

PATTERNS OF REPERTOIRE AMONG TORONTO CHINESE ORCHESTRAS

Cui Yao [崔瑶]¹

Abstract

Toronto, among the most diverse cities in the world, is home to a massive Chinese diaspora and hosts no fewer than five Chinese orchestras. Varying in size from 20 to 60 members, and in status from professional to amateur, these orchestras have been providing a home for Chinese instrumentalists and exposing Torontonians to Chinese music since 1993. In this article, I analyze the repertoire choices of three of these orchestras since 1993 to consider how their repertoire relates to their members' identities and the organizations' goals. In particular, I argue that the repertoire represents complex negotiations of diasporic communities, both with their audiences and among the orchestra members themselves; for instance, these orchestras' directors seek the balance between new repertoire and old repertoire without losing audiences. Moreover, these negotiations demonstrate the impact of transnationalism (Zheng Su, 2010) and hybridity (Ang Ien, 2003) on diasporic Chinese communities in Toronto. The city's multicultural environment enables these Chinese orchestras to collaborate with musicians and music groups from different cultural backgrounds. This article provides insights into how the history of Chinese orchestras in Toronto contributes to our understanding of how Chinese diaspora music history is actually Canadian music history.

Keywords

Chinese orchestra, Diaspora, Music repertoire, Hybridity, Transnationalism

Toronto, among the most diverse cities in the world, is home to a massive Chinese diaspora, and host to no fewer than five Chinese orchestras. Varying in size from 20 to 60 members, and in status from professional to amateur, these orchestras have been providing a home for Chinese instrumentalists and exposing Torontonians to Chinese music since 1993. In this article, I analyze the repertoire choices of three of these orchestras from 2008 to the present, to consider how the repertoire relates to their members' identities and the organizations' goals. In particular, I examine how the repertoire represents complex negotiations between diasporic communities, their audiences, and the orchestra members themselves and demonstrates the impact of transnationalism (Zheng Su 2010) and hybridity (Ang Ien 2003) on diasporic Chinese communities in Canada.

First, I briefly discuss the evolution of the Chinese orchestra in China. Then, I introduce Toronto-based Chinese orchestras and analyze these orchestras' repertoire. Finally, I discuss the changes of the repertoire of each orchestra over the past two decades. What has and has not changed? What patterns in the repertoire can be seen over the years? Through this investigation, I hope to explore and clarify the significance of musical and social contexts in the evolution of repertoire in these diasporic orchestras.

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THE EVOLUTION OF THE CHINESE ORCHESTRA IN CHINA

According to ethnomusicologists Kuo-Huang Han and Judith Gray, the modern Chinese orchestra emerged in Nanking, China, in 1935 and was based on the Jiangnan Sizhu ensemble.² It is widely accepted that this type of ensemble was adopted as the model for the modern Chinese orchestra: “judging from the early instrumentation and repertoire of the modern Chinese orchestra, and from the fact that the Jiangnan Sizhu ensemble, though a local genre, employed the most popular Chinese instruments, it is fairly accurate to accept this conclusion” (Han and Gray, 1979: 14).

After the invasions of China by the West and Japan in the second half of the 19th and the beginning of the 20th centuries, “Chinese intellectuals realized the necessity for modernization” (Han and Gray, 1979: 12). Therefore, the modern Chinese orchestra was highly influenced by the Western symphony orchestra. Even now, although instruments in Chinese orchestras are mainly Chinese instruments, some Western instruments, such as cellos and double-basses, are included because of the need for a bass part to accommodate Western instrumentation (Han and Gray, 1979). In addition, different instruments, such as marimba and harp, are sometimes added to an orchestra to meet the needs of the repertoire.

There are four instrument sections in the modern Chinese orchestra: plucked strings, bowed strings, winds, and percussion. As in the Western symphony orchestra, the musicians typically sit in a semicircle around the conductor (Figure 1). In Chinese communities, this type of ensemble is called a “xiandai minzu guanxian yuetuan” (modern folk philharmonic orchestra), a “xiandai guoyuetuan” (modern national orchestra), or the like (Tsui Ying-fai, 2001: 264).



Figure 1: China National Traditional Orchestra. (Photograph from China National Traditional Orchestra’s Weibo. Accessed 2January, 2021. Advertisement open access. Photography source: https://weibo.com/u/2129390231?ssl_rnd=1609607421.7299&is_all=1#_rnd1609607573600).

² Jiangnan Sizhu ensemble takes its name from the “silk and bamboo” music from south of the Yangtze River, featuring bowed, plucked, and struck strings (the ‘silk’) and bamboo flutes and mouth organ (the ‘bamboo’) (Witzleben, 2001: 223).

TORONTO-BASED CHINESE ORCHESTRAS

In the Greater Toronto Area, there are five main Chinese orchestras: Toronto Chinese Orchestra (TCO), Ontario Chinese Orchestra (OCO), Canadian Chinese Orchestra (CCO), North America Chinese Orchestra (NACO), and Canada Oriental Chinese Orchestra (COCO).

TCO was founded in 1993 and is the longest running in Canada and the largest Chinese orchestra in Ontario, consisting of about 60 members. The orchestra has both professional and amateur musicians and is composed of five groups: TCO, Toronto Community Chinese Orchestra (TCCO), Toronto Youth Chinese Orchestra (TYCO), Toronto Community Orchestra Chambers Players (TCOCP), and Apex Drumming Team. TCO holds two concerts each year: an annual concert and a small concert. The annual concert is usually held in June and the small concert in December (TCO 2021).

The original members of TCO were a group of Chinese music enthusiasts who had immigrated from Hong Kong to Toronto. In the first decade, they initially played Chinese and Cantonese music. However, in the past 10 years, with the rapid development of Chinese music in Hong Kong and Taiwan, the orchestra started to get in touch with composers and conductors from those regions, with whom they often cooperate.

OCO was founded in 2007 and is the first professional Chinese orchestra in Canada. The orchestra consists of 20 professional Chinese musicians who immigrated to Toronto. The orchestra has an annual concert. Most elements of the repertoire are brought in by professional musicians from mainland China, but it is also influenced to some degree by Cantonese music, as the founder is from Hong Kong.

CCO was founded in 2017. This orchestra features amateur musicians and consists of two orchestras: the Canadian Philharmonic Chinese Orchestra (CPCO) and the Canadian Youth Chinese Orchestra (CYCO). The CPCO consists of 19 members, and the CYCO has 30 members. The orchestra hosts an annual concert.

NACO was established in 2011. The orchestra has about 20 professional performers from the Toronto area serving as resident tutors. With the attraction of some outstanding students who were members of the Chinese Orchestra of the Toronto Chinese Conservatory of Music, the orchestra has also absorbed some amateur Chinese musicians in the Toronto area to form a Chinese orchestra, with nearly 60 members (NACO 2021).

