



HOPKINS CENTER
FOR THE ARTS

presents

Music Department Residency

WU MAN pipa

ANCIENT DANCES

with

Robert Schulz *percussion*

Yang Yi *zheng*

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with Wu Man.

This performance is made possible in part by generous support by the Arthur J. 1903 and Nellie Z. Cohen Foundation, the Nathan W. Pearson 1932 and Sons Fund and the Robert Grinnell Fund for the Hopkins Center.

Friday, January 27, 2012 | 8 pm

Spaulding Auditorium | Dartmouth College

PROGRAM

Xi Yang Xiao Gu (Flute and Drum Music at Sunset)	Classical (Civil)
1. The Sound of Bells and Drums from a Distant Temple along the River.	
2. Moon on the Eastern Mountain.	
3. Breeze over the Quiet Water.	
4. Shadows of Flowers.	
5. Clouds and Water Far Away Become as One.	
6. A fishman's Song in the Evening.	
7. Waves Lapping at the Shore.	
8. The Returning Boat.	
Shi Mian Mai Fu (Ambush From All Sides)	Classical (Martial)
Dance of the Yi People (1960)	Wang Huiran (b.1935)
Kazakh küi	Traditional, arr. Wu Man
Ancient Poem in three verses (1994)	Qinru Zhou (b.1955)
Rhyme of Han River	Traditional
Autumn Leaf	Kui Dong
For Pipa, Zheng, Marimba and Violin	

• INTERMISSION •

Ancient Dances— Three Poems by Li Bai (701-762)	Chen Yi and Wu Man
I. Cheering (Riding on My Skiff)	
II. Longing (Night Thoughts)	
III. Wondering (The Cataract of Mount Lu)	
Wu Man pipa and Robert Schulz <i>percussion</i>	
Catherine Owens <i>video design</i>	
Larry Neff <i>lighting design/technical advisor</i>	
Wang Jiaxun and Lu Weiming <i>calligraphers</i>	
Earl Blackburn <i>producer</i>	
Wu Man <i>concept</i>	

Ancient Dances —Three Poems by Li Bai, 701-762 was commissioned by the Walton Arts Foundation.

PROGRAM NOTES

Xi Yang Xiao Gu (Flute and Drum Music at Sunset)

Classical (Civil)

A hand-written score for this *pipa* piece first appeared in 1875 as a piece with seven untitled sections. It was later discovered with subtitles among Chen Zijing's hand-written collection of *pipa* music in 1898. The present score, having eight sections with subtitles, is taken from Li Fangyuan's *New Collections*, 1895. This composition is of the "civil" style of *pipa* music.

1. The Sound of Bells and Drums from a Distant Temple along the River.
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Shi Mian Mai Fu (Ambush From All Sides)

Classical (Martial)

Perhaps the best known of all traditional *pipa* works. It is a grand opus of the "martial" school of *pipa* music. A hand-written score for *pipa* solo first appeared in 1875. Structured in traditional story telling form, *Shi Mian Mai Fu* portrays the epic battle between the kingdoms of Han (Liu Bang) and the warlord of Chu (Xiang Yu) in 202 B.C. The Han army ambushed the Chu army on ten sides and finally defeat the powerful Chu (Xiang Yu committed suicide), leading to the establishment of the Han Dynasty. The music describes how the armies set up camp, effected the ambush and fought fiercely. In it can be heard the war drums, booming guns, soldiers and horses, and the shouting of soldiers at the massacre. The victors return to camp in triumph at the end of a siring battle. Variations on a theme make use of tonal colors and timbres created by various fingering techniques to evoke a range of moods, heroism, stoicism, despair, and tragedy.

Dance of the Yi People (1960)

Wang Huiran (b.1935)

This is one of the signature pieces in the repertoire of Wu Man. Wang arranged this wonderful piece in 1960 based on folk tunes of the Yi minority people, who live in southwestern China. However the piece did not gain popularity during the Cultural Revolution (1966 to 1976) because the music evokes intoxicating nights on a mountainside and the joyous gathering of young people with lively dancing, and has nothing to do with the "Red Revolution," which was necessary to be approved by censors at the time. Wu Man selected this piece for her audition to enter the Conservatory in Beijing in 1978 and won first place. Her performance of the piece was recorded and broadcast throughout the nation. Since then, it has become one of the most popular pieces in the *pipa* repertoire. This is the first *pipa* composition to incorporate the Western A-B-A structure, adopt Western chords and guitar techniques, and display virtuoso *pipa* techniques such as tremolos, strumming, sliding notes, and harmonics.

