



Sunday, March 11, 2018, 3pm
Hertz Hall

Wu Man and the Huayin Shadow Puppet Band

Wu Man, *pipa and artistic director*
Zhang Ximin, *leading vocal, yueqin*
Zhang Shimin, *percussion*
Zhang Quansi, *percussion*
Zhang Xinmin, *erhu*
Dang Guangdi, *erhu*
Yuan Yuti, *zhonghu*
Liu Xicang, *banhu*
Dang Anhua, *percussion*

*This performance is made possible, in part, by Patron Sponsors Greg and Liz Lutz.
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PROGRAM

Pipa Solo Suite: Two Traditional Pieces

— *Flute and drum music at sunset (lyrical style)* —

— *Ambush from Ten Sides (martial style)* —

Round Sun and Crescent Moon in the Heavens

This is the stirring overture from the recent spoken play Plain of the White Deer, arranged by local scholar Dang Anhua. The lyrics explore the complementary tasks and resulting feelings of peasant men and women.

A Bright Pearl in the Sea

An ode to battle sung by the Tang general Qin Qiong.

Shiyang Jing (instrumental)

Instrumental interludes punctuate the drama, allowing the puppeteers to rest their voices.

Pipa Solo: Improvisation

All Desolate on the Eastern Campaign

A drama evoking the threat to the Tang empire from the Korean kingdom of Koguryo.

Ancient Song of the Guanzhong Plain

The gods and generals may have created the landscape, but peasant life must go on.

The Won-Done Song

The poem, a meditation on the vanity of human ambitions, comes from Cao Xueqin's celebrated 18th-century novel The Story of the Stone.

Pipa and Percussion: Folk Music

— Dragon Boat —

— Purple Bamboo Tune —

Three Heroes Do Battle with Lü Bu

This excerpt recounts a dialogue between the celebrated ancient warriors Zhang Fei and Lü Bu as they do battle.

The General's Orders Stir the Mountains and Rivers

Another martial song inspires the troops' preparations for battle.

*This performance will be performed without intermission
and will last approximately 80 minutes.*

Pipa virtuoso **Wu Man** is regarded as a leading ambassador of Chinese music and culture. She has spent much of her career establishing a place for the *pipa* in contemporary musical culture and familiarizing modern audiences with the instrument, which has a history that dates back more than 2,000 years. She has travelled throughout North America, China, and Central Asia in search of ways to bridge the past and present, and connect diverse cultures around the globe.

China has a vibrant cultural heritage that dates back thousands of years, and the country's rich and diverse musical tradition forms a vital part of that heritage. Chinese traditional music, including religious and instrumental music, folk songs, and opera, is deeply ingrained in people's daily lives and intersects with such other art forms and traditions as drama, storytelling, and shadow puppetry. Yet, in an increasingly globalized world, many of these ancient traditions are "endangered" and urgently need to be preserved. One of Wu Man's objectives as an artist is to bring these traditions to a global audience through her *pipa* playing and collaborations, so that contemporary listeners can experience firsthand the earthy, wild Chinese folk style.

Years ago, Wu Man traveled to China's remote regions to unearth ancient musical traditions that are in danger of being lost, and explored the work of the **Huayin Shadow Puppet Band** (known then as the Zhang Family Band). The group is comprised of farmers from Shaanxi Province's Huayin County in a rural village at the foot of Mount Hua in northwest China. For more than 300 years the ensemble has toured the countryside, bringing its rugged shadow puppet plays—which call to life the mythical heroes and gods of the oral folk culture of Shaanxi, often evoking famous battles of the Tang dynasty (618–907)—to temple fairs and rituals.

The shadow puppet plays are accompanied by "old-tune" (*laoqiang*) traditional music with guttural and high-pitched singing (by senior singer Zhang Ximin) and a rough, mad spirit; percussion including clappers, cymbals, and gongs; stringed instruments including the *yueqin* (moon-lute) and fiddle; the shawm, a double-reed instrument similar to the oboe; and a natural trumpet.

