

### **Wu Man Performs Lou Harrison's Concerto with SFS**

By Taylor Grant, *Musical America*  
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A musical meeting of East and West, argues Joshua Kosman in the *San Francisco Chronicle*, “comes with its own perils and pitfalls—colonialism, appropriation, errors of translation. But,” he continues, “at its best it can produce a wonderful dialogue.” Such was the case with a “splendid” Feb. 11 concert by the San Francisco Symphony under the baton of guest conductor Perry So.

Five works, all written within the past 35 years, constituted “a collection of music that sounded at once familiar and inventive, exotic and new.” Throughout, “the orchestra negotiated all of it with energy, dexterity, and grace.”



*Wu Man performs Lou Harrison's Concerto for Pipa and String Orchestra with the SF Symphony*

Lou Harrison's 1997 Concerto for Pipa and String Orchestra, written for and played by Wu Man, “proved particularly arresting... [offering] bursts of graceful dance and exuberant melody” in a performance “by turns dazzling and intimately poignant.”

Young Korean composer Texu Kim's *Bounce!!*, “inspired by the sound of basketballs caroming around a gym,” opened the evening with “a joyous leap.” Younghi Pagh-Paan's dirge-like *NIM* relied on “the full resources of the orchestra to create a dense, dark mood,” representing a stark contrast to Takashi Yoshimatsu's three-movement tone poem *The Age of Birds*, which Kosman found to be “full of swooping string figures and crisp, perky effects from the percussion and woodwinds.”

The final work, Zhou Long's *The Rhyme of Taigu*, a tribute to the Japanese tradition of taiko drumming (albeit here in a Chinese form) offered “subtle variations” of rhythmic patterns performed “with elemental power,” proving “a transcultural truth—no listener... is immune to the magic of big drums played fast and loud.”

[The San Francisco Chronicle](#)