Kazakh küi

Traditional, arr. Wu Man

Wu Man made this arrangement for *pipa* of a Kazakh folk tune that she heard performed on the *dombıra*, the two-stringed plucked lute that is widely regarded as a cultural symbol of Kazakhs. Kazakhstan shares a long border with western China, and nomadic Kazakhs have long represented an

PROGRAM NOTES CONTINUED

ethnic minority in China's Xinjiang-Uyghur Autonomous Region. In Xinjiang, Kazakhs speak their own language and maintain their own musical traditions. The *pipa* is believed to have entered China long ago through contact between Chinese civilization and the peoples that ancient Chinese sources described as "northern barbarians," which is to say, nomads. By performing this virtuosic nomadic melody on the *pipa*, Wu Man brings her instrument full circle, back to its Central Asian origins.

Ancient Poem in three verses (1994)

Qinru Zhou (b.1955)

The piece is based on two poems expressing a young woman yearning for love, taken from the *Shijing* (Book of Songs), a major anthology of folk poetry compiled in the second millennium BC. The melodic contours and rhythmic patterns of each song are 'discovered' by narrating it in the dialectal tone of the region from where the song was originally collected. Vocal dramatic styles are adapted, such as Beijing opera, Qinqiang opera, and Daoqing from northwestern China, as well as effects imitating the cry of ospreys and the gongs and drums of a wedding ceremony. In the duet, the *pipa* remains lyrical and controlled, while the interludes on *zheng* are more assertive.

Rhyme of Han River

Traditional

A represented repertory in the Henan school of *zheng* playing style. It was adapted from two folk tunes titled *Han Jiang* and *Shu Yun* with rapid tempo, vocalized melody and dramatic music flow. Henan school of *zheng* playing style was originated in the Nanyang and Yexian area in Henan province of northern China during the Ming and Qing dynasty. This unique playing style was developed from local folk songs, often company with strings and plucked instruments.

Autumn Leaf, for Pipa, Zheng, Marimba and Violin

Kui Dong

Autumn Leaf for Pipa, Zheng, Marimba and Violin is the 4th piece from a collection of short movements for various small ensembles written from 2002-2004. The piece attempts to capture the imaginary landscape in the setting of autumn, with the sound of each instrument evoking the impression of an abstract Chinese water ink painting.

• INTERMISSION •

Ancient Dances—Three Poems by Li Bai (701-762)

Chen Yi and Wu Man

I. Cheering (Riding on My Skiff)

Leaving at dawn the Baidi city crowned with cloud,
I've sailed a thousand miles for Jiangling in a day.
With screams of monkeys still the riverbanks are loud,
My skiff has left ten thousand mountains far far away.

II. Longing (Night Thoughts)

On couch bright moon shone,
Thought frost on ground foamed,
Raised head facing bright moon,
Lowered head dreaming of home.

PROGRAM NOTES CONTINUED

III. Wondering (The Cataract of Mount Lu)

In the warm sunlight, the purple smokes rising from the Censer Peak,
In the distance, the cataract hanging between the gorges.
The flying torrent drops straight down three thousand feet,
I wonder if it was the Milky Way falling from the Ninth Heaven!

Wu Man *pipa*
Robert Schulz *percussion*

Catherine Owens *video design*
Larry Neff *lighting design/technical advisor*
Wang Jiaxun and Lu Weiming *calligraphers*
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ANCIENT DANCES

I am very interested in exploring the inner relationship between artistic forms of *pipa* music, calligraphy and poetry of the Tang Dynasty (the Tang Dynasty, 610-906 A.D., was one of the most prosperous period in Chinese history). The playing style of the *pipa*, which consists of “civil” (tranquil and elegant) or “martial” (dramatic and military) schools, fits very well with the hand movement of calligraphy and body movement of dance. I believe that by combining the musical power of the *pipa* with these elements, I will be able to create a new dimension for *pipa* performance and provide a comprehensive experience of classical Chinese culture for the audience.

