

Daniel Pearl

World Music Days Concert

Harmony for Humanity

WHEN:
WEDNESDAY,
OCTOBER 24, 2018
7:30 PM

VENUE:
MEMORIAL CHURCH



Daniel Pearl World Music Days was created in response to the 2002 kidnapping and murder of *Wall Street Journal* reporter and Stanford University graduate Daniel Pearl at the hands of extremists. Daniel's family and friends came together to work toward a more humane world, forming the Daniel Pearl Foundation. The mission of the foundation is to promote cross-cultural understanding through journalism, music, and innovative communications. For more information, visit www.danielpearl.org.

Artists

Vân-Ánh Võ, *Vietnamese instruments and vocal*
Stephen Prutsman, *piano*
Members of the Saint John Coltrane African Orthodox Church

Program

Welcome by Rabbi Patricia Karlin-Neumann,
Senior Associate Dean for Religious Life

Sorrow

Vân-Ánh Võ

Lullaby—Sorrow—Purple Haze
Vân-Ánh Võ, *dan Tranh and dan Bau*

English Suite No. 6 in D Minor

Johann Sebastian Bach (1685-1750)

Prelude
Allemande
Courante
Saraband—Double
Gavotte I and II (Musette)
Gigue
Stephen Prutsman, *piano*

Hen Ho

Traditional, *arr.* Vân-Ánh Võ

Vân-Ánh Võ and Stephen Prutsman

—PAUSE—

A Love Supreme

John Coltrane (1926–1967)

"Acknowledgement"
"Resolution"
"Pursuance"
"Psalm"

Musicians of the Saint John Coltrane African Orthodox Church

Reeds and Woodwind

Archbishop Franzo King, Reverend Max Haqq, Dylan Jennings

Reverend Wanika Stephens, *bass*

Karl Nueckel, *drums*

Steve Carter, *piano*

Rev. Mother Marina King, Rev. Mother Gloria Fisher, Rev. Makeda Nueckel,

Sister Erinne Johnson, Sister Donna Uzoigwe, *vocals*

This program is presented in partnership with Music at Stanford and the Office for Religious Life.

Program Notes

Sorrow

Inspired by the experiences of Vietnamese Boat People following the end of the war, I wrote "Sorrow" to attempt to share with the world these incredible human stories and experiences through my music. Between 1975–1987, more than 2 million Vietnamese left their country by makeshift boats. Hundreds of thousands of them died at sea because of storms, hunger, thirst, pirates... Many of them had to practice cannibalism in order to survive. Eventually the exodus of these people fleeing for their lives reached unfathomable numbers, and thanks to the powerful and persuasive speech by then vice-president Mondale, countries around the world began to welcome the Vietnamese Boat People into their lands.

Before writing this work, I interviewed 54 Vietnamese Boat People. All of them shared the same inner strength of resilience and told me how they practiced keeping their hopes high during those days and nights. Now they are here in the U.S., successfully working and contributing to our diverse America.

Hen Ho the Dating Song

This arrangement of a folk song from the mountainous area of North Vietnam is sung on the one day a year young people go to the local "love market." This is a sweet tradition, simple yet elegant, whereby a young man will ask if he can play "Hen Ho" on a pipe or flute for the girl of his dreams. If he can play the piece *while* successfully hoping around on one foot, he and his sweetheart, dressed in a multi layered colorful skirt, spinning and dancing as well, will together go off on a date without the prying eyes of their parents.

A Love Supreme

John Coltrane recorded *A Love Supreme* in December of 1964 and released it the following year. He presented the piece as a spiritual declaration that his musical devotion was now intertwined with his faith in God. In many ways, the album mirrors Coltrane's spiritual quest that grew out of his personal troubles, including a long struggle with drug and alcohol addiction.

The work is laid out in four movements or phases: "Acknowledgement," "Resolution," "Pursuance" and "Psalms." Archbishop King, pastor of the Saint John Coltrane African Orthodox Church in San Francisco states, "When you look at the composition of titles and the sequence in which John has them laid out, we say that there's formula in that album. When he says, 'Acknowledgements, Resolutions and Pursuance,' it's like saying, 'Father, Son and Holy Ghost.' It's like saying, 'Melody, harmony and rhythm.' In other words, you have to acknowledge and then you resolve and then you pursue, and the manifestation of this is a love supreme."