COCO was established in 2017 with about 30 people. Amateurs from the mainland with good levels of performing techniques account for one-third of the orchestra, and the other two-thirds are professionals. They are all from the mainland, and most of them are young. The repertoire is relatively new and is performed at a concert held every year.

Because I am dependent on the availability of archival repertoire records, my paper concentrates on the repertoire of three of these five orchestras: the longest running Chinese orchestra (TCO), which is composed mostly of amateur musicians; the second longest running Chinese orchestra (OCO), which is composed of professional musicians; and one relatively new Chinese orchestra (CCO) with amateur musicians, including youth. The reason why I chose these three rather than other Toronto-based Chinese orchestras is that the records for the NACO (2011) are unavailable to me; the records for Canada Oriental Cultural Orchestra (2017) are too limited to reveal any patterns and also unavailable.

I collected these data on repertoire from the personal collections of program books compiled by directors of the orchestras involved (Figure 2). The program books are not complete; I am currently missing OCO's 2007–2011, 2012, and 2014 and TCO's 1993–2007 program books.



Figure 2: Program books of OCO, TCO, and CCO. The photo was taken on 6 January, 2021, by Cui Yao. The booklets were openly accessible.

CATEGORIZING CHINESE MUSIC

Categorizing Chinese music in diaspora, specifically in Toronto, presents many challenges. First, categories by region may conflict with categories by genre (Figure 2). Indeed, my charts combine both geographic categories and musical genres without clarifying the process of categorizing or possible overlapping categories (e.g., contemporary Korean music). Second, specifying subcategories of music would generate unmanageable degree of complexity.

To capture as many works and performances as possible in a manageable way for my research, I devised the following categories: traditional (except Guangdong music/Cantonese music³), new Chinese music, Guangdong, Hong Kong, Taiwan, Japanese music, Korean music, Western (except Canada) music, Canadian music, original composition, and world premiere.

According to Wang Yaohua and Du Yaxiong (1999), Chinese traditional music refers to the music created using the methods and forms characteristic of national cultural heritage recognized within the Chinese nation. It includes not only the ancient works composed in history and passed down from generation to generation but also those by contemporary Chinese people with the inherent characteristics of their own nation (Wang Yaohua and Du Yaxiong, 1999).

Since the 1920s and 1930s, people have used “national music” to refer to music passed down from ancient times and preserved in modern times and “new music” to refer to that written by people who have studied Western music and that draws more from Western musical genres and features (ibid., 1999). Therefore “national music” here refers to ‘Chinese traditional music’.

Chinese traditional music is roughly composed of the following four genres: folk (*minjian*) music, literati music, court music, and religious music. Folk music is divided into folk songs, singing and dancing music, narrative song (说唱音乐), opera music, instrumental music, and comprehensive music. The other genres are less comprehensive. “Court music in China has essentially disappeared as a living tradition, although its legacy lives on in Japan and Korea. Literati music centers on the *qin* zither and *kunqu* opera. Ritual music includes state and court ceremonies along with music

³ The original members of TCO all immigrated from Hong Kong to Toronto. In the 1990s, they initially played Chinese traditional music and Cantonese music. Based on this, I think Guangdong music/Cantonese music merits its own category in a repertoire analysis of Chinese diaspora music in Canada.

performed by Buddhists and Daoists in temples and in other contexts associated with popular religion” (Witzleben, 2001: 129).

REPERTOIRE ANALYSIS

To better analyze the repertoire, I sorted all the repertoire in the program books of each orchestra into Excel spreadsheets in chronological order of their concerts. I also listed the title, composer, arranger, time period, genre, and performer of each piece of music (Figures 3–13).

