbidding. An icy theme on the English horn gradually flourishes into a full-blooded chorale, before launching into a storm of sound and fury, combining loose variations of Japanese and Indonesian scales with propulsive, John Adams-like minimalism.

The impetus for the wildly Pan-Asian second movement ("Scherzo: The Fall of London Bridge") arose simply from my desire to write a short but 'fiery' piece, which I had not really attempted before. In it, the titular nursery rhyme is transformed into something darker, with a hint of dormant aggression that is then unleashed by the 'war drums' of the percussion section.

The final movement ("Finale") was an attempt for me to reconcile my Chinese roots with my own general lack of experience and connection with Chinese culture. I avoided researching the tradition so that I could confront it head on, with little guiding me but the urgency of expression. Multiple themes are woven throughout the movement, which begins as an elegy but ends in high spirits, although there is room for

contemplation before the final climax.

Pre-Concert Chat with Shimon Burstyn

For an entertaining in-depth look at the music and the composers, join music lover, trombonist and bon vivant Shimon Burstyn in the Rogers Theatre at 7:15.

Thank you to our public funders!



MISSISSAUGA



4141 Living Arts Drive, 2nd Floor
Mississauga, ON L5B 4B8
905.615.4405

symphony.info@livingarts.on.ca

www5.mississauga.ca/symphony

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