Season 2010-2011

The Philadelphia Orchestra

Friday, November 12, at 7:00

Sound Waves: Tan Dun's The Map

Tan Dun Conductor
Hai-Ye Ni Cello

Tan Internet Symphony No. 1 ("Eroica")
I. Allegretto
II. Dolce molto
III. Allegro
IV. Allegro vivace
First Philadelphia Orchestra performance

Tan The Map, Concerto for Cello, Video, and Orchestra
I. Nuo (Ghost Dance and Cry-Singing)
II. Blowing Leaf
III. Daliuzi (Cymbal Coloring)
IV. Miao Suona (Pipe)
V. Feige (antiphonal singing)
VI. Interlude: Mapping the Portrait
VII. Stone Drums
VIII. Tongue-Singing
IX. Lusheng (Mouth Organ)

This program runs approximately 1 hour, 15 minutes, and will be performed without an intermission.
Composer/conductor **Tan Dun** has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. A winner of today's most prestigious honors, including the Grawemeyer Award for classical composition, a Grammy Award, an Academy Award, and *Musical America*’s Composer of the Year, Tan Dun's music has been played throughout the world by the leading orchestras, opera houses, international festivals, and on radio and television.

Tan Dun’s most recent compositions include the Internet Symphony No. 1 ("Eroica"), commissioned by Google and YouTube as the focal point for the world’s first collaborative online orchestra; *The First Emperor*, commissioned by the Metropolitan Opera and nominated for a Grammy Award for Best Opera Recording in 2009; a Piano Concerto ("The Fire") for Lang Lang and the New York Philharmonic; a Violin Concerto ("The Love") for Cho-Liang Lin; *Earth Concerto* for ceramic instruments and orchestra; *Banquet Concerto* for piano, chorus, and orchestra; *Hero Concerto* for violin and orchestra; and *Four Secret Roads of Marco Polo*, written for the Berlin Philharmonic. Opera has also played a significant role in Tan Dun's creative output during the past decade, with works including *Marco Polo*, released on DVD and nominated for a 2010 Grammy Award; *Peony Pavilion*; and *Tea*. Tan Dun was commissioned by the International Olympic Committee to write music for the 2008 Beijing Olympic Games and also wrote music and served as Cultural Ambassador for the 2010 World Expo in Shanghai.

As a conductor Tan Dun has led the world’s most renowned orchestras, including the Royal Concertgebouw Orchestra; the Orchestre National de France; the Berlin, Royal Stockholm, China, and New York philharmonics; and the Boston, BBC, and NHK symphonies. He made his Philadelphia Orchestra debut in 2004. His recordings for labels such as Deutsche Grammophon, Sony Classical, and EMI have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*), Japan's Recording Academy 2003 Award for Best Contemporary Music CD (*Water Passion after St. Matthew*), and the BBC's Best Orchestral Album (*Death and Fire*).
Hai-Ye Ni joined The Philadelphia Orchestra as principal cello in 2006 after having served as associate principal cello of the New York Philharmonic since 1999. She first came to prominence after her 1991 New York debut at Alice Tully Hall, which was a result of her winning first prize at the Naumburg International Cello Competition; she was the youngest recipient ever of that award. She has since won first prize in the 1996 International Paulo Cello Competition in Finland, and became a recipient of the prestigious Avery Fisher Career Grant in 2001. At Yo-Yo Ma’s recommendation, she made a 14-city United States tour to introduce Bright Sheng’s cello concerto Two Poems. During her tenure at the New York Philharmonic, she collaborated with Bobby McFerrin in the Vivaldi Concerto for Two Cellos, and made her solo debut in 2003. Her many concerto engagements include the Chicago, San Francisco, Finnish Radio, Vancouver, Houston, Shanghai, and Odense (Denmark) symphonies; the Vienna Chamber and China National orchestras; and the Orchestre Nationale de France.

