



## WORLD-MUSIC IS YOUR MUSIC!

*"The "cultural pot-pourri" which is Canada....."*

*"Canada is a rich collage of cultural diversity....."*

*"Life in Alberta is enriched by its diverse cultural heritage....."*

*"Cultural diversity is maintained through the desire to assimilate various ethnic groups while maintaining their individuality and preserving their heritage....."*

Canadians hear such statements daily. It is, in fact, a principle by which Canadians define themselves. Now this desire is given expression in the third of a series of annual **World-Music** concerts. Ethnic musicians from Edmonton and area have been invited to participate in an evening of ethnic music presented under the auspices of the Department of Music. The **World-Music** concerts honour Moses Asch and the Asch family on the occasion of their donation of the complete catalogue of **Folkways** recordings henceforth known as the **Moses and Frances Asch Collection**. Moses Asch was the founder of **Folkways Records**, the world's largest commercially available collection of folk and tribal music.

The objectives of the **World-Music** concert series are manifold. First, the commitment of the Department of Music to scholarly research in ethnomusicology - the study of ethnic musics - has been demonstrated through the appointment of a full-time member of faculty whose teaching and research responsibilities are dedicated to the furtherance of knowledge in the field. Second, the **World-Music** concert series will provide a forum for exposure of ethnic music to Edmonton and area audiences. Third, proceeds from ticket sales and donations from individuals will be dedicated solely to the cataloguing of the **Folkways Collection** which will be used in the pursuit of scholarly research in world-musics. Finally, as a result of the aforementioned, the knowledge-base of ethnic musics will be expanded and traditions preserved in concrete form; a legacy for the future.

## PROGRAMME

### MUSIC OF JAPAN: Kita No Taiko

**Drummers:** Dallas Becker, Dan Kinoshita, Emiko Kinoshita, Sonia Smee, Tamara Oishi, Etsuko Yoshida.

1) **Matsuri**

*The word Matsuri means festival. Taiko are often used during festival celebrations.*

2) **Hachijo**

*Hachijo is the name of a group of islands in Japan. The basis for this piece was given to us by the famous Ondekoza group from Japan when they visited Edmonton a few years ago.*

3) **Untitled**

*Perhaps the most famous taiko group. Kodo, lives on Sado Island in Japan. This new piece was developed during a visit by some of our members with Kodo in 1989.*

4) **Ashura**

*Ashura, or warrior, was written by the taiko group from Los Angeles. Its driving beat helps envision a battle between samurai from rival clans.*

Historically, TAIKO (or drum) has a venerated place in the history of Japan. The origin of the Taiko arises from a myth about the Sun Goddess, Amaterasu, who was angered by her brother. She sealed herself in a cave with a boulder and darkness fell upon the world. The mortals charged the village clown and a giant with the task of enticing Amaterasu from the cave. The clown, dancing upon an overturned wooden tub, aroused the curiosity of Amaterasu and she peered from the cave. The giant swung the boulder away from the mouth of the cave and the Sun Goddess shed light upon the world once again. The dance on the wooden tub has become the beating of the Taiko.

Taiko has been used for centuries in Japan. Taiko was once used on ancient battlefields to inspire troops and frighten the enemy. During the Sengoku Jiden period (a time of civil war from 1467 to 1568), General Takeda Shigen used Taiko during a battle with Uesugi Kenshin. This battle took place in 1553 at Kawanaka Jima in the Nagano prefecture.

Others used Taiko in rituals to ward off evil spirits. As in the past, Taiko continues to be used during festivals and in temples. Today, performers continue the evolution of the Taiko into an art form of its own.,

**Kita No Taiko** (Drums of the North) is an Edmonton-based group formed in the fall of 1987. All the equipment has been manufactured by members of the group. Traditional methods of construction have been adapted to the materials and tools available. The drums range in size from a diameter of approximately 30 to 45 cm. In performances, except for a few wind instruments, all sound is percussive.

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## MUSIC OF INDIA:

Performers: **Kathy Hansen, sitar; Masood Ahmad, tabla;**  
**Brian Harris, tambura**

### 1) Circling in on *Sam*

#### Biography: Kathy Hansen

For **Kathy Hansen**, the sitar has been a constant companion for twenty years. Her interest in India began in 1968 when she taught English in Jaipur, India, as a Fulbright scholar. She received her initial training on sitar from Shashi Mohan Bhatt, disciple of the great maestro Ravi Shankar, and then from his son Krishna, who is now a prominent artist based in Berkeley, California.

