Dalton Wed@7:30pm: Live and Interactive!

2016–17 Season
Wednesday 22 March 2017
Dalton Center Recital Hall
7:30 p.m.
Pre-Concert talk with Dr. Robert White at 7 p.m.

ORCHID ENSEMBLE
Lan Tung, Erhu and Vocals
Xiaomei Zhu, Zheng
Jonathan Bernard, Marimba and Percussion

Traditional
arr. Orchid Ensemble
Meeting in the Yurt

Traditional
arr. Lambert Lum/
Orchid Ensemble
The Gallop

arr. Lan Tung
Xiao He Tang Shui

Mark Armanini
Cocoon

Zhou Ji/Shao Guangchen/
Li Mei
arr. Mei Han
Maqam: Prelude and Dance

Moshe Denburg
The Winged Horses of Heaven

Moshe Denburg
El Adon
1. ‘M’Orot (Luminaries)

Prashant J. Michael/
R. Raine-Reusch/
Orchid Ensemble
Bengalila

Ming Kao
arr. Lan Tung
Harvest Season
The **ORCHID ENSEMBLE** blends ancient musical instruments and traditions from China and beyond, creating a beautiful new sound that is both creative and distinct. The ensemble has embraced a variety of musical styles to its repertoire, ranging from the traditional and contemporary music of China, world music, new music to creative improvisation. The energetic yet endearing performance style of the ensemble consistently intrigues and delights its audiences, consistently receiving standing ovations. Acclaimed as “One of the brightest blossoms on the world music scene” (Georgia Straight), the Orchid Ensemble has been tirelessly developing an innovative musical genre based on the cultural exchange between Western and Asian musicians. Orchid Ensemble’s 2004 release, *Road to Kashgar*, was nominated for a Juno award in the Best World Music category.

The Orchid Ensemble regularly collaborates with musicians from a wide variety of world cultures and actively commissions new works by Canadian and U.S. composers for its unique instrumentation. The ensemble has performed in concerts across North America, and at prominent world, jazz and folk music festivals. Recent appearances include The John F. Kennedy Center for the Performing Arts; the Smithsonian Institution’s Freer Gallery; Canada Day Celebrations in Ottawa; Festival Miami, and the Vancouver International Jazz Festival.

**Lan Tung** crosses the lines between classical, contemporary, folk, blues and various ethnic styles, such as Indian, Celtic and Middle Eastern, to expand the horizons of the erhu. Tung has performed with Huun Huur Tu (Tuva), Baka Beyond (UK), Khac Chi Ensemble (Vietnam) and Hossam Shaker (Egypt) and shared the stage with many Vancouver’s innovative improvisers, such as Ron Samworth and Coat Cooke. She is a member of Vancouver world music ensemble Tandava, and she has premiered numerous compositions by Canadian and US composers. Trained at Taiwan’s Chinese Cultural University, Lan went on to study with erhu virtuosi Jiebing Chen in San Francisco and Zhang Funming in Beijing, with Hindustani violinist Kala Ramnath in Bombay and Egyptian violinist Dr. Alfred Gamil in Cairo. The various influences are evident in Lan’s compositions and music arrangements. Lan started classical voice training since she was 12, and she continued at Capilano College and with Joseph Shore in Vancouver. A concert producer and arts administrator, Tung also serves as a board director of the Vancouver Inter-Cultural Orchestra.

A member of Guzheng Profession Committee of Chinese Musicians Association, **Xiaomei Zhu** specializes in various genres of traditional Chinese music, including modern compositions for guzheng as well as classical, world, folk and fusion musics. Zhu’s honors and awards include the Top Prize at the Third Session of Singapore Golden Lion International Guzheng Competition of 2009 and the Copper Prize at the “Mountain and Water Cup” Guzheng Competition of 2011. She has appeared in a number of Chinese television programs, most notably at the CCTV Chinese Music Channel, Hubei Economic TV Channel. Xiaomei performed at various musical venues, such as Qintai Grand Theatre, Ten-Year China-France Alliance Anniversary. While a student at the Wuhan Conservatory, Zhu studied guzheng with renowned performers and educator, such as Prof. Zhongshan Wang from China Conservatory of Music and Prof. Yan Gao and received guidance from Prof. Qing Wu.

**Jonathan Bernard** combines his background in western percussion with a fascination for Asian traditions to create a unique sound palette incorporating a myriad of instruments, techniques and styles. Jonathan’s interests span genres from orchestral music to New Music, and World Music. Having premiered over seventy chamber works, Jonathan regularly performs with Turning Point Ensemble, Vancouver New Music, Fringe Percussion, Lalun, Tandava, orchestras including the Vancouver, Victoria, CBC Radio Orchestras, and is principal percussionist with the Vancouver Island Symphony. Jonathan has performed as soloist in Tand Dun’s Water Concerto and Jin Zhang’s No Ruch at Taipei’s National Concert Hall. Bernard’s interest in world music has led him to perform Chinese, Javanese, Balinese and Korean music and study traditional and contemporary Chinese percussion in Beijing, China, Arabic percussion in Cairo, Egypt, Flamenco Compas in Spain, and Carnatic rhythm in South India with the support of the Canada Council for the Arts and British Columbia Arts Council. Bernard has toured throughout North America, Europe, and Japan.
Meeting in the Yurt is a folksong from Mongolia describing two lover’s rendezvous at a yurt.

