

# Wu Man



Wednesday, April 8, 2015

## Welcome to the Cleveland Museum of Art

The Cleveland Museum of Art's performing arts series brings together thoughtful, fascinating, and beautiful experiences, comprising a concert calendar notable for its boundless multiplicity. This year we welcome two Pulitzer Prize-winning composers, dance programs both traditional and modern, several exciting young ensembles, and much more. Here is the place where performance is intended to explore connections of cultures, the heart, and the human spirit.

### In the galleries

*Constructed Identities*  
Through Sunday, April 26

*Themes and Variations:  
Musical Drawings and Prints*  
Through Sunday, May 17

*Senfo: Art and Identity in West Africa*  
Through Sunday, May 31

*The Novel and the Bizarre:  
Salvator Rosa's Scenes of Witchcraft*  
Through Sunday, June 14

*Floral Delight: Textiles from Islamic Lands*  
Through Sunday, June 28

*Fresh Prints: The Nineties to Now*  
Through Sunday, July 26

Please **turn off all electronic devices** before entering the performance hall.

**Photography and audio/video recording** in the performance hall **are prohibited.**

## Wu Man, pipa Luke Rinderknecht, percussion

Wednesday, April 8, 2015, 7:30 p.m.  
Gartner Auditorium, the Cleveland Museum of Art

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### Program

#### The Journey of Chinese Pipa: Ancient Ties for Modern Sound

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

The Sound of Bells and Drums from a Distant Temple along  
the River  
Moon on the Eastern Mountain  
Breeze over the Quiet Water  
Shadows of Flowers  
Clouds and Water Far Away Become as One  
A Fisherman's Song in the Evening  
Waves Lapping at the Shore  
The Returning Boat

Shi Mian Mai Fu Classical (martial)  
(Ambush Laid on Ten Sides)

Xiao Pu An Zhou Classical (arr. Wu Man)  
(Chanting of the Monk Pu An)

Küi Kazakh Traditional (arr. Wu Man)

Dance of the Yi People (1960) Wang Huiran  
(b. 1936)

Side by Side (1989) Michio Kitazume  
(b. 1948)  
(for solo percussion)

Leaves Flying in Autumn (2000) Wu Man

— Intermission —

**Ancient Dances:** **Chen Yi and Wu Man**  
**Three Poems by Li Bai (701–762) (2005)**

- I. Cheering (Riding on My Skiff)
- II. Longing (Night Thoughts)
- III. Wondering (The Cataract of Mount Lu)

## Notes

**Xi Yang Xiao Gu (Flute and Drum Music at Sunset) –  
Classical (civil)**

A handwritten 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 handwritten collection of pipa music in 1898. The present score, having ten sections with subtitles, is taken from Li Fangyuan’s New Collections, 1895. This composition is of the “civil” style of pipa music.

**Shi Mian Mai Fu (Ambush Laid on Ten Sides) –  
Classical (martial)**

Perhaps the best known of all traditional pipa works. It is a grand opus of the “martial” school of pipa music. Structured in traditional storytelling 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 defeated 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 tiring 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.

**Xiao Pu An Zhou (Chanting of the Monk Pu An) –  
Classical (arr. Wu Man)**

Pu An was a Buddhist priest in the 12th century who is said to have attained enlightenment through the chanting of sacred mantras. The first datable version of the piece is in score for the Zither qin from the late 16th century, and the first extant pipa score in 1818. Wu Man has further adapted it, including an effect which imitates the woodblock of the temples.

**Küi – Kazakh Traditional (arr. Wu Man)**

Wu Man made this arrangement for *pipa* of a Kazakh folk tune that she heard performed on the *dombýra*, 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 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.

**Dance of the Yi People – Wang Huiran**

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.