In 2004 Ms. Ni performed a solo recital of works by Ellen Taaffe Zwilich and Chen Yi at Carnegie Hall’s Weill Recital Hall; she has also given recitals at the Kennedy Center, the Krannert Center, the Smithsonian Institute, and the Wallace Collection in London. Ms. Ni has performed with such renowned artists as Pinchas Zukerman, Yefim Bronfman, Leonidas Kavakos, Jean-Yves Thibaudet, Joshua Bell, Christian Tetzlaff, and members of the Emerson String Quartet. She has participated at the Marlboro Music Festival and was a member of the Chamber Music Society of Lincoln Center.

Ms. Ni was featured on the ABC Television show 20/20 and was the cover story of the May/June 1997 issue of Strings magazine. She is featured in the book Twenty-First Century Cellists and in Strad, Le Monde, and Audiophile magazines. Her solo CD on Naxos was chosen CD of the week by Classic FM London. Born in Shanghai, China, in 1972, Ms. Ni began her cello studies with her mother and later studied at the Shanghai Conservatory of Music. She continued her musical education with Irene Sharp at the San Francisco Conservatory of Music, Joel Krosnick at the Juilliard School of Music, and William Pleeth in London.
Internet Symphony No. 1 ("Eroica")

Tan Dun
Born in Simao, Hunan Province, China
Now living in New York

In 2008 Google and YouTube commissioned Tan Dun to write the Internet Symphony ("Eroica") as a part of the YouTube Symphony Orchestra project. Musicians from around the world were invited to audition by submitting videos of their interpretations of the Internet Symphony to be judged by members of leading international orchestras. There were more than 3,000 auditions from more than 70 countries. The project culminated in a performance at Carnegie Hall on April 15, 2009. The performance was webcast and is available on YouTube. More than 22 million people from 200 countries on six continents have experienced Tan Dun’s feeling of a global music community, encapsulated in the Internet Symphony No. 1. Tan Dun has written:

The internet is an invisible Silk Road, joining different cultures from around the world—East or West, North or South. This project has created a classical music phenomenon, bringing together musical heroes from all corners of the globe.

The Internet Symphony No. 1 was composed in 2008.

This is the first Philadelphia Orchestra performance of Tan Dun’s Internet Symphony No. 1.

The score calls for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, percussion (bass drum, brake drums, brake gongs, chimes, cymbals, marimba, slapstick, snare drum, vibraphone), harp, and strings.

Performance time is approximately four minutes.
Tan Dun describes The Map and what inspired it:

In the winter of 1981, while a student at Beijing’s Central Conservatory, I returned to my home province of Hunan to collect folk songs. When I arrived at a Tujia village, I met a famous “stone man” who welcomed me by playing his stone music, a very ancient stone drumming. In eight positions, according to the I Ching and with shamanistic vocalizations, he talked to the wind, clouds, and leaves; he talked to the next life and the past one. At that moment I felt he was a map. Then I asked him, “Someday soon, might I come back to record your performance and study music with you?” For years, I didn’t find the chance to return, not until 20 years later when I started this piece for Yo-Yo Ma and the Boston Symphony. In the winter of 1999 I went back; the Tujia villagers welcomed me with a warm tea ceremony and told me “one has left, tea is cold—the ‘stone man’ has gone with the old music that nobody knew anymore.” I left the village with emptiness.

I really wanted to find a way to search for him, to follow him, to bring him back. Might we find a way to follow all that is vanishing? To keep things from disappearing?

The Map is a multi-media concerto grosso. I wanted to discover the counterpoint between different media, different time-spaces, and different cultures. The structures and musical textures are designed to create antiphonal music by counterpointing between the solo cello and video, orchestra and video, solo and ensemble, text and sound, and multi-channel video and live playing of stone. Metaphorically the orchestra becomes nature, the soloist symbolizes people, and video represents tradition.

The Map can be considered as four sections: Movements 1, 2, and 3 constitute the first section and are played in succession. Sonic counterpoint is designed differently in each of these three movements. The following two movements are studies in contrast. Movement 5 creates a dialogue not only through space (a Feige is always sung antiphonally across mountains and valleys by a woman and a man), but also across time (the same woman in the video will for all time sing antiphonally with the cellist on stage, therefore transcending history). Movement 6 is an interlude in which video images are replaced by text and sound in counterpoint, leading into Movement 7, a video quartet with live stone solo. The last section is made up of Movements 8 and 9, where the cello solo, orchestra, and video become “one” and recreate music in its original, monophonic state: simple, like heartbeats. It is a finale that does not end.