TCO		Composer	Arrangement	Time	Genre	Performer
2008 Spring Concert (May 18) 丰收锣鼓乐韵						
Markham Theatre for Performing Arts						
Harvest Gongs and Drums	Xu wen Peng/Hui qian Cai	Cheng long Zhou	1972	New music	Orchestral ensemble	
Welcoming Guests from Aier	Ding Mai	arr. 1953	1979	Yi ethnic folk song	Orchestral ensemble	
Night of the Torch Festival (zhongyuan solo)	Jun sheng Wu	1979	1979	New music	Felix Yeung	
My Heart Yearns to Sing a Mountain Song	Yu Hui Yong	Ming Wong	01-1959	New music	Small Ensemble by TCO Youth Group	
Romance on the Grassland	Luo bin Wang	Patty Chan	01-1961	New music	Small Ensemble by TCO Youth Group	
Spring Arrives at Xiangjiang (dizi solo)	Bao sheng Ning	1976	1976	New music	Chun Jie Wang	
Busy Carving Grain (dizi solo)	Xian zhong Wei	1970's	1970's	New music	Chun Jie Wang	
Zhuang Dance	Ding Xia	Yong chang Chang	arr. 1942	New music	Orchestral ensemble	
Village of Sanshiliyu		Trans. Zheng qiu Zh or late Qing Dynasty, arr. 1980	1961	Shanhai Folk Song	Orchestral ensemble	
Dragon Boat Festival (pipa solo)		Fan di Wang	1961	Xinjiang Folk Song	Wendy Zhao	
Send Me a Rose (pipa solo)		Peng zhang Qin	arr. 1978	Ancient melody	Wendy Zhao and Lucas Harris	
Moonlight over Spring River (pipa & lute duet)	Jin xin Xu/Da wei Chen	1982	1982	New music	Orchestral ensemble	
Flying Aspens	Composed collectively by	Wen jin Liu/Wen xi 1970's		New music	Orchestral ensemble	
Fisherman's Journey				New music	Orchestral ensemble	
2009 Spring Concert (May 16) 喜慶雲潮						
Markham Theatre for Performing Arts						
General's Command (Orchestral Ensemble)	Naihong Guan	Guamen Gu	arr. 1980's	Traditional	TCO	
Harvest Festival (Orchestral Ensemble)	YanJun Hua	Jugiang Wu	1983	New music	TCO	
Moonlight over Er Quan (Western String Ensemble)	Mingjin Du/Yanqiao Wan	Fubin Li	arr. 1970's	Traditional	Western string ensemble	
Happy Soldiers (Plucked String Ensemble)		Zhenghui Wu	orig. 1969, arr after 1990's	New music	Plucked string ensemble	
Flower Drum Melody (Small Ensemble)		Ning Tong	1990's	New music	TCO Small ensemble	
Ancient Melody from the Zhongnan Mountain (Sarran Solo)	Xing Liu	Pingxin Xu	1980's	New music	Xiaoyun Miao	
Memory of Yunnan (first movement) Zhongyuan Solo	Chunlin Yang	Jingxin Xu	1980's -1990's	New music	Xiaoyun Miao	
Beautiful Fengweizhu (Orchestral Ensemble)			1986	New music	TCO	
Rain from the North West (Orchestral Ensemble)	Zhishun An	Kim Chow-Morris	1982	New music	TCO	
Squabbling Ducks (Percussion Ensemble)	Ming Yang	Terming Yan	1980's -1990's	New music	Percussion ensemble	
A Night in Dong Village (Hulusi Solo)	Chushing Ng	Hua Wu	after 1970's	New music	Kim Chow-Morris	
Fisherman's Song (Bawu Solo)			1990's-2000's	New music	Kim Chow-Morris	
A Guide to the Chinese Orchestra (Orchestral Ensemble)				Hongkong composer	TCO	
Taiwan Folk Songs Rhapsody (Orchestral Ensemble)			1992	Taiwan Folk song	TCO	
2010 Concert Sparks of Youth (May 15) 青年、鋼琴、中乐团						
Markham Theatre for Performing Arts						
Tiger Grinding Teeth Overture (Orchestra)☆☆	Zhishun An	Tony K.T. Leung (arr. 01-1980's	1977	New music	TCO	
Yu Mode (Orchestra)	Lianghui Lu	Xuwen Peng	01-1950's	New music	TCO	
Yao Dance (Orchestra)	Tishan Liu, Yuan Mao	Stephen Lam	01-1989	New music	TCO	
Condor Heroes (Orchestra) ☆☆☆	Futang Huang	Shikun Liu, Yilin Sun, Yiming Pan, Xiaofei Huang	1961	New music	Piano: Ken Yang	
YouthPiano Concerto (Piano and orchestra)	Shikun Liu, Yilin Sun, Yiming Pan, Xiaofei Huang	2010	2010	New music	Dancer: Yan Lam	
Dream of Fenpujiang (Percussion and dancer) ☆☆☆	Tony K.T. Leung (composer-in-residence)	1960	1960	New music	Etno: Amely Zhou Piano: May Chow	
Samen gorge Rhapsody (Ehu Solo)	Wenlin Lu	1960's	1960's	New music	Plucked string ensemble	
Battling the Tiger Up the Mountain (Plucked string Ensemble)	Shengjiao Ma	1970's	1970's	New music	TCO	
Wearing the Rainbow (Orchestra)	Shaolin Yang	arr after 1980's		New music	TCO	
Last Train Station (Orchestra)	Jingxin Xu	arr after 1980's		New music	TCO	
Red Blossoms (Orchestra)	Jingqing Xu	Tianjin Song and Da 1970's		New music	TCO	
☆☆ World Premiere						
2011 CICS Annual Fundraising Concert 弦竹飄飄 龙腾虎跃 耀华堂 (Apr 30)						
Markham Theatre for the Performing Arts						
Vi Drinking Song (Orchestral Ensemble)	Liang-Hui Lu	Cheng Long Zhou	after 1990	New music	TCO	
Everlasting Friendship (Orchestral Ensemble)		arr. Peng Zhang Qin arr. 1925	1976	Ancient Melody	TCO	
Moonlight over Spring River (Orchestral Ensemble)	Bao-Sheng Ning	1976	1976	New music	Pipa soloist: Wendy Zhou	
Spring arrives at Xiang River (Dizi Solo)	Chi-Man Yoo			Ancient Melody	Lipeng Wu	
Sichuan General's Command (Orchestral Ensemble)				New music	TCO	
Dragon Dance (Orchestral Ensemble)				New music	Yanqin Soloist: Man-Nok Chan, Leung Sing Tak	
Shanghai Man (Band)	Joseph Kao	Spire	or 1980's	New music	'Spire'	
Red Tango (Band)	Monti, Asor Razzola, arr. Spire			Multicultural song	'Spire'	
Jay Chow's Medley (Band)	Jay Chow	Wai-Hong Yip	ori. After 2000	Taiwan pop	'Spire'	
Lark Lark (Choir)	Guang Ben	arr. 1935	or 1935	Xinjiang folk song	CICS Ah-Mazing Choir	
Rosy Cloud Chasing the Moon (Choir)	Tony K.T. Leung	1980's-1990's	1980's-1990's	Guang dong music	CICS Ah-Mazing Choir, Toronto Chinese Orchestra	
Magical Train Ticket (Orchestral Ensemble)	Liang-Hui Lu	1980's-1990's	1980's-1990's	New music	Toronto Chinese Orchestra, Leung Sing Tak School C	
Harvest Festival Dance (Orchestral Ensemble)	Min-Kiong Li	1980	1980	New music	Toronto Chinese Orchestra, Leung Sing Tak School C	
Flying Dragon Leaping Tiger (Orchestral Ensemble)				New music	Toronto Chinese Orchestra, Leung Sing Tak School C	

Figure 3: TCO's repertoire (2010–2011).⁴

Figure 4: TCO's repertoire (2008–2009).

⁴ All tables and graphics used in this article are created by the author according to her own findings.

