TRADITIONS AND TRANSFORMATIONS
SOUNDS OF SILK ROAD CHICAGO

CHICAGO SYMPHONY ORCHESTRA
SILK ROAD ENSEMBLE
YO-YO MA / WU MAN
MIGUEL HARTH-BEDOYA / ALAN GILBERT
# TRADITIONS AND TRANSFORMATIONS

## SOUNDS OF SILK ROAD CHICAGO

CHICAGO SYMPHONY ORCHESTRA / SILK ROAD ENSEMBLE / YO-YO MA, CELLO / WU MAN, PIPA
MIGUEL HARTH-BEDOYA, CONDUCTOR / ALAN GILBERT, CONDUCTOR

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**TOTAL PLAYING TIME** 79:24
In 1893, when Chicago hosted the World’s Columbian Exposition, one-third of the city’s population was foreign born. The mix then was largely European—Irish, Polish, Scandinavian, Central European, German. The Chicago Symphony, which played its first concert exactly one year before the official opening ceremonies of the fair, even conducted all of its rehearsals in German, because that was the native tongue of so many of the players. The Columbian Exposition opened the door wider still to the world at large, offering glimpses of little-known places—Tunisia, Algeria, Morocco, Persia.

In 2007, when *Silk Road Chicago* reached the climax of its yearlong project in the city more than a century later, Chicago sat at the crossroads of the world—it had become an infinitely more complex tapestry of cultures, traditions, and peoples. And although the Chicago Symphony now conducts all its rehearsals in English, as it has since 1914, the Orchestra itself is much more international in makeup than it has ever been, a reflection not only of society today, but also of the Chicago demographic, where so many cultures have come to live and work together in one place.

This CD is a record of the project that brought the Chicago Symphony together with Yo-Yo Ma and the Silk Road Ensemble in a series of events throughout the city, mirroring the many kinds of cultural exchange that defined the historic Silk Road. In recent decades, crossing borders and swapping traditions have become more common and more complex, in music and in life. Just as the long tradition of incorporating folk material into serious art music developed from a superficial interest to a true absorption, so, too, a fascination with faraway places—the Orient in particular—has progressed from armchair traveling to immersion. As the musical traffic between continents has increased in recent years, it is no longer easy to speak of one culture evoking the musical landscape of the other. The music on this CD reflects the dialogue that has been taking place between musicians for centuries, not only along the fabled Silk Road, but from Paris to Israel, from Tokyo to New York City, and from Ukraine to Chicago.

**Ernest Bloch / Schelomo, Hebraic Rhapsody for Solo Cello and Large Orchestra (1916)**

Swiss by birth; trained in Brussels, Frankfurt, Dresden, and Paris; and first recognized in the United States, Ernest Bloch has come to be known primarily as a Jewish composer. But, as Yehudi Menuhin, one of his strongest champions, noted, Bloch was “a great composer without any narrowing qualifications whatever.”

Bloch was always interested in exploring other lands and other cultures through music—one of his first compositions was an *Oriental* Symphony he wrote at the age of fifteen—but he soon came to realize that it was his own Jewish roots that spoke most strongly to him. Many of Bloch’s best-known works, particularly those written in the second decade of the twentieth century, are dominated by his Jewish consciousness—“a voice,” as he wrote, “which seemed to come from far beyond myself, far beyond my parents.” In the end, Bloch admitted that he couldn’t distinguish to what extent his music was Jewish and to what extent “it is just Ernest Bloch.”

Bloch was not interested in authenticity; he was after a different kind of truth. “I do not propose or desire to attempt a reconstruction of the music of the Jews,” he wrote, “or to base my work on melodies more or less authentic. I am not an archaeologist. I believe that the most important thing is to write good and sincere music—my music. It is rather the Hebrew spirit that interests me, the complex, ardent, agitated soul that vibrates for me in the Bible.”

After the start of World War I, Bloch was drawn to the biblical book of Ecclesiastes. At first he began to sketch a work for voice and orchestra, but he recognized that the languages he knew best—French, German, and English—weren’t appropriate and he didn’t have sufficient command of Hebrew. After he heard the Russian cellist Alexander Barjansky play, however, Bloch began to re-envision the work for “an infinitely grander and more profound voice that could speak all languages”—the cello. The piece now came together quickly, and when it was time to give it a title, Bloch picked *Schelomo*, the Hebrew name for Solomon (in German transliteraton), who, according to legend, wrote the words of Ecclesiastes.