History of the Saint John Coltrane Church

by Supreme Mother Rev. Marina King and The Most Reverend Archbishop F. W. King, D.D.

It was our first wedding anniversary September 18, 1965 and we celebrated the occasion by going to the Jazz Workshop. The plan was to start with John Coltrane and then check out some other entertainment venues. But when John Coltrane came onto the stage we could feel the presence of the Holy Spirit moving with him. He lifted his soprano sax, pointed it at us, focused on us with his big clear eyes

and began playing what seemed to be a non-stop one movement suite. We did not talk to each other during the performance because we were caught up in what later would be known as our Sound Baptism. Even in a jazz club we experienced the effectual transference of the Holy Ghost through sound.

After much repeated listening, subsequent reading and meditation we experienced a greater sense of awareness concerning the significance of John Coltrane's expression through his horn. Coltrane would claim **"Yes, I think the music is rising, in my estimation, it's rising into something else, and so we'll have to find this kind of place to be played in."** That experience and those words had a lot to do with the forming and structure of this church. We further witnessed a second performance of John Coltrane in 1966. Here John Coltrane expanded the classic quartet and unleashed the kind of Holy Ghost power that is at the center of our religious beliefs and practices.

On July 17, 1967 Archbishop King was at Bop City when he heard the news of John Coltrane's ascension. From the time of our arrival in San Francisco, we maintained our apartment in Potrero Hill as a cultural space for listening and learning about jazz music and African American culture. With the help of Archbishop King's brother Landres we established **"The Jazz Club"** where people would bring new recordings and readings and we would host listening parties. Upon hearing of John Coltrane's ascension we were moved with a greater sense of urgency to increase our activity, and in 1968 **"The Jazz Club"** became the **"Yardbird Club"** where we offered an after-hours venue for musicians visiting the Bay Area to experiment with new sounds and ideas. In its heyday the community owned **"Yardbird Club,"** it was an oasis in an atmosphere of rapidly diminish-

ing Black ownership of jazz club venues. We saw ourselves as bringing the music back to the community.

By 1969 our spiritual yearnings and understanding of the essentially sacred message of John Coltrane's music would necessitate a shift from **"Yardbird Club"** to the **"Yardbird Temple,"** and our efforts would move from purely cultural to spiritual. The **"Yardbird Temple"** was a manifestation of how we were being guided by the Holy Ghost. We would move toward meditation, fasting, prayer, and remove everything that we understood to be at odds with the spiritual elevation of the music. The One Mind Temple Years (1971-'74) coincided with our activist involvement with the Black Panther Party and the creation and expansion of food, clothing and shelter programs for the poor. Here at One Mind Temple we attempted to realize the charitable and compassionate vision of Jesus Christ and our patron Saint John Will-I-Am Coltrane.

In 1974 we met Alice Coltrane and were moved under her leadership. We began to think of John Coltrane's message in the context of spiritual universalism and to understand how John Coltrane was trying to reach souls even outside of western Christian context. We began to understand John Coltrane coming to us in the spirit of the Holy Ghost, as Blue Krishna, and as a Sufi mystic. The **"One Mind Temple"** became a center for eastern spirituality and we became the founding officers of the **"Vedantic Center."** Here we studied and meditated on the great spiritual teachings of the world as John Coltrane had done. The **"Vedantic Center"** was our spiritually universalist phase and during these years we learned to appreciate the truths of all religious beliefs and how John Coltrane's sacred music could transcend language and all cultural barriers.

In 1981 His Eminence Archbishop Hinkson of the **African Orthodox Church** would send an emissary, Bishop Ajari, to San Francisco to invite the "One Mind Temple"/"Vedantic Center" congregation to join the African Orthodox Church. The African Orthodox Church was founded in 1921 in the midst of **Marcus Garvey's Universal Negro Improvement Association (UNIA)** under the belief that black Episcopalians should have a denomination of their own. Bishop Alexander McGuire, who had served for many years as a UNIA chaplain, served as the first Archbishop of the African Orthodox Church. Under the tutelage of Archbishop George Duncan Hinkson, Archbishop King would study in Chicago and would be consecrated in 1984 as a Bishop. The church would briefly become known as the "One Mind Temple Missionary Episcopate of the African Orthodox Church." Upon the granting of sainthood for John Coltrane, the church would become the **Saint John Will-I-Am Coltrane African Orthodox Church** where we have continued to evolve as a religious, cultural, and political force in the community.

