



DUKE MUSIC

Duke Chinese Music Ensemble

Jennifer Chang, director

April 10, 2022

8:00 PM

Nelson Music Room

“Processional” 迎神 from Taiwan Suite 台湾组曲

MingJun Wilson (M.Div.'22), Piano

Divinity, Humanity, Harmony 神人畅

Cleo Yan & MingJun Wilson (M.Div.'22), Guzheng

Elizabeth Zhang (T'22), Daruan; Happy Yao, Cello

Yuxi Long, Guitar; Grace Kelly, Bass

Elaine Guo, Flute; Faye Ma, Erhu

Colton Ortiz, Piano/Vibraphone & Percussion

You Qu Zi 又曲子

Cleo Yan, Guzheng; Ivy Liu, Pipa; Elaine Guo, Flute

Yangguan Sandie 阳关三叠

Lisa Liang, Guqin

The Moon Represents My Heart 月亮代表我的心

Yuxi Long, Guitar

Seaweed Dance 水草舞

Colton Ortiz, Piano

Phoenix Bamboo Under the Moonlight 月光下的凤尾竹

Yuhao Wu, Hulusi; Jennifer Chang, Guzheng

Pipa Yu 琵琶语

Ava Baker, Vocals; Ivy Liu, Pipa; Cleo Yan, Guzheng; Elizabeth Zhang (T'22), Zhongruan
Happy Yao, Cello; MingJun Wilson (M.Div.'22), Violin; Yuxi Long, Guitar; Elaine Guo, Flute
Faye Ma & Yujie Zhang, Erhu; Sarah Lu (T'22), Dance; Grace Kelly, Bass

Xiang He Ge · Zi Jin 相和歌 · 子衿

Ava Baker & Grace Kelly, Vocals

Cleo Yan, Peirong Liu, Grace Kelly & Ava Baker, Guzheng

Elizabeth Zhang (T'22) & MingJun Wilson (M.Div.'22), Violin

Happy Yao, Cello; Elaine Guo, Flute

Yujie Zhang & Faye Ma, Erhu; Sarah Lu (T'22), Dance

Yuhao Wu, Ivy Liu, Yuxi Long, Lucy Chen, Lisa Liang & Colton Ortiz, Percussion

Notes on the Program

by Faye Ma, Colton Ortiz, MingJun Wilson, and Cleo Yan

“Processional” 迎神 from Taiwan Suite 台湾组曲

One of the first East Asian composers to be featured at the Lincoln Center for Performing Arts, Taiwanese composer 馬水龍/Ma Shui Long (1939-2015) partially trained in Germany and the US while mainly working within his native home. Notable for blending elements of Western art music with East Asian folk tunes and rituals, he uses the sound of woodblocks to transition from gusts of passion to proto-Confucian principles of orderly balance, concluding with a serene and stately recapitulation of the theme.

Divinity, Humanity, Harmony 神人暢

Based on a Ming Dynasty manuscript for solo guqin by the same title, this arrangement interweaves various components of the respective divine and human themes before interspersing them together as harmony in the final section, inspired by the same impetus found in the original. One textual tradition references the mythical Yao Dynasty, in which a musical deity encourages the Emperor to appeal to the Heavenly Throne, eliciting a response of salvation from the flood. Another tradition speaks of a joyous, festive celebration in which Heaven’s Way of harmonious freedom energizes and communes with humanity.

You Qu Zi 又曲子

You Qu Zi (lit. “another song”) is one of the twenty-five tunes documented in *Dunhuang Scores* 敦煌乐谱 discovered in the Thousand Buddha Grottoes in Mogao, Gansu province. Written in the later Tang period (around 900 A.D.) in a lost system of music symbols, the *Dunhuang Scores* were first excavated by archaeologists in 1900. It was deciphered in the 1980s by musicologist Ye Dong and later revised and re-arranged in 1992 by musicologist Xi Guanzhen based on his research on Dunhuang dance.

Yangguan Sandie 阳关三叠

During its 2000 years of history, the guqin has been associated closely and exclusively with the Chinese literati class. As a result, many of the most prominent guqin compositions are based on Tang and Song poetry. Yangguan Sandie, for example, is a musical interpretation of Wang Wei’s 送元二使安西 (Seeing off Yuan Chang on a Mission to Anxi). The four lines of the original poem are set to four lines of the main melodic theme. The piece is formed in a three-strain structure, with each strain being a variation of the original musical and verbal theme.

As members of the literati class, qin musicians usually play in intimate private settings for their own enjoyment and intellectual cultivation. Such settings led to the refined and subtle aesthetics of guqin’s musical sound: soft, small range of dynamic change, and intricate yet minute variations in the shades of timbre.