“If one likes, one may imagine that the voice of the solo cello is the voice of the King Schelomo,” Bloch later wrote.

The complex voice of the orchestra is the voice of his age . . . his world . . . his experience. There are times when the orchestra seems to reflect his thoughts as the solo cello voices his words. The introduction, which contains the germs of several essential motives, is the plaint, the lamentation—“Nothing is worse than the pain it causes; Vanity of Vanities—all is Vanity”—an emotional, nearly a physiological reaction.

Bloch writes three large paragraphs linked by powerful cello monologues in which the lone Solomon ponders the lessons of life. Even as Schelomo explores the seductive rhythms of languorous dance or the “exotic panoply of an oriental world,” the work is clouded by pessimism and despair. “Even the darkest of my works end with hope,” Bloch later wrote.

This work alone concludes in a complete negation. But the subject demanded it! The only passage of light falls after the meditations of Schelomo. I found the meaning of this fragment fifteen years later, when I used it in the *Sacred Service*. The words are words of hope, an ardent prayer that one day, men will know their brotherhood, and live in harmony and peace.


Byambasuren Sharav was born in a small settlement 150 miles southeast of the birthplace of Chinggis Khan. He started to compose by writing children’s songs when he became an elementary school music teacher. After entering the Ekaterinburg Conservatory in Russia in 1975, he began to write music that links his native folk song with the European tradition.

*Legend of Herlen*, a contemporary interpretation of the Mongolian tradition of storytelling through music, is a tale about the Herlen River. Sharav combines Western brass and percussion instruments with two of Mongolia’s most emblematic musical sounds: that of the *morin khuur*, a two-string fiddle whose neck is decorated with a carved wooden horse’s head, and *urtin duu*, or “long song.” Traditionally performing amid the flat expanses of the Gobi Desert, long song singers take extraordinarily long breaths to sustain loud, extended, and highly ornamented melodic phrases. As Theodore Levin and Esther Won have written, “Both Sharav and long song singer Khongorzul represent a new generation of urbanized Mongolians who are dismantling the boundaries between indigenous and imported music, and who are as comfortable in one of Ulaanbaatar’s many discotheques and internet cafes as in a ger, the round felt tent of Mongolian herders.”

Long song texts regularly depict scenes from nature. Typically, the emphasis is on the unique sweep of the vocal line, which draws on the sounds of nature. The text is therefore secondary and each verse is repeated several times. The text for *Legend of Herlen* follows:
The Herlen River and its land
It is clear and clean,
It is like seeing an old brother again.

Lou Harrison / Pipa Concerto (1997)

Long before he visited Asia for the first time, Lou Harrison had already incorporated the sounds of its music into his own work. Born on the West Coast, Harrison began, with his earliest works, to move toward a synthesis of the musical cultures bordering the Pacific. He never felt it necessary to acquire a European pedigree. His first musical mentor was the American pioneer Henry Cowell, who urged him to explore the world’s many musics (Harrison took Cowell’s course Music of the Peoples of the World in 1935) and encouraged him to find his own style by uniting disparate influences. (“Don’t put hybrids down,” Harrison said in a BBC interview, “because there isn’t anything else.”)

Harrison began to build his own instruments, starting with the “tack piano,” an upright with thumbtacks driven into the hammers. Cowell introduced him to John Cage, a kindred spirit, and the two worked together on a repertory of pieces for “junkyard” percussion ensemble—automobile brake drums, coffee cans, plumber’s pipes, and flower pots. Harrison’s own early works, mostly scored for everyday Western instruments, imitated the “honeyed thunder” of the gamelan that he first heard on Cowell’s records. (He saw a real gamelan for the first time at the Golden Gate Exposition on Treasure Island in 1933.)

Harrison studied briefly with Arnold Schoenberg in Los Angeles and later moved to New York, where he was a music critic and won the admiration of Virgil Thomson. (At various times, he also worked as a florist, record clerk, poet, dance critic, playwright, and music copyist.) While in New York, he edited several of Ives’s works for publication and conducted the world première of Ives’s Third Symphony (in 1947, nearly fifty years after its composition).