2012 Fundraising Concert to Benefit Centre for Information & Community Services Boundless songs of Love (Jun 30)									
Markham Theatre for the Performing Arts									
Spring Festival Overture	Huanzhi Lu		1956	New music	TCO				
Lament of Lady Zhao Jun	Paidong Xu	arr after 1980's		Traditional	TCO				
Along Yi Lu River	Zhanhao He, Lingkang Wang	1980's		New music	TCO				
Happy Yi People (Plucked Strings Ensemble)		1959		Yi Folk tone	Plucked string ensemble				
Air (Bowed Strings Quartet)	J. S. Bach	1731		Western Classical Music	Bowed string quartet				
Orchid Blossoms	Zhenfen Huang	Maybe2000's		Shanbel Folk Song	Erlu: Amely Zhou, Della Dong ; Zhonglu: Patty Cha				
Night of the Torch Festival (Pipa and Ensemble)	Junsheng Wu	1979		New music	Amie Ning				
Reborn	Amely Zhou, Wendy Zhou			New music	Spire				
Towards the Edge	Lan-Chee Lam	2011		New music	Spire				
Language of Love	Wendy Zhou			New music	Spire				
Flower Festival (Pipa Duet)	Xuan Ye	1980		New music	Amie Ning, Kate Tian				
New Racing Horses (Erlu Ensemble)	Haihui Huang	Yaoyong Chen, Jung or 1960 arr. 1996		New music	Amely Zhou, Sabrina Chau, John Chen, Della Dong, J				
Boundless Songs of Love (Orchestra)	Tony K.T. Leung			New music	TCO				
Chinese Movie Themes	Xiaoqu Zhu	1958 and after		New music	TCO				
Guardians of the World	J. Hsai-shi, J. Zuckerman, B. Matthew Van Driel	arr after 2010's		Western music	TCO				
2013 20th Anniversary Concert 歡慶五十年 (Jun 22)									
Chinese Cultural Center of Greater Toronto, P.C. Ho Theater									
Legend of Jade Dragon (Percussion Ensemble)	Bobby Ho			New music	Percussion ensemble				
Ultraspeed Overture	Lianghui Lu (Taiwan)	2010		New music	TCO				
Scenic Jiangnan (Small Ensemble)	Chunquan Qu	arr. 1960's		New music	TCO Small ensemble				
Layers II	Ying Lee (Taiwan)	2007		New music	TCO				
Beautiful Africa (Yangqin and Ensemble)	Qingzhu Yu	After 1980's		New music	Yangqin: Pingxin Xu				
The Grapes are Ripe (Erlu and Ensemble)	Wei Zhou	1980's		New music	Erlu: Tao He				
Communal Celebration (Suona and Ensemble)	Litao Ge, Kaixian Yin	1980's		New music	Suona: Yazhi Guo				
Do You Know I am Waiting for You? (Erlu, Saxophone and O	Hongliang Zhang	or 1989		New music	Erlu: Tao He Saxophone: Yazhi Guo				
Welcoming Guests from Ajar	Ding Mai	Chenglong Zhou		New music	TCO				
Snow Lotus	Chenglong Zhou	after 1970's		New music	TCO				
Flying Apsaras	Jingxin Xu, Dawei Chen	1982		New music	TCO				
The Strategic (Yangqin Concerto)	Kuangping Mao, Zuhua Xiang	1980's		New music	Yangqin: Pingxin Xu				
Yellow River Boat Tracker (Guanzi and Orchestra)	Chenglong Zhou	1980's		New music	Guanzi: Yazhi Guo				
In Stillness (Guanzi, Erlu, Yangqin and Orchestra)	Tony K.T. Leung	2013		New music	Guanzi, Erlu, yangqin and TCO				
One Night in Beijing (Suona, Jinghu, Yangqin and Orchestra)	Bobby Chen	Guanhua Wei	or 1992	New music	Suona, Yazhi Guo, Jinghu: Tao He, Yangqin: Pingx				
2014 Esquire Flavours 饗樂之音 (May 17)									
Toronto Center for the Arts									
Beautiful Flowers under Full Moon	YiJun Huang	Xiwen Peng	or 1930's	Traditional	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Spring Breeze	Naizhong Guan		1983	New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Harvest Festival	Wen-Cheng Su (Taiwan)	2008		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Kavalan	Liang Hui Lu (Live in Taiwan)	after 1990's		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Spring in Euanbi	Ning-Chi Chen (live in Hong Kong)	1984		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
The Ancient Capital	Liping Wang 王立平	1987		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Dream of Red Chamber Suite	Liping Wang	Wen-xiang Liu		New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Taiwanese Folk Song Suite	Xunfa Yu, Zhengyuan Peng		1981	New music	Toronto Chinese Orchestra + Little Giant Chinese Ch				
Moonlit Lake in Autumn									
2015 Ancient Andean Poetry, New Melodies 古詞新韻 潘木丁 (June 28)									
Toronto Center of the Arts									
Wild Game	Bobby Ho (composer-in-residence)	World Premiere		New music	Toronto Chinese Orchestra Percussion Ensemble + J				
Fragrance of Jasmine Bloom	Tony K.T. Leung	arr after 1980's		New music	Toronto Chinese Orchestra				
Lament of Lady Zhaojun	Paidong Xu	1970's-1980's		Traditional	Toronto Chinese Orchestra				
Song of Yi Village (dix concerto)	A la tanga ao le (music/Huo Hua) (lyrics)	1970's		New music	Liping Wu				
美麗的草原我的家	Luo bin Wang	1940's		New music	Tsinghua Alumni Performing Arts Group Choir				
Ma Yi La	Zhan hao He	1990's		New music	Weihu Xiao, Tsinghua Alumni Performing Arts Group Choir				
Romance of Luoyu and Tangyan	Guaren Gu	1990		New music	Roy Cheng (rectant), TCO				
Song of the Pipa	Hang Kai Kwok (Hong Kong)	2001		New music	Roy Cheng (rectant), choir, TCO				
Thoughts									
2016 Concert (July 3rd) Virtuoso									
George Weston Recital Hall Toronto Centre for the Arts									
Orchestra: 台灣道想曲 Capriccio "Taiwan"	Wen cheng Su		1997	New music	TCO				
Pipa concerto: 新韻道想曲 New Variation of Luoyao Dance	lie ming yang	1982		New music	Wendy Zhou, 周曉濤				
Guzheng concerto: 戰戰風 Fighting the Typhoon	Chang Yuan Wang	1965		New music	Gynthia Qin 蔡子雯				
紅梅隨想曲 Red Plum Capriccio (Erlu concerto)	Hou Yuan Wu	1980		New music	Amely Zhou 周嘉麗				
QI Qi	Tony K.T. Leung			Composer-in-residence	World Pr, TCO				
Yangqin concerto: 滿堂禮想 Man Xiang Capriccio	Han li Liu	1986		New music	Di Zhang 張迪				
Luqin concerto: 滿堂風骨 Charn of the Manchu	Xi jin Liu	1996		New music	Felix Yeung 楊煒庭				
Vocal: That is me (Soprano and orchestral)	Jian fen Gu	1984		New music	Xiao Ping Hu, 胡曉平				
Auf Flügeln des Gesanges (Soprano and orchestral)	Mendelssohn	M. Fournier	1834	Western	Xiao Ping Hu, 胡曉平				

Figure 5: TCO's repertoire (2014–2016).

Figure 6: TCO's repertoire (2012–2013).

