

21C Music Festival 2020

Zane Dalal conducts the Royal Conservatory Orchestra with Zakir Hussain, John Patitucci, Danilo Pérez, and Brian Blade

Friday, January 24, 2020 at 8:00pm

This is the 1,015th concert in Koerner Hall

Zane Dalal, conductor

Zakir Hussain, tabla

John Patitucci, bass

Danilo Pérez, piano

Brian Blade, drums

Royal Conservatory Orchestra

PROGRAM

Improvisation with Zakir Hussain, John Patitucci, Danilo Pérez & Brian Blade

John Patitucci: *Hypocrisy* (world premiere)

INTERMISSION

Zakir Hussain: *Peshkar* (Canadian premiere)

[John Patitucci](#)

John Patitucci made his Royal Conservatory debut on May 4, 2013.

Hypocrisy (world premiere)

When one looks up the word hypocrisy in the dictionary, the first phrase that comes up is “the practice of claiming to have higher standards or more noble beliefs than is the case.” After that, one can read synonyms such as deceit, deception, duplicity, sanctimony, affected piety, superiority, false virtue, and many more. This piece was inspired by the trauma experienced by so many people, worldwide, since the presidential election in 2016 in the United States. Composers have long used their music to protest against political and “quasireligious” leaders, racism, oppression, deception, and lawlessness. This piece is also about the hope and belief in change for the better, “by the people.”

Patitucci

- John

[Zakir Hussain](#)

Zakir Hussain made his Royal Conservatory debut during the Grand Opening Festival of Koerner Hall on September 29, 2009.

Peshkar, concerto for tabla and orchestra (Symphony Orchestra of India commission) (Canadian premiere)

The National Centre for the Performing Arts, Mumbai, commissioned the first ever tabla concerto from arguably the finest tabla player of all time. This work became the anchor piece for the Symphony Orchestra of India’s (SOI) tour to Switzerland, receiving its European premiere at the Zurich Tonhalle on January 19, 2016.

To briefly describe *Peshkar* for the purposes of a program note will not give the listener everything that one can appreciate in this exceptionally well-conceived, detailed and logical work. After spending time with this composition, with Maestro Hussain and with our own resident Indian musicologist, Dr. Rao, I am excited about precisely the joins and convergences between Western and Indian music, for which we will come together, not as adversaries, but as co-celebrants. It is an extraordinary moment in the history of the two traditions, to bring a joining that is so eased, fulfilling, and also leaves each

tradition alive and unscathed. Purists on both sides have often been distraught with attempts to fuse in the wrong direction and both sides have been put off. This is *not* one of those moments.

Peshkar lays a framework, incorporating many of the elements that Indian music connoisseurs will appreciate, from the open strings of the tanpura given to the double bass; or the five (including cadenza) separate sections of a tabla solo; the liquidity of form at the beginning leading to the rigidity of rule by the end; the pentatonic scale; lessons in colour and pulse so deftly given to the orchestra that it can follow the same part, as if the form of the traditional tabla solo somehow belongs to the orchestra. Maestro Hussain has set out to write a piece that emphasizes form, pulse, and colour, and that deemphasizes melody – an eminently suitable undertaking for a tabla concerto. We have a virtuosic piece for both tabla and orchestra, one which has – as is the maestro’s style – broken all the boundaries of his instrument. When such a degree of musicianship is evident, the ‘purists’ will likely have to watch as the world changes about them.

We must leave the last word in this note with Zakir Hussain: “Tabla solo tradition is still an evolving one; loosely, it appears to have four clear movements that control the flow of the performance. In this piece, I have tried to maintain the integrity of the repertoire while trying to find a way for the orchestra to react and support the presentation.

There are rules to adhere to, like maintaining the rhythm cycle (in this case tintal – 16 beats), the order of the compositions, the use of the most important “lehra,” injecting freshness and spontaneity through improvisation and due recognition to the raga structures while making it possible for the orchestra to bring forth all the salient features of the western classical tradition.

This has been an exciting challenge and I sincerely hope that to a certain degree an accord was reached between these two great music traditions.

I thank SOI for giving me the opportunity to write *Peshkar*, my first ever tabla concerto, and look forward to a great time performing it under the baton of Maestro Zane Dalal.”

- Program note by Zane Dalal

Dalal

Peshkar was commissioned by the Symphony Orchestra of India, National Centre for the Performing Arts, Mumbai. The world premiere performance was given at the NCPA, Mumbai, on September 25, 2015, by the Symphony Orchestra of India conducted by Zane Dalal, with Zakir Hussain as the soloist.

[Zane Dalal](#)

Tonight marks Zane Dalal's Royal Conservatory debut.

[Danilo Pérez](#)

Danilo Pérez made his Royal Conservatory debut on March 27, 2010, during Koerner Hall's inaugural concert season, and tonight marks his fifth appearance in Koerner Hall..

[Brian Blade](#)

Brian Blade made his Royal Conservatory debut on May 4, 2013 and this is his fifth appearance in Koerner Hall.

Royal Conservatory Orchestra

Joaquin Valdepeñas, Resident Conductor

The Royal Conservatory Orchestra (RCO), part of the Temerty Orchestral Program, is widely regarded as an outstanding ensemble and one of the best training orchestras in North America. Through the RBC Guest Conductor Program, four renowned conductors work with the RCO each season, allowing GGS students to gain experience through professional rehearsal and performance conditions. The week culminates in a Koerner Hall performance under the batons of such distinguished guest conductors as Sir Roger Norrington, Ilnatowycz Chair in Piano Leon Fleisher, Bramwell Tovey, Peter Oundjian, Ivars Taurins, Mario Bernardi, Richard Bradshaw, Nathan Brock, Julian Kuerti, Uri Mayer, Tito Muñoz, Andrés Keller, Lior Shambadal, Tania Miller, Andrei Feher, Johannes Debus, and Gábor Takács-Nagy. The RCO ensures that instrumental students in the Bachelor of Music and the Artist Diploma Program of The Glenn Gould School graduate with extensive orchestral performance experience. Additionally, winners of the Glenn Gould School Concerto Competition have the opportunity to appear each year as soloists with the RCO. Graduates of the RCO have joined the ranks of the greatest orchestras in the world, including the Cleveland Orchestra, the Metropolitan Opera Orchestra, the BBC Orchestra, the Montreal Symphony Orchestra, the Toronto Symphony Orchestra, Tafelmusik, the Canadian Opera Company Orchestra, the Winnipeg Symphony Orchestra, the Calgary Philharmonic, the Quebec Symphony Orchestra, the Hallé Orchestra of Manchester, the Hong Kong Philharmonic, the Cincinnati Symphony Orchestra, and Leipzig Gewandhaus. The RCO has been heard repeatedly on the national broadcasts of the *CBC Radio*, has been invited to perform at the Isabel Bader Performing Arts Centre in Kingston, and toured China during the 2004-05 season.