On March 25, 1961, the forty-three-year-old composer boarded a freighter to Tokyo to attend the East-West Music Encounter Conference. As the recipient of a Rockefeller grant, for two years he immersed himself in a culture he had only imagined, studying Korean court music and Chinese classical music. After that, his own work snapped only of musical sensibilities, but also of Asian and Western instruments. In the early 1970s, he began to collaborate with William Colvig on the construction of an “American” gamelan. Harrison also has built jade flutes and entire families of instruments based on oriental wind and string models. In all its many phases, Harrison’s music is, by his own definition, essentially “a song and a dance”—a view he owes to Cowell, who taught him that music around the world is primarily melody with a rhythmic accompaniment.

The pipa concerto, Harrison’s last large-scale work, which he wrote for Wu Man, places a single Asian instrument against the Western symphony orchestra. Even without the mixture of disparate instruments that characterizes many of Harrison’s earlier pieces, this concerto is one of his great unclassifiable hybrids. Although the opening movement suggests the formality of a “classical” concerto, the following movements are truly sui generis. The second movement is a highly varied mini-suite that treats the pipa as a cameo soloist in different settings—a pseudo balalaika in the Troika, a percussion instrument in Three Sharing (along with cello and double bass, all of them tapping out rhythmic patterns while the orchestra rests), an expressive Chinese soloist in “Wind and Plum,” and a make-believe mandolin in Neapolitan. The third-movement lament offers one of Harrison’s characteristically generous melodic lines—what he regularly called “the audience’s take-home pay.” The concerto finale is an estampie, a dancelike form from fourteenth-century France and Italy that here becomes a surprising virtuoso showpiece for the ancient Chinese lute.

Sergei Prokofiev / Scythian Suite, Op. 20 (1915)

In 1917, Chicago businessman Cyrus Hall McCormick, the farm machine magnate, met Sergei Prokofiev while on a business trip to Russia. McCormick was interested in the composer’s new music, and agreed to pay for the printing of the unpublished Scythian Suite. Prokofiev’s new work based on tales of the ancient nomadic tribes that roamed central Asia. Prokofiev (or Prokofieff, as the American press spelled his name at the time) appeared with the Chicago Symphony the following year, playing his First Piano Concerto under Frederick Stock and conducting the orchestra himself in the United States première of his Scythian Suite. The Chicago press understood the significance of the event, although one critic, while praising the Scythian Suite, remarked that “the music was of such savagery, so brutally barbaric, that it seemed almost grotesque to see civilized men, in modern dress with modern instruments, performing it.” The public loved it, and Prokofiev was given a thundering ovation.

Like several of the landmark scores of the time, the Scythian Suite owes its existence to the impresario Sergei Diaghilev. He met Prokofiev for the first time on June 3, 1914, in London. Diaghilev was already one of the most powerful figures in the arts—his celebrated and scandalous staging of Stravinsky’s Rite of Spring with the Ballets Russes in Paris the previous spring had made him a real celebrity.

Prokofiev, then only twenty-three, had just graduated from the Saint Petersburg Conservatory—the trip to London was a present from his mother—and, although he was clearly on the threshold of fame, he was out of his element in this heady world of international high culture and avant-garde fashion.

Diaghilev found Prokofiev naive, brash, and insolent, but he liked his music. After several meetings, they agreed that Prokofiev would write a ballet on a prehistoric theme, and Diaghilev picked the poet Sergei Gorodetsky to prepare the scenario. Before he returned to Russia, Prokofiev attended seven Ballets Russes premières, and he left London in July prepared to add a new ballet, his first, to their company. After many months, Gorodetsky finally produced a story called Ala and Lolly, and Prokofiev began to write music at once. Prokofiev told the composer Nicolai Miaskovsky that it involved “the ninth century, idols, bulls in the sky, and so on,” although in fact it is set in the Scythian Empire, which flourished around 400 B.C. In the spring of 1915, Prokofiev went to Rome to play through the score for Diaghilev, who dismissed the work outright and demanded that they start over from scratch, recommending that Prokofiev work with Stravinsky, which he did that winter in Italy.