2017 Concert Canada 150: A Chinese Mosaic (Apr 30)						
The Music Gallery						
Medley of Hakka Folk Songs		Liang-Hui Lo	folk song	Hakka Folk Songs	TCO	
Layers II	Ying Lee (Taiwan)		2007	New music	TCO	
Umri no Mieru Machi	Joe Hisaishi (Japanese)	Tan Kah Yong	ori 1989	Japanese composer	TCO	
Wild Game	Bobby Ho (composer-in-residence)			New music	Bobby Ho + Apex Drumming Team	
Sketches of Northern Nationalities	Xijin Liu	Liang-Hui Lo	ori. 1970's	New music	TCO	
{Boundless Songs of Love} A la claire fontaine (French; Quebec)		Tony K.T. Leung		New music	TCO	
Lullaby: Sung to Hiwatha (Algonquin; Ontario)				Canadian folk song	TCO	
When the Moon Comes Up (Cree; Saskatchewan)				Canadian folk song	TCO	
I'll Give My Love an Apple (English; Nova Scotia)				Canadian folk song	TCO	
She's Like the Swallow (Newfoundland)				Canadian folk song	TCO	
Love Song of Kangding (China)				Chinese folk song	TCO	
2018 concert 25th Anniversary Concert New Horizons (Jun 24)						
Chinese Cultural Center of Greater Toronto						
Emperor Qin Mustering Soldiers	Jianshu Jing Baocan Wang		1987	New music	Apex Drumming Team	
Redemption: The Chan Koi Nidre	Patty Chan		2015	New music	Erhu: Patty Chan, Cello: Jaimie Chan	
Dance of the Yao People	Tieshan Liu, Yuan Mao	Xuwen Peng	Ori 1950's	New music	TCO	
Chasing Heart	Qinglin Bruce Bai			World Premiere	TCO	
Beijing Opera Tune		Guanren Gu	arr 1960	New music	Chamber ensemble	
Stargazing's End	Lucas Oickle			World Premiere	Chamber ensemble	
Spring River (Piano concerto)	Jingxin Xu		1989	New music	Ken Yang	
Soaring Dragon and Leaping Tiger	Minxiong Li		1980	New music	TCO, Inner Truth Taiko Dojo, Apex Drumming Team,	
2019 Concert Butterfly Lovers (Jun 9)						
Markham People Community Church Auditorium						
Princess Miao Shan	Jon Lin Chua			Composer-in-residence	World Premiere	
Butterfly Lovers (erhu concerto)	Zhanhao He, Gang Chen		1958	New music	Erhu: Yang Li	
Night Mooring by Maple Bridge (Guzheng Concerto)	Jiamin Wang		2001	New music	Guzheng: Lina Cao	
Madam Su Ro (Concerto for Janggo, Super Janggo and Chinese Orchestra)				Canadian Premiere	Janggo & Super Janggo/ Yoonsang Choi, Myongmo Y	

Figure 7: TCO's repertoire (2017–2019).

OCO Repertoire						
2011 Concert (Nov 4) Concert of Chinese Musical Instrument Chinese Cultural Center of Greater Toronto, Scarborough	Composer	Arrangement	Time	Genre	Performer	
Dance of the Ah Mei Tribe		Senglong Zhao	arr 1991	Taiwan Folk Song	OCO	
Autumn Moon on a Placid Lake	Wen cheng Lv		1930's	Guangdong Music	OCO Members (5 members)	
Joy & Peace	He chou Qiu		1920's	Guangdong Music	OCO Members (5 members)	
Winter Crows Playing in the Water (pipa solo)			Late Ming Dynasty early Qing Dynasty	Traditional	Prof Qiong Wu	
Snow Capped Mountain in the Spring Morning (guzheng solo)	Shang-e Fan/Ge sang da ji		1981	New music	Prof Lei Zhu	
Ballad of Yu bei (erhu solo)	Wen jin Liu		1958	New music	Prof Zai li Tian	
Raining in the Banana Forest	Liu tang He		1917	Guangdong Music	Zai li Tian, Qiong Wu, Lei Zhu	
Everlasting Love	Fu lin Huang		1961	New music	OCO	
Old Shanghai	Joseph Koo		or 1980	New music	OCO	
Beautiful Flowers & Moon	Yi Jun Huang	Xiuwen Peng	or 1930's	New music	OCO	
2013 Concert (Nov 1) Our Beautiful Country Concert of Chinese Musical Instruments presented by Virtuosi from China & Canada with Standard Grade Exam Showcase Good Shepherd Community Church, Scarborough						
Scenery of gullin	Jiang Yulin		1950's	New music	OCO (ensemble)	
Fishermen's Song (GaoHu solo)	Lou Shu hua			Guangdong Music	Ri zhang Lin, Zheng accom: Calla Tan	
Mountain Stream (Zheng solo)				Ancient/traditional music	Visiting Prof Teng Chun jiang	
On the Frontier (Pipa solo)				Ancient music	Pro Hao Yi fan	
Spring on the Moonlit River		Peng zhang Qin	arr 1978	Ancient Music	OCO (ensemble)	
Village in an Early Spring Morning	Qiao fei		1972	New music	OCO (ensemble)	
2015 Concert (Nov 13) Full Moon Love 月滿樓 Chinese Cultural Center of Greater Toronto, Scarborough						
Moonlight Lake	Cheng long Zhou			New music	OCO (ensemble)	
Joyous Song				Jiangnan sishu Traditional	OCO (ensemble)	
Distance Song (pipa solo)	Wen jie Chen		Qing dynasty 1980's	New music	Xiao yun Miao	
Moon River (trio)	Henry Mancini		1960	Western	Derei Xu, John Lin, Jiazheng Kuang	
When the Grapes are Ripen (erhu solo)	Wei Zhou		1980's	New music	Lin lin Wang	
Shaanxi Mulberry Melody (guzheng solo)	Yan Jia Zhou		1979	New music	Calla Tan	
Moon Reflects on the Second Spring	Hua Yan Jun		after 1911	Traditional	Dong hua Feng	
Autumn Moon at the Han Palace			late Qing dynasty	Guangdong Music	John Lin, Derek Xu, Calla Tan, Jia zheng Kuang	
Autumn Moon over Ping Lake	Wen cheng Lv		1930	Guangdong Music	John Lin, Derek Xu, Calla Tan, Jia zheng Kuang	
Moonlit over Spring River		Peng zhang Qin	arr 1978	Ancient Tune	OCO (ensemble)	
Good Flower and Full Moon	Yi Jun Huang	Xiuwen Peng	or 1930's	Traditional	OCO (ensemble)	
2016 Concert (Nov 11) A Decade of Togetherness with Qin and String Ensembles 十載琴、弦、樂音乐会 The City Playhouse Theatre, Vaughan						
Creative Song of Jasmine Theme						
Dance of the Horse-drawn Carriage Coachman (Duet)		Xu ran Ye		Chinese Folk Song	OCO	
Dripping of the Clear Creek (Quartet)	Yi gong Yin	Cheng long Zhou	Or 1947, arr after 1970's	Xing jiang Folk song	Ye Lan, Calla Tan	
Spring to Qin River (Yangqin solo)	Liu Wei kang		after 1980's	New music	Miao Xiao yun (Ruan), Ye Lan (pipa), Calla Tan (zheng), Agnes Chan (cello)	
Dragon Boat (Yangqin and accompaniment)	Trans. Zhang Zheng qiu	Tian Ke jian	or late Qing dynasty, arr 1980	Traditional	Anna Guo, Miao Xiao yun, Calla Tan, Agnes Chan	
Showcase of Shaolin Erhu (shaolin solo)				New music	George Gao	
Erhu Capriccio No.5- Nakhil (erhu solo)	George Gao		2013	New music	George Gao, Darne Ko (piano)	
Medley of Chinese Film Music		Zhu Xiao gu	or 1958, 1982, 1952, 1964, 1961	New music	OCO	
Battle Horse Gallop	Chen Yao xin	George Gao	1976	New music	George Gao, Bai Xue, Feng Dung hua, Wang Lin lin, OCO (accompaniment)	

Figure 8: OCO's repertoire (2015–2016).