Beginning in 1970, she studied sitar for many summers with the late Pandit Nikhil Banerjee under the auspices of the American Society for Eastern Arts (ASEA) in Oakland, California. She began performing publicly in 1975 and since then has presented many recitals and lecture-demonstrations for community and university audiences in the USA and Canada. Her style is marked by a lyrical sweetness and pensive tone in the unaccompanied section known as *alap*, while in the faster drummed passages she achieved the rhythmic intensity and power that have fascinated Western audiences of Indian music for decades.

Kathy Hansen is presently Associate Professor of Hindi and South Asian Studies at the University of British Columbia in Vancouver, Canada. She teaches courses on the theory and history of Indian performing arts at UBC and also gives instruction in sitar in the community. She has written several articles on Indian classical music, published in *Bansuri* (Calgary) and *Sruti* (Madras). Her major study of Indian folk theatre, *Grounds for Play: The Nautanki Theatre of North India*, will soon appear from the University of California Press, Berkeley. Kathy has been awarded a Senior Fellowship for advanced study of sitar in India by the American Institute of Indian Studies.

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#### INTERMISSION

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## MUSIC OF CHINA:

Performers: Wei-qun Dai, dizi; Qu-qiang Mao, er-hu; Yin Jei, piano

1) The Herdsman's Song (*Inner Mongolia*)

*Who enjoys the carefree life-style better than the brave herdsman, who, accompanied by white clouds in the deep-blue sky, roams in the vast expanse of the Inner-Mongolian prairie?*

2) Spring Comes to the Pamirs (*Sinkiang*)

*As one of the Chinese minorities, the Tajiks lead their lives on the Pamir plateau areas in Xing-jiang Autonomous Region in the north-west. The piece carries a certain West Asian flavor, as its rhythmic patterns indicate.*

3) A Boat Song of the Water Town (*Southern China*)

*It would be an unforgettable experience to make a tour to such places as Suzhou and Hangzhou, where lovely rivers and lakes abound. Describing the beautiful scenery of this so-called "paradise on earth," this piece is marked by its slow, low-pitched gracefulness of the South.*

4) The Harvest Cart (*Northern China*)

*A horse-drawn cart fully loaded with grain is returning to the village, and the driver cannot conceal his joyfulness at the result of the bumper harvest. The piece is typical of the northern style, which emphasizes high-pitchedness and speed.*

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## MUSIC OF INDIA:

Performers: Kathy Hansen, sitar; Masood Ahmad, tabla;  
Regula Qureshi, sarangi; Brian Harris, tambura

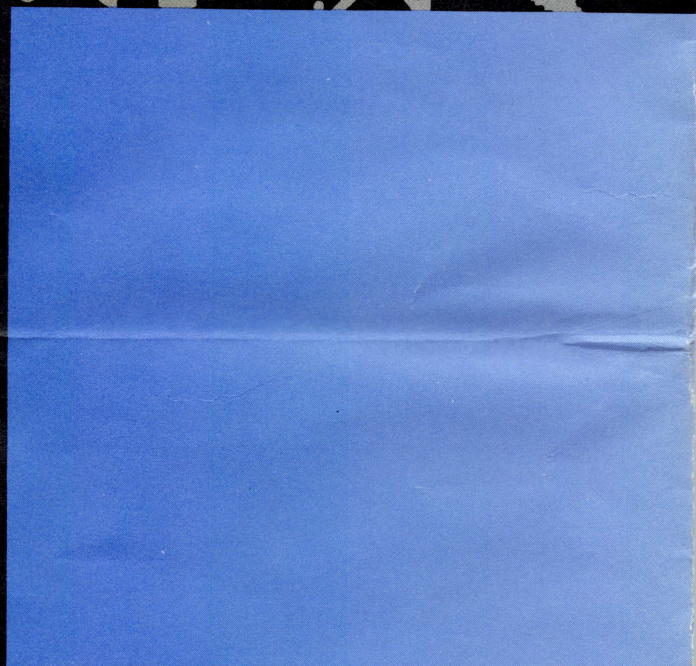
2) Jugal/Dual/Duel

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*The Department of Music expresses sincere thanks to all participants in this evening's World-Music Concert for their generous donations of time and talent. Planning for the next World-Music Concert, scheduled for the winter of 1991, will commence immediately. Prospective participants are invited to contact Rick Williams, Administrative Officer, through the Department of Music, 492-3263.*

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