Although Prokofiev threw himself into the composition of The Buffoon, the new work with which he was destined to mark his debut with Diaghilev’s company, he was reluctant to waste the Ala and Lolly music and he now recycled its best passages into a four-part Scythian Suite for orchestra. The score, a watershed in Prokofiev’s career, had a rocky reception. The première, in Saint Petersburg in January 1916, was greeted with hostility, both from the orchestra—the timpanist broke his instrument pounding out Prokofiev’s insistent rhythms—and from the audience. Glazunov, a popular and conservative composer, pointedly walked out eight measures before the end. Later that same year Rachmaninov threw a fit when he learned that his publisher planned to issue this “barbaric, impudently innovative, cacophonous music.” (The publisher relented.) Koussevitzky planned to conduct the Scythian Suite in Moscow the following December, but when many of the players were unexpectedly called for military duty, he substituted a less demanding work by another composer. Nevertheless, the
next day’s paper included a scathing review of the Scythian Suite, written by Leonid Sabaneev, a local critic who hated Prokofiev’s music on principle and had not bothered to attend the concert. Prokofiev wrote an open letter to the editor, exposing Sabaneev, who was forced to resign.

In time, the Scythian Suite has taken its place as a modernist landmark. With its strong rhythmic profile, abundant and aggressive dissonance, extravagant orchestration, and primitive theme, Prokofiev’s score has regularly been compared to Stravinsky’s Rite of Spring, composed a year earlier. It is not clear when Prokofiev first heard Stravinsky’s seminal work. Ironically, he was in Paris in 1913 but missed the notorious premiere by a few weeks. Later, in his autobiography, he claimed that he knew The Rite of Spring by the time he wrote Ala and Lolly, and admitted that he was perhaps “searching for the same images in my own way.” Stravinsky himself only commented, with characteristic modesty, that Prokofiev “adored The Rite of Spring and was for many years quite unable to recover from the effect of it.” For all their surface similarities, these two scores are fundamentally different. Prokofiev’s rhythms, in particular, are regular and largely unsyncopated—as opposed to the jagged contours of Rite—and his melodies are more traditional, even tuneful. Prokofiev’s music moves and develops in conventional ways, in contrast to the shifting, kaleidoscopic building blocks of Stravinsky’s ballet. Prokofiev’s style is very much his own, and the best of his music, like the Scythian Suite, has a strong and unforgettable presence, almost from the opening notes—what Stravinsky admiringly called “the instant imprint of personality.”

The four sections of the Scythian Suite follow the sequence of the unproduced ballet. The Scythians were a nomadic people who lived along the north shore of the Black Sea. The sun, named Veles, was their supreme god; Ala was his daughter; and Lolly was one of their great heroes. Prokofiev’s ballet depicts the great harm inflicted on Ala by an evil god, and her eventual rescue by Lolly.

Phillip Huscher is the program annotator for the Chicago Symphony Orchestra.
The Chicago Symphony Orchestra’s distinguished history began in 1891 when Theodore Thomas, then the leading conductor in America and a recognized music pioneer, was invited to establish a symphony orchestra in Chicago. Thomas served as music director until his death in 1905. His successor, Frederick Stock, was music director for thirty-seven years, from 1905 to 1942, and led the Orchestra in its first commercial recordings in 1916. Three distinguished conductors headed the Orchestra during the following decade: Désiré Defauw from 1943 to 1947, Artur Rodzinski in 1947–48, and Rafael Kubelík from 1950 to 1953.

The next ten years belonged to Fritz Reiner, whose recordings with the Chicago Symphony Orchestra are still considered performance hallmarks. It was Reiner who invited Margaret Hillis to form the Chicago Symphony Chorus in 1957. For the five seasons from 1963 to 1968, Jean Martinon held the position of music director. Sir Georg Solti, who was music director from 1969 until 1991, led the Orchestra’s highly acclaimed first European tour in 1971. The Orchestra has since undertaken more than thirty international tours and performed on five continents. Daniel Barenboim became the Orchestra’s ninth music director in 1991, a position he held until June 2006. Two celebrated conductors assumed titled positions in 2006: Bernard Haitink became the Orchestra’s principal conductor and former principal guest conductor Pierre Boulez became its conductor emeritus.