Chen Yi and I have been collaborating for 20 years. I worked with her closely during the creation of her *pipa* solo work *The Point*, which was based on the eight basic hand movements of calligraphy. I feel very fortunate to commission her for this project.

Wu Man

It’s a privilege to write a new work for my friend, the *pipa* master Wu Man. I remember the first time we worked together in 1991: Wu Man premiered my solo piece *The Points*, her adventurous virtuosity combined with a new musical concept and language, at the New Work October concert series at Columbia University in New York. I have been very happy to keep track of her creative experiments and success in the new music field since then. Again, in 2001, I composed a trio for her to play with Yo-Yo Ma and Young-Nam Kim, commissioned by the Chamber Music Society of Minnesota for the Hun Qiao project. Wu Man loved the piece so much that she commissioned me to write another new work.

In Chinese cultural tradition, in which I am deeply rooted, music is part of an organic art form, along with poetry, calligraphy and painting. I am glad that Wu Man suggested that our new work should be performed together with visual artists. We will combine the art forms together into one. I got my inspiration from three ancient poems, which are

ANCIENT DANCES CONTINUED

drawn in Chinese calligraphy with exaggerated dancing lines and shapes in layers of ink. The music will be accompanied by projections of Chinese painting according to the poems. The duet *Ancient Dances* is written for pipa and a set of percussion instruments (including woodblock, bongo, maracas, paddle castanets, a pair of small bells, a small Beijing Opera gong and two pairs of small Chinese cymbals). It consists of three movements, abstractly titled *Cheering*, *Longing*, and *Wondering*. The movements represent various expressions, in different textures and tempos (Allegro-Adagio-Moderato), inspired by three Chinese poems by Li Bai from the Tang Dynasty: *Riding on My Skiff*, *Night Thoughts*, and *The Cataract of Mount Lu*. The flying lines, like mysterious and vivid ancient dances, bring the music, the calligraphy and the painting all together in our work.

Chen Yi

The *pipa* is a lute-like instrument with a history of more than two thousand years. During the Qin and Han Dynasties (221 B.C.-220 A.D.), instruments with long, straight-necks and round resonators with snake skin or wooden sound boards were played with a forward and backward plucking motion that sounded like “pi” and “pa” to fanciful ears. Hence, all plucked instruments in ancient times were called “*pipa*.” During the Tang dynasty, by way of Centre Asia, the introduction of a crooked neck lute with a pear-shaped body contributed to the *pipa*’s evolution. Today’s instrument consists of twenty-six frets and six ledges arranged as stops and its four strings are tuned respectively to A,D,E,A. The *pipa*’s many left and right hand fingering techniques, rich tonal qualities and resonant timber give its music expressiveness and beauty that are lasting and endearing.

ABOUT THE ARTISTS

Wu Man *pipa* is recognized as the world’s premier *pipa* virtuoso and as a leading ambassador of Chinese music. US-based, Chinese-born musician Wu Man has carved out a career creating and fostering projects that give this ancient instrument a new role in today’s music world, not only introducing the instrument to new audiences, but commissioning and premiering over a hundred new works to grow the core repertoire. A Grammy Award-nominated artist, her adventurous musical spirit has also led to her becoming a respected expert on the history and preservation of Chinese musical traditions, reflected in her recorded and live performances and multi-cultural collaborations.

Adamant that the *pipa*, a lute-like instrument with a history of more than 2,000 years, does not become marginalized as only appropriate for

Chinese music, numerous projects have brought Wu Man and her *pipa* together with a wide array of international artists and ethnicities. Her ‘Wu Man & Friends’ concerts and recordings have created lively musical conversations between the *pipa* and instruments from East Africa, America’s Appalachian mountains, the Ukraine, Taiwan, Alaska and Central Asia, including Tajikistan and the Uighur region. She has premiered over 100 new works for *pipa* over the past 15 years, commissioning many of these. Projects she has instigated have resulted in the *pipa* finding a place in new solo and quartet works, concertos, opera, chamber, electronic, and jazz music as well as in theater productions, film, dance and collaborations with visual artists including calligraphers and painters. These efforts were recognized when she was made a 2008 United States Artists Broad Fellow.