The Moon Represents My Heart 月亮代表我的心

Arranged by Roland Dyens and composed by Weng Ching-hsi with lyrics by Sun Yi, “The Moon Represents My Heart” was first sung by Chen Fun-lan and released in her 1972 album *Dreamland*. However, it was Teresa Teng (Deng Lujun 邓丽君), a transnational icon of the Sinophone world who popularized this song among Chinese speakers around the globe. After the end of the Cultural Revolution in the late 1970s, “The Moon Represents My Heart” was among the first popular songs from Hong Kong and Taiwan (*gangtai gequ* 港台歌曲) that spread across Mainland China through underground radio listening and bootleg cassette tapes. Teng’s soft, restrained, often whispery voice provided a stark contrast with the revolutionary mass songs sanctioned by the state at the time, leading to a revolution in Mainland Chinese popular music.

Seaweed Dance 水草舞

“Seaweed Dance” or “Water Grass Dance” is an act of the 1959 ballet *The Mermaid*, music composed by Wu Zuqiang and Du Mingxin. It is a group dance of the underwater world depicted in the ballet. The composition is soft and stretched, with the dance vividly showing a scene of water plants dancing alongside the main characters. Originally an orchestral piece, the piano arrangement seeks to imitate the rich timbre and layers of the orchestral version, with clear arpeggios and firm, yet elastic bass accompanied by a high dancing melody.

Phoenix Bamboo Under the Moonlight 月光下的凤尾竹

In 1979, When poet Ni Weide was traveling in Mangshi, Yunnan in Southwest China, he witnessed a young Dai couple, an “ethnic minority group” in China, whispering to each other affectionately in a phoenix bamboo grove. Inspired by the loving couple, he composed the lyrics of “Phoenix Bamboo Under the Moonlight.” In the same year, composer Shi Guangnan set Ni’s lyrics to music. Shi is known for his patriotic and nationalistic songs that blend traditional folk melodies with western music grammar. This song is no exception. Its tuneful melody with a distinct Dai flavor makes it a popular love song and a staple in the “ethnic minority music” repertoire of China.

Pipa Yu 琵琶语

Pipa Yu (lit. “words of the pipa”) was composed by contemporary Chinese composer Lin Hai and was first released in his 2003 album *Pipa Xiang*. It features the beautiful sound of the pipa, an instrument introduced to China through central Asian trade routes during a period encompassing the later Han dynasty through the Sui dynasty (first through seventh centuries C.E.). Known for his new-age, fusion, and neo-traditional composition, Lin dedicates this album to exploring the different facets of the pipa through juxtaposing it with instruments and vocal styles from around the world.

Xiang He Ge · Zi Jin 相和歌 · 子衿

Xiang He Ge is a music genre that emerged between Western Han and Jin dynasty (206 B.C. - 220 A.D.) based on folk tunes that *Yuefu* (Music Bureau) collected in northern China. This type of music was usually played for entertainment and religious rituals. The name of the genre, Xiang He (lit. “call and response” or “in correspondence with each other”) speaks to its emphasis on the harmony and coordination between the singer and percussion. The lyrics are from a poem, “Zi Jin” 子衿, in the earliest Chinese book of odes *Shi-ching* 诗经. The poem depicts a woman mourning the indifference and absence of her lover, with the famous line “One day without seeing you is like three months to me” 一日不见，如三月兮。

Duke Chinese Music Ensemble

The Duke Chinese Music Ensemble was founded in fall 2018 under the joint effort of Hsiao-mei Ku, Professor of the Practice of Music and violinist in the Ciompi Quartet; Elizabeth Zhang, an incoming freshman in 2018 with previous Chinese orchestral experiences; and Jennifer Chang, guzheng soloist and music director of the Ensemble. Duke Chinese Music Ensemble incorporates both Eastern and Western instruments, featuring a variety of traditional Chinese and Western instruments, utilizing techniques like plucking, striking, and bowing, through musical repertoire from different styles, traditions, and eras.

Jennifer Chang

Jennifer Chang is a guzheng soloist, founder and artistic director of Carolina Chinese Orchestra 沁香新民乐团, and former music director and conductor of RTP Chinese Music Ensemble 北卡民乐团. As a guest musician, Chang has also performed with NC Symphony, Orchestra New England, Raleigh Civic Orchestra, North Carolina Ballet, etc. In demand around the globe, her appearances have included command performances as soloist for the Emperor of Japan and for former President Bill Clinton. While performing as a soloist, she also leads the Duke Chinese Music Ensemble.