About the Artists

Vân-Ánh Võ

Vân-Ánh Võ is one of the finest performers of Vietnamese traditional instruments in the world and a rapidly emerging composer. She dedicates her life to creating music by blending the wonderfully unique sounds of Vietnamese instruments with other music genres, and fusing deeply rooted Vietnamese musical traditions with fresh new structures and compositions.

In 1995, Vân-Ánh won the championship title in the Vietnamese National Dàn Tranh (**Zither**) Competition. Since

settling in the San Francisco Bay Area in 2001, Vân-Ánh has focused on collaborating with musicians across different music genres to create new works, bringing Vietnamese traditional music to a wider audience and preserving her cultural legacy through teaching. In 2002, Vân-Ánh released her first CD, *Twelve Months, Four Seasons*. In 2009, she released *She's Not She* with award-winning composer Bảo Đố. In 2013, she released her third CD, *Three-Mountain Pass*, with the Kronos Quartet as her guest artist. This work has brought positive reviews and high praises by BBC "The World," L.A. Times and was chosen by NPR 10 Favorite World Music Albums of 2013.

Vân-Ánh has also been collaborator and guest soloist with the Kronos Quartet, Yo-Yo Ma, Southwest Chamber Music, Eastbay Oakland Symphony, Jazz artists, Rap artists, and other World Music artists. Additionally, she has been co-composer and arranger for the Oscar® nominated and Sundance Grand Jury Prize winner for Best Documentary, *Daughter from Danang* (2002), the Emmy® Awards winning film and soundtrack for *Bolinas 52* (2008), and the winner of multiple "Best Documentary" and "Audience Favorite" awards, *A Village Called Versailles* (2009). She has presented her music at Carnegie Hall, Kennedy Center, Lincoln Center, NPR, Houston Grand Opera, Yerba Buena Performing Arts Center, UK WOMAD Festival, and London Olympic Games 2012 Music Festival. She has been invited and participated as a screening judge in the World Music category for both the 2015 & 2016 Grammy® Awards. Vân-Ánh recently became the first Vietnamese artist performed at the White House and received Artist Laureate Award for her contribution to communities through the arts. In addition to the zither (dàn Tranh), Vân-Ánh also performs as soloist on the monochord

(dàn Bầu), the bamboo xylophone (dàn T'rung), traditional drums (trống) and many other traditional instruments.

Recently, in collaboration with Asian American for Community Involvement, a NGO who serves refugees for 40 years in Santa Clara County, Vân-Ánh has awarded \$40,000 from Creative Work Fund to work on her next coming production which is scheduled to premier at Kennedy Center in March 2016. *The Odyssey*—from Vietnam to America aims to highlight the incredible power of the human spirit, the value of freedom and the will to survive of the Vietnamese Boat People. Beyond that, *The Odyssey* also wants to deliver the message of Forgiveness, Peace and Unity. For more information, please visit www.vananhvo.com

Stephen Prutsman

Active as a classical and jazz pianist and composer Stephen Prutsman began performing in his teens with several art rock bands and was a regular on a nationally syndicated gospel television show. In the 1990's Stephen was a medal winner at the Tchaikovsky of Moscow and Queen Elisabeth of Belgium Competitions and has since performed around the world. He was for several years an Artistic Partner with the St. Paul Chamber Orchestra and also the Artistic Director of the Cartagena International Music Festival, the largest festival of its kind in Latin America. As a composer/arranger his music has been performed by leading known classical and popular artists including Kronos and St. Lawrence Quartets, Tom Waits, Leon Fleisher, Dawn Upshaw and Silk Road. Stephen co-founded the non-profit organization "Autism Fun Bay Area" which creates "Azure" events: Artistic and recreational environments for people on the autism spectrum and their families.