The Chicago Symphony Orchestra has produced more than nine hundred recordings since 1916. Recordings by the Chicago Symphony have earned fifty-eight Grammy® awards from the National Academy of Recording Arts and Sciences, more than any other orchestra in the world. In 2007, the Chicago Symphony Orchestra launched its new in-house recording label, CSO Resound, with Mahler’s Third Symphony conducted by Bernard Haitink. For more information, visit cso.org.
The Silk Road Project is a not-for-profit arts, cultural, and educational organization founded in 1998 by Yo-Yo Ma, who serves as its artistic director, and led by Laura Freid, executive director and CEO. The project has a vision of connecting the world’s neighborhoods by bringing together artists and audiences around the globe. Inspired by the cultural traditions of the historic Silk Road, the Silk Road Project is a catalyst for promoting innovation and learning through the arts.

Central to the Silk Road Project is the Silk Road Ensemble, a collective of internationally renowned artists and musicians interested in exploring the relationship between tradition and innovation in music from the East and West. Nourishing global connections while maintaining the integrity of art rooted in an authentic tradition, the Silk Road Ensemble is committed to artistic excellence and regularly commissions new works. The ensemble has reached thousands of people at sold-out performances throughout Europe, Asia, and North America.

Partnering with other institutions to present musical, visual, and narrative traditions from along the Silk Road, the Silk Road Project engages audiences and diverse communities throughout the United States and the world through performances and educational programs, as well as residencies in universities, colleges, museums, and schools.

Through its passion for education and a wish to inspire self-motivated learning, the collective hopes to create a dialogic process wherein learning and teaching are the same. The Silk Road Project believes in knowing things deeply, in sharing ideas broadly, and in stimulating individuals and institutions to collaborate and to think in new ways.
Yo-Yo Ma is the founder and artistic director of the Silk Road Project. His many-faceted career is a testament to his continual search for new ways to communicate with audiences. Whether performing a new concerto, coming together with colleagues for chamber music, reaching out to young audiences and student musicians, or exploring cultures and musical forms outside of the Western classical tradition, Ma strives to find connections that stimulate the imagination. One of his goals is to explore music as a means of communication and as a vehicle for the migration of ideas across cultures.

Expanding on this interest, Ma established the Silk Road Project to promote the study of the cultural, artistic, and intellectual traditions along the ancient Silk Road trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas throughout this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices that represent these traditions today.

Ma’s discography of over seventy-five albums (including more than fifteen Grammy® winners) reflects his wide-ranging interests. His most recent releases include New Impossibilities, recorded live with the Chicago Symphony Orchestra and Silk Road Ensemble; Silk Road Journeys: Beyond the Horizon with the Silk Road Ensemble; Yo-Yo Ma Plays Ennio Morricone; Vivaldi’s Cello with Ton Koopman and the Amsterdam Baroque Orchestra; Paris: La Belle Époque with pianist Kathryn Stott; and two Grammy® Award-winning tributes to the music of Brazil, Obrigado Brazil and Obrigado Brazil: Live in Concert.

A longtime collaborator of the Chicago Symphony Orchestra, Yo-Yo Ma has performed frequently with the Orchestra since his first appearance on subscription concerts at Orchestra Hall in December 1979.
WU MAN / PIPA

Wu Man is recognized as an outstanding exponent of the traditional repertory as well as a leading interpreter of contemporary pipa music. As a principal member of the Silk Road Ensemble, she performs regularly throughout the United States and Europe with the ensemble; she also performs and records with the Kronos Quartet.

Wu Man has appeared as soloist with many of the world’s major orchestras, and her touring has taken her to the major music halls of the world and to many international festivals. She has given solo recitals across the globe; toured with the Moscow Soloists and Yuri Bashmet; performed concerts at Carnegie Hall and Tanglewood with the Silk Road Ensemble; and performed with the Kronos Quartet in Europe, Asia, South America, and the United States.

Wu Man’s discography includes Tan Dun’s Ghost Opera with the Kronos Quartet; Orion with the Philip Glass Ensemble; Wu Man: Pipa from a Distance; recordings with the Silk Road Ensemble and Yo-Yo Ma; Wu Man and Friends; several solo recordings; and You’ve Stolen My Heart with the Kronos Quartet and singer Asha Bhosle, which was nominated for a Grammy® Award for Best Contemporary World Music Album.