ABOUT THE ARTISTS CONTINUED

Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in *pipa*. Wu Man moved to the U.S. in 1990 and in 1992 was selected as a Bunting Fellow at the Radcliffe Institute of Advanced Study at Harvard University. In 1999 Wu Man was selected by Yo-Yo Ma as the winner of the City of Toronto Glenn Gould Protégé Prize in music and communication. Wu Man continually collaborates with some of the most distinguished musicians and conductors performing today and she has performed in major concert halls worldwide as a soloist with many of the world's leading orchestras. She is a principal member of Yo-Yo Ma's Silk Road Project and since 1993 she has also regularly performed and recorded with the Kronos Quartet, their most recent work together being the multi-media work, *A Chinese Home* directed by Chen Shi-Zheng. She is also the first artist from China to have performed at the White House.

Wu Man's expansive discography reflects the broad spectrum of her live performances. Her most recent recording is *Immeasurable Light* (Traditional Crossroads) that combines reconstructed ancient *pipa* melodies with her own contemporary compositions. For more information on Wu Man, please visit wumanpipa.org or her artist page on Facebook.

This is Wu Man's first engagement at the Hopkins Center.

Robert Schulz percussion is widely regarded as one of the most versatile percussionists working today. Based in Boston, MA, he serves as principal percussionist for the Boston Modern Orchestra Project (BMOP), Boston Landmarks Orchestra, Boston Musica Viva, Dinosaur Annex Music Ensemble, and Opera Boston Orchestra. He has worked with the Boston Symphony Orchestra, Boston Pops, Boston Ballet Orchestra,

Pro Arte Chamber Orchestra of Boston and the Boston Chamber Music Society. As a timpanist, mallet specialist and multi-percussionist, he has been a featured soloist with the Celebrity Series of Boston on numerous occasions. In 2004, Mr. Schulz received a Grammy Award nomination for Best Small Ensemble Performance on Yehudi Wyner's *The Mirror* (Naxos). That year he also gave the Boston premiere of Tan Dun's *Water Concerto* with BMOP. He has led his own group, the BeatCity Art Ensemble, in performances for the Celebrity Series, Lincoln Center, and the National Gallery of Art in Washington, DC. Schulz tours nationally and internationally with *pipa* virtuoso Wu Man and was the featured recitalist for the 2006 CrossSound Festival in Juneau, Alaska. In 2010 he premiered *Kick and Ride*, a concerto for drumset and orchestra written for him by Eric Moe, with a recording scheduled to be released by BMOP/Sound in 2011.

Yang Yi zheng is a leading virtuoso on the Chinese classical 21-string *zither*. A winner of the International Chinese Instruments Competition, among other awards, Yang Yi is also a distinguished *guzheng* educator and lecturer and has served on the faculty of the prestigious China Conservatory of Music, her alma mater. She performed as a soloist with many of China's leading ensembles while she was in China. After she moved to the United States in 1991, she has served as the music director at Eastern Culture and Performing Arts Center in New Jersey; the lecture and music director of Chinese Music Ensemble at Princeton University; the founder and chairperson of Chinese instrument competition program of the New Jersey music teacher association, as well as the director of Yang Yi Guzheng Academy. As a soloist, Yang Yi has toured throughout Asia, Europe and the United States and has appeared at the Carnegie Hall, Lincoln Center, Radio City Music Hall, Royal Albert Hall (UK), Historische Stadthalle Wuppertal and Anhaltisches Theater Dessau in Germany.

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, Wu Man hosted a film screening of her documentary, *Discovering a Musical Heartland*, and was interviewed by Professor Ted Levin about preservation of traditional Chinese music. She visited several classes in Music and Asian and Middle Eastern Studies, joined Chinese students for a music night and dinner, and participates in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/outreach.



LA EXCELENCIA

TUE | JAN 31 | 7 PM | SPAULDING AUDITORIUM

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This rich hybrid program combines Asian and American music while highlighting talented graduating seniors Si Jie Loo, percussion, and Christina Chen, piano, whose contributions to the ensemble have injected an inspirational mix of Eastern and Western music.

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