Figure 9: OCO's repertoire (2011, 2013).

2017 Concert (Nov 17) Rhythm of the Autumn Wind 秋风箫韵									
The City Playhouse Theatre, Vaughan									
A Stroll at the Embankment Su	Gu Guan ren		1986	New music	OCO				
Joyous Song			Qing dynasty	Jiangnan Ensemble	OCO				
Hanging the Red Lantern (Dizi solo)		Feng Zi cun	1950's -1960's	Northern Chinese Folk Music	Yu Fei				
Autumn Meditation by the Dressing Table (dizi solo)		Du Ci wen	Or late Qing dynasty, arr 1980	Ancient melody	Dora Wang, Calla Tan (guzheng)				
Wu Bang Zi (dizi solo)		Feng Zi cun	1950's -1960's	Northern Chinese Folk Music	Yu Fei, Calla Tan (yangqin)				
Medley of Guangdong Music (3 Pieces) Sad Autumn, Red Candle Tears, Buddhist Temple Bells			Unknown, 1954, 1939	Guangdong Music	Jia zheng Kuang, Derek Xu, Calla tan				
Maple and Maple Bridge (Dizi and Bass)	Yu Fei			New music	Yu Fei, Christopher Jones				
Demonstration of Wind Instrument: Xun, Bawu, Hulusi					Yu Fei				
Busy with Whipping Horse in Carrying Grains (dizi solo)	Wei Xian Zhong		1969	New music	Yu Fei, Calla Tan (yangqin)				
Roam in Gusu (dizi solo)	Jian Xian wei		1962	New music	Yu Fei, OCO				
Chants of Birds	Yin Ming shan		1940's	New music	Yu Fei, OCO				
Herdsmen's New Song	Jian Guang yi		1966	New music	Yu Fei, OCO				
2018 Concert (Oct 12) Passion of String Melody presented by Ehu Maestro Prof. Liu Changfu 二胡大师刘长福教授独奏音乐会									
The City Playhouse Theatre, Vaughan									
Marial Art	He Bin		1950's	New music	OCO				
Qiantong Riverside	Zhao Yi		1950's	New music	OCO				
New Herdsmen in the Grassland (erhu ensemble)	Liu Chang fu		1970's	New music	Liu Changfu, Snow Bai, Feng Donghua, Derek Xu, Amely Zhou				
Laments of Lady Zhaojun (yangqin solo)			late Qing dynasty	Traditional	Anna Guo, Accompanists: Feng Donghua, Amely Zhou (Erhu), Miao Xiaoyur				
Hands with a Happy Spring (yangqin solo)	Ding Guo shun		1973	New music	Anna Guo, Accompanists: Feng Donghua, Amely Zhou (Erhu), Miao Xiaoyur				
The Lost Promise	Angus		1984	New music	Erhu: Feng Donghua guzheng; Calla Tan Ruan: Miao Xiaoyur Pipa; Ye Lan				
Let Moonlight Send My Lovesickness	Jin Liu		1948	New music	Erhu: Feng Donghua guzheng; Calla Tan Ruan: Miao Xiaoyur Pipa; Ye Lan				
The First Erhu Rhapsody (erhu solo)	Wang Jian min		1980's	New music	Snow Bail, Liu Jia yin (piano)				
River of Sorrow (erhu solo)		Huang Hai hui	arr 1962	Northeast Folk Song	Liu Chang fu, Anna Guo (yangqin)				
A Longing for the Frontier (zhonghu solo)	Liu Chang fu		1980's	New music	Liu Chang fu, Liu Jia yin (piano)				
Medley of Guangdong Music (9 pieces)				Guangdong Music	OCO				
The Great Wall Capriccio: Movements 3 & 4 (erhu solo)	Liu Wen jin		1980's	New music	Liu Chang fu, Liu Jia yin (piano)				

Figure 10: OCO's repertoire (2017–2018).