A native of Hangzhou, China, Wu Man studied with Lin Shicheng, Kuang Yuzhong, Chen Zemin, and Liu Dehai at the Central Conservatory of Music in Beijing, where she received the first master’s degree in pipa. While in China, Wu Man received first prize in the first National Music Performance Competition. She also was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University, and Yo-Yo Ma named her winner of Toronto’s Glenn Gould Protégé Prize.
Recognized as one of the most exciting conductors on the international scene, Miguel Harth-Bedoya has been music director of the Fort Worth Symphony since 2000. Recently released recordings of the Fort Worth Symphony under Harth-Bedoya’s direction include an all-Tchaikovsky CD and the first bilingual recording of Prokofiev’s Peter and the Wolf, featuring narrations in Spanish and English with Michael York.

A native of Peru, Miguel Harth-Bedoya created and led the Philharmonic Orchestra of Lima and the Contemporary Opera Company, and he has conducted many of the major orchestras in the United States and Canada as well as orchestras throughout Europe, Asia, and Australia. He also has been music director of the Auckland Philharmonia in New Zealand and the Eugene Symphony in Oregon, and he was associate conductor of the Los Angeles Philharmonic under Esa-Pekka Salonen for six years. His festival appearances include Adelaide, Aspen, Avanti (Helsinki), BBC Proms, Blossom, Hollywood Bowl (for which he received an Emmy Award), Interlochen, Oregon Bach, Ravinia, and Tanglewood.

Equally at home in opera, Harth-Bedoya has led Minnesota Opera in Tosca and the Santa Fe Opera in Osvaldo Golijov’s Ainadamar with Dawn Upshaw, a production that was also presented at Lincoln Center in 2006. Productions with the Fort Worth Opera and semistaged performances with the Fort Worth Symphony include Romeo and Juliet, Falstaff, Rusalka, and Eugene Onegin.

Miguel Harth-Bedoya is winner of the 2002 Seaver/NEA Conductors Award. He made his debut conducting the Chicago Symphony Orchestra in July 2000 at the Ravinia Festival.
ALAN GILBERT / CONDUCTOR

Recently appointed the next music director of the New York Philharmonic (to begin in 2009), Alan Gilbert served as the first music director of the Santa Fe Opera from 2003 to 2007. He also has been chief conductor and artistic advisor of the Stockholm Orchestra since 2000 and principal guest conductor of Hamburg’s NDR Symphony Orchestra since 2004.

Gilbert has conducted the leading North American symphony orchestras, serving as assistant conductor of the Cleveland Orchestra from 1995 to 1997 and making frequent guest appearances with the San Francisco Symphony, Los Angeles Philharmonic, Boston Symphony Orchestra, Philadelphia Orchestra, and Toronto Symphony, among others. He made his Los Angeles Opera debut with Humperdinck’s *Hansel and Gretel* in 2006, and he has led Zemlinsky’s *The Chalk Circle* and Puccini’s *Turandot* at Zurich Opera.

In addition to his work with the Royal Stockholm Philharmonic and NDR Symphony Orchestra, Gilbert regularly conducts other major European ensembles such as the Orchestre Philharmonique de Radio France, Zurich’s Tonhalle Orchestra, Munich’s Bavarian Radio Symphony Orchestra, the Orchestre National de Lyon, and the Mahler Chamber Orchestra.

Gilbert frequently conducts in Japan; he has worked with the NHK Symphony Orchestra, the Tokyo Symphony, the Sapporo Symphony Orchestra, and the New Japan Philharmonic. In China, he has conducted the China Broadcasting Symphony Orchestra.

Born and raised in New York City, Alan Gilbert studied at Harvard University, the Curtis Institute, and the Juilliard School, and he was honored with the 1997 Seaver/NEA Conductors Award. He made his Chicago Symphony Orchestra debut in April 2004.
SILK ROAD ENSEMBLE

Silk Road Ensemble members on this recording include:

Joel Fan, piano
Khongorzul Ganbaatar, voice
Joseph Gramley, percussion
Yo-Yo Ma, morin khuur
Shane Shanahan, percussion
Mark Suter, percussion
CHICAGO SYMPHONY ORCHESTRA

Bernard Haitink
 Principal Conductor

Pierre Boulez
 Helen Regenstein
 Conductor Emeritus

Violins
Robert Chen
 Assistant Concertmaster
The Louis C. Sudler Chair, endowed by an anonymous benefactor