Actually my greatest wish in composing The Map was to meld technology and tradition. Through tradition, technology can be humanized; through technology, tradition can be renewed and passed on. Today ancient cultural traditions vanish everyday, everywhere. If artists embrace the past and the future within their hearts, miracles will arrive. As cellist Anssi Karttunen once told me: “My old French cello follows The Map to Xiangxi. It has received great karma from the water there, and has made true connections with the roots of the people there. The ancient...
music of Xiangxi has given my cello new sounds and a fresh life." Yes! If one composes for a European orchestra, but incorporates the unique perspectives of different cultures, as well as one’s own personal roots, it becomes a new orchestra—like Schoenberg’s and Bartók’s did. People always say that human life is finite, but we forget that renewing the cultures and re-inventing the traditions can extend human life infinitely.

—Tan Dun

The following program note tells about Tan Dun’s other works and gives a detailed description of The Map and its materials.

For most journeys, a map can be stubbornly literal. One may appreciate such accuracy in the physical realm, but matters of the soul require a certain flexibility. For Tan Dun, music has long been a way of charting his own personal journey, of choosing the right path amidst a thicket of possibilities. And more often than not, that path has paradoxically moved forward by looking back.

"Looking at the Past as Well as the Future" In this particular journey, The Map has its roots in the ancient village music of Southwest China and its limbs in the cultural currents of the 21st century. It is a ripple from a stone case more than two decades ago, when Tan suffered his first crisis of cultural identity as a student at Beijing’s Central Conservatory, surrounded by music that had been previously condemned during the Cultural Revolution. Fearing that he had “forgotten the things of my youth,” he returned briefly in 1981 to Hunan, where he encountered a practitioner of ba gua stone drumming, an ancient ritual combining principles of the I Ching with shamanistic vocalizations. “The man talked to the wind,” Tan recalls. “He talked both to this life and the past one. I had nothing to offer him, or even to make a record of him, but I promised that one day I would return.”

Nearly two decades later, armed with a commission for cellist Yo-Yo Ma and the Boston Symphony Orchestra, Tan returned to the same village in 1999 with a camera crew to document the ancient practice. In the midst of a ceremony, the villages informed Tan that “the tea is cold”—that the stone drummer had died, and with him, his tradition. “That is when my piece became a very personal, spiritual journey,” says Tan. “I began reaching inside my heart, drawing the map I could use to find him again.”

In one sense, The Map merely extends a journey that began in earnest with Tan’s move to New York in 1986. Indeed, much of Tan’s output seems devoted to recreating that chance encounter with the stone man. Ghost Opera (1994), his music-theater-ritual piece for string quartet and pipa, requires musicians to play stones, paper, and water as well as their respective instruments. His subsequent Water Concerto for water percussion (1999), Water Passion after St. Matthew (2000), and opera Tea (2002) progressively distilled those elemental sonorities into a musical vocabulary of unusual emotional and dramatic resonance.

Nor does his use of video in and of itself mark a new direction. A former Peking opera fiddler and music director, Tan has similarly cultivated more modern multimedia forms, receiving his

In *The Map*, however, Tan’s documentary footage wholly drives his compositional material. Central to the nine-movement piece is a series of filmed field recordings capturing the musical life of the Tujia, Miao, and Dong, three of the 55 ethnic groups comprising China’s non-Han minority population. “I was looking for inspiration, but I also wanted to create something new,” he says. “I didn’t want this to be a documentary film or an MTV video, but instead to invent an entirely new form.” Using footage from two separate trips to Hunan in 1999 and 2001, Tan not only spins ethnic source material into abstract sonorities, but often keeps that source material in its pure state on the video screen while simultaneously exploring its timbres in orchestrational terms. In a particularly striking example, Tan draws on the antiphonal Miao vocal tradition by having the solo cellist on stage engage a singer on a video screen. Suddenly, a musical form originally intended to communicate across mountains and open fields navigates entirely new boundaries of time, place, and culture.