2017 Concert Music Passion Destiny - A Benefit Concert		Composer	Arrangement	Time	Genre	Performer
Dragon Dance					New music	Canadian Chinese Orchestra
Plum Flower Chant					New music	Canadian Chinese Orchestra
Youths as Beautiful as Flowers	Zhong lu Zhu, Bing Lv			1956	New music	Millennium Chinese Music Workshop
Canadian Folk Tunes					Canadian folk tunes	Millennium Chinese Music Workshop
Variations on the Flower Drum Tune					New music	Youth Ehu Ensemble
Laoluban Cappriccio		Xin Tong		1990's	New music	Ehu: Party Chan, Dongphua Feng, Pipa: Lan Ye, Wen Erhu: Party Chan, Dongphua Feng, Pipa: Lan Ye, Wen Erhu: Party Chan, Amely Zhou, Ivy Feng and I
Axi Jumping the Moon		Guan ren Gu		1986	New music	Ehu: Party Chan, Dongphua Feng, Pipa: Lan Ye, Wen Erhu: Party Chan, Amely Zhou, Ivy Feng and I
Racing Horses		Hai hai Huang		art. 1950's	New music	Ehu: Party Chan, Dongphua Feng, Pipa: Lan Ye, Wen Erhu: Party Chan, Amely Zhou, Ivy Feng and I
Moon Reflected on the Erquan River		YanJun Hua		1930's	Traditional music	Vocal: Joyous Singing Group of Carol, Yeohng Singi
Kangling Love Song, The Green All Mountain, Love Warns the Heart, Blossoming Flowers Full Moon		Jay Chow		2006	New music	Canadian Chinese Orchestra, Millennium Chinese M
Chrysanthemum Terrace					Taiwan pop	Canadian Chinese Orchestra, Millennium Chinese M
Ornamentus Blossoming in August					arr. After 1960's	Canadian Chinese Orchestra, Millennium Chinese M
2018 Concert Music Passion Destiny 琴情緣 (Jun 17)						
Sky is Dark, Jasmine Flower, Happy Mother's Day					New, Traditional, New	Canadian Philharmonic Chinese Orchestra
Libertango (guzheng solo)	Astor Piazzolla	Hui si Xiong		or 1974	New music	Guzheng Soloist: Lina Cao, Zhongruan: Lei Liu, Sheng
Tune From Yinyang Mountain	Guang zong Li, Yin quan Wang, Rui yun Li			1953	New music	CCO Youth Ehu Ensemble, Piano: Yi Wang
The Heart Asks Pleasure First	Michael Nyman			1993	Western music	Piano: Yi Wang, Pipa: Xiaolei Yang, Erhu: Amely Zhou
Little Apple, Billie Jean	Tai li Wang, Michael Jackson			2014, 1982	New, Western pop	Angela Performing Arts Youth Dance Group, Canadi
General's Command		Trans. De cal Li, De Yuan Li			Ancient tune	Canadian Youth Chinese Orchestra
Barcarole on the Water (dizi solo)	Guo Ji Jiang			1975	New music	Dizi Soloist: Lipeng Wu, Canadian Chinese Orchestra
Thunder in a Drought (Tuan duet)		He liang Qiu (edit)		before 1921	Guang dong music	Zhongruan: Lei Liu, Daruan: Alexandr Nabokov, Can
Blossoms on a Moonlit Lake in Spring (pipa solo)	Shi lin Ju			1736-1820	Traditional Chinese music	Pipa Soloist: Xiaolei Yang, Canadian Chinese Orches
Nine Hundred Ninety-Nine Roses (suona solo)	Zheng xiao Tai			1994	New music	Suona Soloist: Huiling Li, Canadian Chinese Orches
Shepherd's Song, Flower Drum Tune	Li ping Wang, unknown			1981, Ming dynasty	New, Traditional	Canadian Chinese Orchestra
2019 Concert Music Passion Destiny 琴情緣 (Jun 20)						
Dance of Festivities	Lianghui Lu (Taiwan)			after 1990	New music	Canadian Chinese Orchestra
Hanging Red Lantern (dizi solo)	Cheng tong Zhou			1986	New music	Dizi Soloist: Lipeng Wu, Canadian Youth Chinese Or
Night of the Torch Festival (pipa)	Jun sheng Wu			1979	New music	Pipa Soloist: Lillian Yang, Canadian Youth Chinese Or
The Loess Plateau (suona solo)	Dong chao Zhao			1992	New music	Suona Soloist: Huiling Li, Canadian Youth Chinese C
Fragrance of Jasmine Blossom (guzheng solo)	Zhan hao He			1991	New music	guzheng Soloist: Lina Cao, Canadian Youth Chinese
The Beauty of Yunnan		Sha Yuan			Folk music	Lina Cao (guzheng), Roa Lee (Gayageum), CCO Youn
Star Wars Medley	John Williams	Sky Yang and Kimberly Var		or 1977	Western movie music	Canadian Youth Chinese Orchestra
Dream of Red Chamber Overture	Li ping Wang	Lie Zhang		or 1987	New music	Dance Soloist Michelle Tian, Canadian Chinese Orch
Summer	Joe Hisashi	Junyi Chow		or 1999	Japanese movie music	Canadian Chinese Orchestra
Bracing the Chill	Xuan Tan	Breana Tingle		or 2017	Chinese TV Series Music	Angel's Performing Arts Youth Dance Group, Canad
The Legend of Shadow Runner (Gayageum Solo)	Bong-chun Gang	Roa Lee & Hyun Young		or 2005	World Premier	Gayageum Soloist: Roa Lee, Canadian Chinese Orch
Dae Jang Geum (Daegum and Gayageum)	Im Se-hyeon	Jiyoung Chen		or 2003	Korean tv series Music	John Lee (Daegum), Roa Lee (Gayageum), Canadar
2020 Concert Confluence 匯 (Oct 17)						
Youtube Live Stream						
Percussion	Anna Long, Anita Xie				Original composition	Anna Long, Anita Xie
春潮涌江	Bao sheng Ning			1976	New	Layina Cheung
A Stroll at the Embankment Su	Guan ren Gu			1986	New	Mark Luo
平湖秋月	Wen cheng Lv			1930's	Traditional music	Dolores Chung
梨花吟	Li ping Wang			1984-1987	New	Simon Yung, Jennifer Tong
良宵	Tian hua Liu			1928	New	Maria Fong
賽拉舞曲				Or 1906	Romania folk song	Nicholas Chan
Detective Conan	Katsuo Ono	Cong wang Li		1994	Japanese animation music	Kimberly Yang, Sky Yang
塔塔尔族舞曲				1950's	New	Cindy Tao
新疆曲	Jian min Wang			1991	New	Alvina Cheung
鄂尔多斯					New	Sirena Leung
民風風					New	Simba Tao
兰花花故事曲	Ming Guan			1981	New	Jade Fang
Chrysanthemum Terrace	Jay Chow			2006	Taiwan pop	Juvilly Chan, Ashley Chan

Figure 11: OCO's repertoire (2019–2020).

Figure 12: OCO's repertoire (2017–2018).

The repertoire is a significant place to trace musical and social evolutions in Chinese diasporic orchestras. Similarities and differences between the three orchestras in Toronto speak to the patterns of engagement with types of music, members, and other individuals or organizations.

TORONTO CHINESE ORCHESTRA

TCO's program book claims that the orchestra is 'the longest-running traditional Chinese orchestra in Canada'.

We are proud to bring traditional and contemporary repertoire for Chinese orchestra to the community. TCO is committed to raising the standards of Chinese music. We have both amateur and professional musicians working together, with a focus on excellence. We regularly participate in national and international musical exchanges with other Chinese orchestras. We are creating our

unique Canadian identity. Music is constantly evolving. To continue to grow and thrive in Canada, we must also encourage the creation of new compositions for traditional Chinese instruments and ensembles. We are excited to work with composers to bring new music to our audiences locally and abroad (TCO, 2019).

TCO mission statement:

- Make the best possible music
- Unite lovers of Chinese orchestral music
- Sustain Chinese orchestral music in Canada
- Inspire a future generation in the performance of Chinese orchestral music
- Collaborate with international artists as ambassadors of Chinese orchestral music (TCO 2018; Concert Program Book)

In the 1990s, the TCO played mostly Chinese classical music and music from Guangdong province since people from Cantonese-speaking areas, such as Guangdong, accounted for a large proportion of Chinese immigrants in Toronto at that time. In the past 10 years, alongside traditional music, they have incorporated newer repertoire, and so have cooperated more with music groups from Hong Kong and Taiwan, as well as non-Chinese musicians and composers. They have also introduced original compositions and world premieres into their concerts (Figure 13).