David Taylor
Yuan-Qing Yu
 Assistant Concertmasters
Cornelius Ohl

Nathan Cole
Alison Dalton
Kozue Funakoshi
Russell Hershow
Qing Hou
Nisanne Howell
Blair Milton
Paul Phillips, Jr.
Sando Shia
Susan Synnestvedt
Rong-Yan Tang
Akiko Tarumoto
Baird Dodge
 Principal
The Marshall and Arlene Bennett Family Foundation Chair

Albert Iglinskiv
 Assistant Principal
Lei Hou
Arnold Brostoff
Fox Fehling
Hermine Gagné
Rachel Goldstein
Mihaela Ionescu
Melanie Kupchynsky
Wendy Koons Mein
Joyce Noh
Nancy Park
Ronald Satkiewicz
Florence Schwartz-Lee
Jennie Wagner

Violas
Charles Pikler
 Principal
The Prince Charitable Trusts Chair

Liu-Kuo Chang
 Assistant Principal
The Louis H. Reiner Wagner Chair
John Bartholomew
Catherine Brubaker
Karen Dirks
Lee Lane
Diane Mues
Lawrence Neuman
Yukiko Ogura
Daniel Orbach
Max Raimi
Robert Swan
Thomas Wright

Cellos
John Sharp
 Principal
The Elise W. Martin Chair
Kenneth Olsen
 Assistant Principal
Philip Blum
Loren Brown
Richard Hirsch
Katinka Kleijn
Jonathan Pegis
David Sanders
Gary Stucka
Brant Taylor

Basses
Joseph Guasfaffeta
 Principal
The David and Mary Winton Green Chair
Daniel Armstrong
Roger Cline
Joseph DiBello
Michael Hovhanian
Robert Kassinger
Mark Kramer
Stephen Lester
Bradley Opland

Harps
Sarah Bullen
 Principal
Lynne Turner

Flutes
Mathieu Dufour
 Principal

Richard Graef
 Assistant Principal
Louise Dixon
Jennifer Gunn

Piccolo
Jennifer Gunn

Oboes
Eugene Izotov
 Principal
The Nancy and Larry Fuller Chair
Michael Henoch
 Assistant Principal and Acting English Horn
Scott Hostetler

Clarinets
Larry Combs
 Principal
John Bruce Yeh
Assistant Principal
Gregory Smith
J. Lawrie Bloom

E-Flat Clarinet
John Bruce Yeh

Bass Clarinet
J. Lawrie Bloom

Bassoons
David McGill
 Principal
William Buchman
 Assistant Principal
Dennis Michel
Burt Lane

Contrabassoon
Burt Lane

Saxophone
Burt Lane

Horns
Dale Clevenger
 Principal
Daniel Gingrich
Associate Principal
James Smelser
David Griffin
Otto Cariello
Susanna Drake

Trumpets
Christopher Martin
 Principal
The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor

Mark Ridou
 Assistant Principal
John Hagstrom
Tage Larsen

Trombones
Jay Friedman
 Principal
James Gilbertsen
Associate Principal
Michael Mulcahy
Charles Vernon

Bass Trombone
Charles Vernon

Tuba
Gene Pokorny
 Principal
The Arnold Jacobs Principal Tuba Chair, endowed by Christine Querfeld

Timpani
Donald Koss
 Principal
Vadim Karpinos
Assistant Principal

Percussion
Patricia Dash
 Acting Principal
Vadim Karpinos
James Ross
 Acting Principal

Piano
Mary Sauer
 Principal

Librarians
Peter Conover
 Principal
Carole Kelley
Mark Swanson

TRADITIONS AND TRANSFORMATIONS
SOUNDS OF SILK ROAD CHICAGO

Bernard Haitink
 Helen Regenstein
 Conductor Emeritus

Pierre Boulez
 Helen Regenstein
 Conductor Emeritus
ABOUT THE ARTWORK

“I think of the ancient Silk Road as the Internet of antiquity. It was the path that brought innovations from East to West and West to East and has been an inspiration to thousands of creative people.” —Yo-Yo Ma

A strong horizontal “path” is treated as a dynamic, electrical exchange. Intermittent sparks of energy characterize hotbeds of artistic symbiosis. The flares emanating from the path spiral out in both left and right directions, symbolizing mutual exchange and benefit.