Tan describes *The Map* as being “about minority cultures in China, looking at the past as well as the future.” Not for him is the curatorial approach that preserves a tradition at the expense of its vitality. Rather the composer brings ethnic rural tradition literally into counterpoint with the modern urban avant-garde. “I'm not re-creating a tradition,” he maintains. “I'm reconstructing my personal memory of someone who could do something that no one else could do.” His stone drummer may be gone, but Tan still struggles to keep his tea warm.

A Closer Look: I. Nuo (Ghost Dance and Cry-Singing)—The work opens by juxtaposing two broadly contrasting musical elements of rural Hunan: the plaintive pleas of professional mourners and the festive percussion of ancient opera. Typical of Nuo, a form of masked drama that blurs the boundaries between theater and religious ritual, are tripartite ghost stories that broadly divide into searching for the ghost, entertaining the ghost, and sending the ghost home. The percussive dance here, part of the ghost's entertainment, contrasts strongly with traditional cry-singing, where sounds of anguish actually contain subtle melodies and meaningful texts that admonish the living as much as they mourn the dead. Each inspires considerably different music from Tan, who matches the ox horns and ritual bells of the dance with suitable sounds in the orchestra, and shapes the vocal gestures of the mourners into fully melodic material for the opening cello line. “What is the old? What is the new? It no longer matters,” says Tan. About his footage, he explains, “Toward the end of the cry-singing I made sure that the young children got to see what their grandmothers could do. None of them had ever heard them sing before, and you can see their reactions.”

II. Blowing Leaf—In the hands of young Tujia men, a leaf is not just a primitive musical instrument but a requisite implement of courtship. By blowing a steady stream of air over the lower edge of the leaf’s surface, a gifted player can communicate a surprising range of emotional states, the richness of which will greatly determine his success in finding a mate.
From the Tujia player’s melodic material in this video footage, Tan fashions an often lighthearted exercise in orchestral wind timbres, complete with brass players blowing into mouthpieces alone. The leaf player’s melodic material is answered directly in the cello line.

III. Daliuzi (Cymbal Coloring)—Tan translates this movement as “cymbal coloring,” he says, because the more literal meaning—“striking things”—barely reflects the breadth of timbre and subtlety of textures inherent in Tujia percussion music. The percussionists in this field recording establish tremendous collaborative rapport as well as a wide range of sonorities imitating the sounds of nature. By the time the video clip enters, the entire orchestra—first percussion, then brass, then winds, then strings—has already framed the rhythm and timbre with a full instrumental realization of the sonorities, allowing live and taped performances to come together in multimedia counterpoint at the end.

IV. Miao Suona (Pipe)—The suona is commonly known as “the Chinese trumpet” for its open bell, its piercing tones, and its militaristic associations. The Miao suono, a more rustic version of the Han reed instrument, requires a delicate balance of fingering and breathing to control pitch and volume. The videotaped performance begins after the orchestra and solo cello have already set the mood, with phrasing and ornamentation derived from suona playing styles.

V. Feige (antiphonal singing)—Partly to endure that the Miao marry outside of immediate kin, their folk singing has developed a piercing vocal quality guaranteed to carry their courtship songs across mountains and valleys. Their feige, or “flying song,” is a form of antiphonal singing in which the two participants traditionally never see each other, requiring their voices to communicate a maximum of emotional expression to their perspective partners. Borrowing that song form, this movement opens with a solo cello initiating the exchange with a videotaped Miao girl who listens and responds. The singer, whose Sinofied name is Long Xiane, was recorded in the Hunan ancient town of Fenghuan. Although her song recounts a young boy that she met at the market and is longing to see again, Tan had initially envisioned that she was communicating with someone on the opposite side of the earth. “In her moments of silence,” he says, “I was already composing the cello’s response.”

VI. Interlude: Mapping the Portrait—The only movement without a full videotaped field recording, this Interlude opens with a scrolling text introducing the story behind The Map, as well as the composer’s desire “to keep things from disappearing,” amidst a symphonic backdrop exploring a range of modernist orchestral sonorities.