The Gallop (1999) is commonly believed to be adopted from Cantonese “suona” (double reed wind instrument) music by the famous Cantonese composer Lui Wen Cheng (1898-1981). However, there is no documentation to verify who the composer or original arranger was. The music depicts proud heroes from a recent battle galloping on their horses. Originally as an instrumental interlude in Cantonese opera, it is full of dramatic musical elements of the opera, exemplified in the accelerandos and deccelerandos and sudden changes of tempo. The use of the xylophone in Cantonese ensembles is very common since a hundred years ago, as a musical result of cosmopolitan Guangzhou developing its distinctive regional sound with western influences. This would be the type of Chinese music performed in Vancouver during the early part of the 20th century by Cantonese immigrants.

Xiao He Tang Shui (arr. 2010)
A new interpretation of the famous folk song from southwest China, it features a dialogue between vocal and zheng, contrasting between lyrical and rhythmic phrasings, with rooms for improvisation.

The rising moon shines over the river
Seeing the moon reminds me of my love in the deep mountains
He is like the moon walking in the sky
My love, do you hear me singing your name by the river

Cocoon (2007) was composed for Orchid Ensemble’s interdisciplinary show ‘Triaspora’, Cocoon extends the use of colourful chromatic lines, weaving harmony and melody into a swirling mass of sound. The short quick Allegro at the heart of the piece is a frantic release from the brooding, mystic atmosphere at the beginning and ending of this trio tableau.

Maqam is a musical form found throughout the Middle East, Central Asia and the Xinjiang province of northwestern China. It is generally defined as a sequence of notes with rules that define its general melodic development, each maqam having a different character conveying a mood. In Xinjiang, maqams are sometimes considered “suites” defining a specific mood, or moods. Xinjiang maqams can include instrumental, vocal and dance music, often with complex rhythmic patterns and dramatic tempo changes.

The Winged Horses of Heaven (2001)
In 138 BC, the emperor Wudi of the Han Dynasty sent his general Zhang Qian to contact a western tribe to solicit help to fight invaders from the north. After 13 years of arduous journeys, adventures and misadventures, Zhang Qian returned with news of a stronger and faster breed of horse to help in the wars. Thought to be of celestial origin, these now extinct horses were the compelling motivation behind the opening of a permanent route to the west of China and beyond. This work was commissioned by the Orchid Ensemble through the Commissioning of Canadian Compositions program of the Canada Council for the Arts.

The theme of El Adon (2009) is based on a mystical hymn, chanted on the Sabbath day: El Adon al Kol Hama-asim (God, Ruler over all Creation). Many mystical and kabbalistic references are found in the text. However, the variations are presented first, and only finally the original theme itself. Therefore, the movements are subtitled as they appear in the hymn, but in reverse order. This work was commissioned by the Orchid Ensemble through the Commissioning of Canadian Compositions program of the Canada Council for the Arts.

Orchid’s arrangement of this Bengali folk song, Bengalila, is a blend of Indian folk and classical elements within a contemporary framework, and embodies the cultural blend symbolized by the Silk Road.

Harvest Season (1998) is a modern portrayal of farmers dancing and singing at a harvest celebration in rural China. In Lan Tung’s arrangement, an additional percussion section has been added.
THE INSTRUMENTS

Erhu – Introduced to China in the Tang Dynasty, the erhu is a two-string stick fiddle that is played resting on the lap. The strings are tuned to a fifth, with the bow placed between them. There are a number of versions of the erhu that vary in the shape of the sound boxes, with hexagon, octagon, and round being the most common. On most versions, the sound box is closed at one end with a snakeskin resonator. A popular instrument in a variety of Chinese folk traditions, the erhu has now become a principle instrument in both instrumental and opera music.

Zheng – The zheng is a plucked half-tube wood zither with movable bridges, over which a number of strings are stretched. The parent instrument of the Asian long zither family, the history of the zheng can be traced back to 2500 years ago. While the ancient zheng had 12 or 13 silk strings, modern instruments usually have 16, 21 or 25 strings, constructed of metal, or steel wound with nylon. It is traditionally tuned to an anhemitonic pentatonic scale, but many modern scales range from combinations of different pentatonic scales, to diatonic and semi-chromatic scales.

Marimba – The marimba is a wooden keyboard percussion instrument, tuned chromatically. Having roots in the Africa balophone via the Central American marimba, it is now found in ensembles throughout the world, in both folk music and on the concert stage.

Other percussion instruments used include: dumbek, def (frame drum), pai-gu (set of five Chinese tuned drums), udu (Nigerian percussion pot), Tibetan bells, zils (Egyptian finger cymbals), Turkish bells, kempul (Javanese gamelan gongs), Buddhist temple bowls, Chinese wind gong, Sichuan opera cymbals, Beijing opera gongs and cymbals, crotales, Chinese temple blocks, ban (Chinese wooden opera clapper), American wood blocks, African log drum.

The Orchid Ensemble would like to recognize the British Columbia Arts Council for their support.

This concert is a Bullock Performance Institute (BPI) presentation. BPI events are made possible through the cooperation and support of several community fine arts units: the Donald P. Bullock Music Performance Institute; WMUK National Public Radio; the Western Michigan University College of Fine Arts and School of Music; and WMU’s chapters of Phi Mu Alpha Sinfonia and Sigma Alpha Iota music fraternities.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.