### **Side by Side – Michio Kitazume**

*Side by Side*, composed in 1989 by Michio Kitazume, is a fantasy of contrasting pulses using four kinds of drums: a pair of bongos, a pair of congas, a pair of tom-toms, and pedal bass drum. The player coaxes subtle beats from the skins in patterns that grow increasingly at odds with each other on the small scale, but that cycle through complex permutations to fit together on the large scale. *Side by Side* may refer to the pairs of instruments, or the way a pulse in two fits next to a pulse in three, distinct, but overlapping every six beats. Michio Kitazume, born in 1948, is director of the Japan Society for Contemporary Music, guest professor at the Tokyo College of Music, and emeritus professor of Aichi Prefectural University of Fine Arts and Music.

### **Leaves Flying in Autumn – Wu Man**

Wu Man composed this improvisational collage a few years ago with inspiration from the classical martial style of *pipa* works and with a nod to rock 'n' roll.

### **Ancient Dances: Three Poems by Li Bai (701–762) – Chen Yi and Wu Man**

Cheering (Riding on My Skiff)  
Longing (Night Thoughts)  
Wondering (The Cataract of Mount Lu)

#### **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.

#### **Night Thoughts**

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

#### **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!

#### **About *Ancient Dances*, Wu Man writes:**

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 periods 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 Points*, which was based on the eight basic hand movements of calligraphy. I feel very fortunate to have been able to commission her for this project.

#### **About *Ancient Dances*, Chen Yi writes:**

It's a privilege to write a 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 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.

## About the Artists

### Wu Man

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Grammy Award-nominated musician Wu Man has carved out a career as a soloist, educator, and composer giving her lute-like instrument—which has a history of over 2,000 years in China—a new role in both

traditional and contemporary music. Brought up in the Pudong School of pipa playing, Wu Man is now recognized as an outstanding exponent of the traditional repertoire as well as a leading interpreter of contemporary pipa music by today's most prominent composers. Wu Man's efforts were recognized when she was named Musical America's 2013 Instrumentalist of the Year, the first time this prestigious award has been bestowed on a player of a non-Western instrument.

Highlights of the 2013–14 season included a performance with the Sydney Symphony Orchestra for the world premiere of Zhao Jiping's *Concerto for Pipa and Orchestra*. Wu Man performed with the Buffalo, Fresno, and Louisiana philharmonic orchestras, and the Hartford, Illinois, and Santa Rosa symphonies. She was a featured performer with the Kronos Quartet at their 40th Anniversary Celebration concert at Carnegie Hall and performed a recital at Wigmore Hall in the United Kingdom. She will also tour with the Silk Road Ensemble and serve as part of the ensemble's leadership team.

Born in Hangzhou, China, Wu Man became the first recipient of a master's degree in pipa at the Central Conservatory of Music in Beijing. Wu Man's first exposure to western classical music came in 1979 when she saw Seiji Ozawa and the Boston Symphony Orchestra performing in Beijing, and in 1985 she made her first visit to the United States as a member of the China Youth Arts Troupe. Wu man moved to the U.S. in 1990 and currently resides in California.

### Luke Rinderknecht

Luke Rinderknecht made his debut with The Cleveland Orchestra in 2001, performing Paul Creston's Marimba Concerto at Severance Hall. He has also appeared as soloist with CityMusic Cleveland and the Cleveland Youth Wind Symphony both in Cleveland and Australia. He has performed orchestral and chamber music on four continents as a member of Metropolis Ensemble, The Knights, Festival Chamber Music, Verbier Festival Orchestra, CityMusic Cleveland, and No Exit, among others, and as a guest with Alarm Will Sound, the Metropolitan

Opera, Buffalo Philharmonic, and the Orchestra of St. Luke's. Luke appears on the Buffalo Philharmonic's double Grammy award winning recording of John Corigliano's *Mr. Tambourine Man*, and has recorded three albums with The Knights on Sony Classical. He has appeared in many diverse groups and settings, from the Qatar Philharmonic at the United Nations in NYC, to indie rock band The Dirty Projectors with Alarm Will Sound at Lincoln Center, Disney Hall, and the Barbican, to performances of Benjamin Britten's opera *The Turn of the Screw* conducted by Lorin Maazel at the late maestro's Castleton Festival. Luke has also performed in musicals, on Broadway in *Legally Blonde* and regionally in *Les Misérables*. As a chamber musician, Luke has had the pleasure of performing with amazing partners in his role as a faculty member of the Bowdoin International Music Festival the past five summers. While living in New York he performed annually at Carnegie's Weill Hall with Festival Chamber Music. He received his Bachelor and Master of Music degrees from Juilliard, where he studied with Daniel Druckman, Gordon Gottlieb, and Greg Zuber, and was the 2005 recipient of the Peter Mennin Prize for outstanding achievement and leadership in music.