VII. Stone Drums—Rather than using a field recording, this movement opens with a video clip of Tan Dun emulating the abstract stone-throwing of the ba gua master who originally inspired him. The sentiment is later echoed in the orchestra as the musicians also play with stones. “I am not recreating a ba gua,” Tan explains. “I’m not even interested in ba gua. I’m interested in this man, and in recreating my memory of him and what had shocked me so much when I met him.”
VIII. Tongue-Singing—In this movement, the orchestra decidedly takes a back seat to a quintet of Dong women, whose ensemble performance represents an extremely rare example of polyphonic folk singing. Called da ga, or “big song” (describing the size of the ensemble rather than the song’s duration), Dong part-singing uses vocal techniques more characteristic of Slavic nations like Bulgaria than of any other music found in China. The form highlights a vocal leader accompanied by slow-moving drones comparable to medieval organum, with singular vocal techniques that imitate the sounds of nature. In this case, their refrain makes extensive use of rapid tongue articulations that imitate the sound of cicadas.

IX. Lusheng (Mouth Organ)—The Map concludes with a musical portrait of the lusheng, a free-reed mouth organ that is the most characteristic instrument of the Dong, Miao, and other ethnic minorities in Southwest China. Ranging in size from about 12 inches to more than 12 feet, the lusheng is a staple of village celebrations, with melodies that correspond to specific ritual dances, played by performers who often have trouble staying in rhythm if their bodies don’t move with the music. Throughout this movement, the recorded component becomes in essence an additional instrumental section, which Tan folds into the orchestra at large.

—Ken Smith

The Map was composed from 1999 to 2002.

The first, and only other, Philadelphia Orchestra performances of The Map were in November 2004, with the composer conducting and cellist Anssi Karttunen.

The Map is scored for an orchestra of two flutes (both doubling piccolo), two oboes (II doubling English horn), B-flat clarinet, E-flat clarinet (doubling bass clarinet), bassoon, contrabassoon, two horns, two trumpets, two trombones, tuba, percussion (bass drum, Chinese crash cymbals, Chinese drum, Chinese gongs, flexitone, pair of stones, woodblocks), harp, strings, and solo cello.

The work runs approximately 45 minutes in performance.

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GENERAL TERMS
Antiphonal: Works in which an ensemble is divided into distinct groups, performing in alternation and together
Cadence: The conclusion to a phrase, movement, or piece based on a recognizable melodic formula, harmonic progression, or dissonance resolution
Cadenza: A passage or section in a style of brilliant improvisation, usually inserted near the end of a movement or composition
Chord: The simultaneous sounding of three or more tones
Chromatic: Relating to tones foreign to a given key (scale) or chord
Coda: A concluding section or passage added in order to confirm the impression of finality
Concerto grosso: A type of concerto in which a large group (known as the ripieno or the concerto grosso) alternates with a smaller group (the concertino). The term is often loosely applied to any concertos of the Baroque period except solo ones.
Contrapuntal: See counterpoint
Counterpoint: A term that describes the combination of simultaneously sounding musical lines
Fugue: A piece of music in which a short melody is stated by one voice and then imitated by the other voices in succession, reappearing throughout the entire piece in all the voices at different places
Minuet: A dance in triple time commonly used up to the beginning of the 19th century as the lightest movement of a symphony
Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer’s output. Opus numbers are not always reliable because they are often applied in the order of publication rather than composition.
Rondo: A form frequently used in symphonies and concertos for the final movement. It consists of a main section that alternates with a variety of contrasting sections
Scherzo: Literally “a joke.” Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.
Singspiel: A type of German opera established during the 18th century; usually light and characterized by spoken interludes
Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of the musical ideas, which are then “developed.” In the recapitulation, the exposition is repeated with modifications.

THE SPEED OF MUSIC (Tempo)
Allegretto: A tempo between walking speed and fast
Allegro: Bright, fast
Dolce: Sweet, smooth, gentle
Vivace: Lively

TEMPO MODIFIERS
Molto: Very