The shadow puppetry tradition that exists in the village first appeared during the Qing Dynasty under Emperor Qianlong (1736–96) and has been passed down from generation to generation. For many years the shadow puppetry was part of the Zhang family household only, and not until recently has it been passed down to performers outside the family.



With this tour, Wu Man brings the Huayin Shadow Puppet Band to the US for only the second time (the ensemble's first visit was in 2009 as the Zhang Family Band) in an effort both to preserve this traditional art form and to demonstrate its relevance in our 21st century. In this program Wu Man performs both solo *pipa* and with the Huayin Shadow Puppet Band.

Recognized as the world's premier *pipa* virtuoso and a leading ambassador of Chinese music, Wu Man has carved out a career as a soloist, educator, and composer giving her lute-like instrument a new role in both traditional and contemporary music. Through numerous concert tours, Wu Man has premiered hundreds of new works for the *pipa*, while spearheading multimedia projects to both preserve and create

awareness of China's ancient musical traditions. Her adventurous spirit and virtuosity have led to collaborations across artistic disciplines, allowing her to reach wider audiences as she works to break through cultural and musical borders. Wu's efforts were recognized when she was named Musical America's 2013 Instrumentalist of the Year, marking the first time this prestigious award has been bestowed on a player of a non-Western instrument.

Having been brought up in the Pudong School of *pipa* playing, one of the most prestigious classical styles of Imperial China, Wu 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. In 2008 she was the first Chinese traditional musician to receive the United States Artist Fellowship, and in 1998 she was awarded the Bunting Fellowship at Harvard University. She is the first artist from China to perform at the White House. Wu's discography of more than 40 albums includes the Grammy Award-winning *Sing Me Home* with the Silkroad Ensemble, which features her original composition "Green" ("Vincent's Tune"), and the Grammy-nominated recordings *Our World in Song: Traditions and Transformations: Sounds of the Silk Road Chicago*; her recording of Tan Dun's *Pipa Concerto* with Yuri Bashmet and the Moscow Soloists; and *You've Stolen My Heart*, featuring Wu Man and Kronos Quartet. She frequently collaborates with the Kronos and Shanghai Quartets, the Knights, and the Silkroad Ensemble. Wu Man is also a featured artist in the documentary *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*, seen in theaters in 2016.

Highlights of Wu's 2017–18 season include US tours with the China NCPA Orchestra, the Huayin Shadow Puppet Band, and the Silkroad Ensemble, of which she is a founding member. With the China NCPA Orchestra, she performs Lou Harrison's *Pipa Concerto*, which the composer wrote for her and which she premiered in 1997. After performing the work in Beijing, Wu and the orchestra tour to Chicago, San Francisco, and Ann Arbor. She brings the Huayin Shadow Puppet Band (formerly known as the

Zhang Family Band) to 11 US cities, including New York, Boston, Washington (DC), Santa Barbara, and Cleveland. With the Silkroad Ensemble, she performs in cities across the Northeast. Additional highlights include a Washington (DC) performance of *A Chinese Home*, Wu's 2009 full-length multimedia work co-created with Kronos Quartet violinist David Harrington and director Chen Shi-Zheng; concerts in Europe and the Middle East as part of the Aga Khan Music Initiative; and recitals in New Haven, Phoenix, Portland (OR), and San Diego, among other cities in the United States.

Born in 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 became the first recipient of a master's degree in *pipa*. Accepted into the conservatory at age 13, Wu Man's audition was covered by national newspapers and she was hailed as a child prodigy, becoming a nationally recognized role model for young *pipa* players. She subsequently won First Prize in the First National Music Performance Competition, along with many other awards, and she has participated in many premieres of works by a new generation of Chinese composers.

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. In 1980 she participated in an open master class with violinist Isaac Stern 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 US in 1990 and currently resides with her husband and son in California. For more information visit wumanpipa.org. Follow Wu Man on Facebook and @wumanpipa. Wu Man and the Huayin Shadow Puppet Band are exclusively managed by Opus 3 Artists.

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