## Credit

Wu Man appears by arrangement with Opus 3 Artists, Ltd.

## Upcoming Performance

### Oberlin Contemporary Music Ensemble

**Featuring Jonathan Moyer, organ and Yuri Popowycz, violin**

Saturday, April 11, 2:00 p.m.

Gartner Auditorium

Under the direction of Tim Weiss, the award-winning ensemble returns to CMA for the next in its series of concerts at CMA. Program: Works by György Ligeti (*Volumina*, Violin Concerto), Tristan Murail (*Feuilles à travers les cloches*), and the American premiere of Philip Cashian's Three Pieces for Chamber Orchestra. \$5; CMA members and students free.

[cma.org/OCME](http://cma.org/OCME)

## Performing Arts

[www.clevelandart.org/performingarts](http://www.clevelandart.org/performingarts)  
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### John Luther Adams:

***Veils and Vesper***

September 20–November 8

### John Luther Adams: *Inuksuit*

Sunday, September 21, 2:00

### Oberlin Contemporary

**Music Ensemble**

Saturday, September 27, 2:00

### CIM/CWRU Joint Music Program

Wednesday, October 1, 6:00

### U-Theatre

Friday, October 10, 7:30

### Vân-Áhn Vanessa Vö

Sunday, October 26, 7:30

### Oberlin Contemporary

**Music Ensemble**

Saturday, November 1, 2:00

### CIM/CWRU Joint Music Program

Wednesday, November 5, 6:00

### Royal Ballet of Cambodia

Wednesday, November 5, 7:30

### Calder Quartet

Wednesday, November 19, 7:30

### CIM/CWRU Joint Music Program

Wednesday, December 3, 6:00

### Tallis Scholars

Thursday, December 11, 7:30

### Oberlin Contemporary

**Music Ensemble**

SPECIAL GUEST: JENNIFER KOH, VIOLIN

Saturday, December 13, 2:00

### Marc Ribot plays Charlie

**Chaplin's *The Kid***

Sunday, December 14, 1:30

### CIM/CWRU Joint Music Program

Wednesday, January 7, 6:00

### Intonarumori:

**Orchestra of Futurist Noise Intoners**

January 11–15 (on display)

Friday, January 16, 7:30

### Karel Paukert

Sunday, January 25, 2:00

### Chanticleer

Friday, January 30, 7:30

### CIM/CWRU Joint Music Program

Wednesday, February 4, 6:00

### Ragamala Dance Company and

**Rudresh Mahanthappa**

Wednesday, February 11, 7:30

### CIM/CWRU Joint Music Program

Wednesday, March 4, 6:00

### Oberlin Contemporary

**Music Ensemble**

Saturday, March 7, 2:00

### Matthias Ziegler

Thursday, March 19, 7:30

### Roomful of Teeth

Friday, March 20, 7:30

### Mivos Quartet

Saturday, March 28, 7:30

### CIM/CWRU Joint Music Program

Wednesday, April 1, 6:00

### Wu Man

Wednesday, April 8, 7:30

### Oberlin Contemporary

**Music Ensemble**

Saturday, April 11, 2:00

### Calder Quartet

Tuesday, April 14, 7:30

### CIM/CWRU Joint Music Program

Wednesday, May 6, 6:00

Please **turn off all electronic devices** before entering the performance hall.

**Photography and audio/video recording** in the performance hall **are prohibited**.

**DEPARTMENT OF  
PERFORMING ARTS, MUSIC,  
AND FILM**

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Programs are subject to change.

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