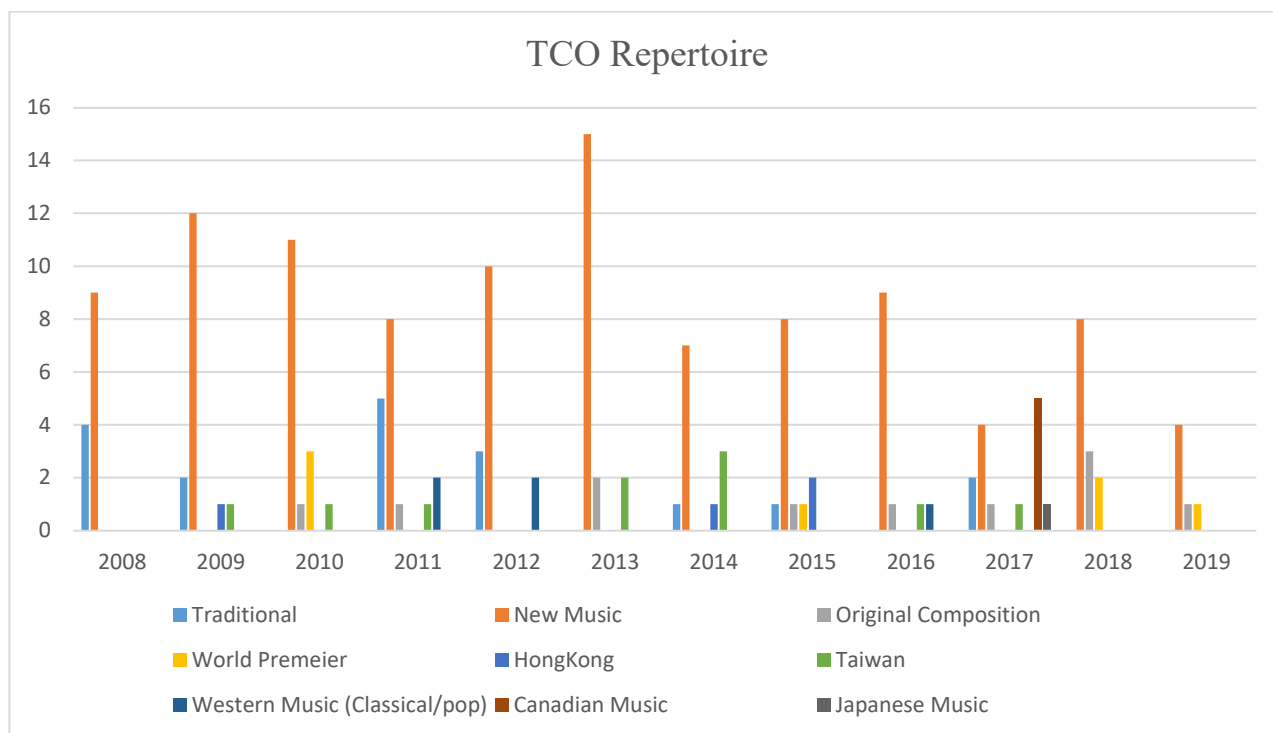


Figure 13: TCO’s repertoire.

Their program books show that they usually perform some pieces that Chinese audiences are familiar with in order to secure the ticket sales and then include some new pieces. Every year, TCO repeats a few repertoire pieces from the past decade, except for the 2016 concert that consisted of mostly concertos. They also play various genres of music including traditional Chinese music, new Chinese music, Western classical music, popular music, and Canadian folk songs. In this way, the repertoire of TCO is hybridized; it is a fusion of multiple genres of music. The repertoire of their 2017 concert, ‘Canada 150: A Chinese Mosaic’ celebrates some integration with the host culture in the inclusion/selection of Canadian folk songs.

TCO sometimes has cooperated with other music groups. For example, in 2011, they invited Leung Sing Tak School Chinese Orchestra from Hong Kong to Toronto to perform with them and also

invited local groups such as “Spire” band, an East/West fusion band and Center for Information & Community Service’s ‘Ah-Mazing Choir.’ TCO occasionally integrates Chinese and Western instruments, as well as other art forms, into their concerts. In May 2010, they invited a pianist to perform a piano concerto with their orchestra and a dancer to accompany a percussion performance.

Their concerts usually consist mostly of orchestra performances and a few solo performances, but sometimes concerts that mainly consist of concertos are performed by the professional musicians in the orchestra. In 2016, they named the concert “Virtuosos” to reflect a program of performances by member and guest virtuosos. Similar to OCO, TCO has a theme for each concert: ‘Boundless Songs of Love,’ ‘Butterfly Lovers,’ and ‘New Horizons’.

According to my conversations with the musicians of this orchestra, there is a split among its members: one group wants to keep playing old music that people are familiar with; the other wants to perform new music and the music of different composers. The former group does not find new music interesting or attractive; as amateur musicians, their performance level is generally not high, and new music is difficult and unfamiliar to them and there is no way to improve quickly. Some younger members, however, express their yearning for semi-professional development.

Despite this resistance, since 2010, TCO, uniquely, has developed a well-established pattern of producing, supporting, and performing original works. Finally, in 2017, they started a composition competition – TCO Composition Competition – that sought to connect emerging Canadian composers with Chinese orchestral music in order to produce new compositions. However, the composition competition ceased in 2018 because the director did not have the energy or resources to host an annual competition. The orchestra’s announcement serves as a basic introduction to the competition:

BACKGROUND

The TCO is proud to announce a composition competition. This competition seeks to connect emerging Canadian composers with Chinese orchestral music in order to produce a new composition. Winning composer(s) will have their work premiered during the TCO’s 2017|2018 concert season, at their 25th Anniversary Gala Concert in June 2018 (TCO 2018; Concert Program Book).

ELIGIBILITY

The competition is open to emerging Canadian composers (citizens or permanent residents). There are no age restrictions. Jurists, TCO artistic leadership, and TCO board of directors are ineligible to apply (TCO, 2018; Concert Program Book).

There were two winners in this competition: Qinglin Bruce Bai and Lucas Oickle. Bruce Bai was born in China and pursued his musical education and career as a composer, songwriter, sound designer, and solo-performing artist in Vancouver. He has focused on combining Eastern and Western music, and his goal is to ‘learn from tradition and innovate for the future’ (TCO 2018; Concert Program Book). Unlike Bruce Bai, Lucas Oickle has no Chinese cultural background. He was born in Nova Scotia and received his Bachelor of Music and Master of Music in Canada. He has won various composition competitions and received many awards. ‘He is always open to new projects-commissions, arrangements, collaborations, creating education materials, music from the film, video games, and more’ (TCO, 2018; Concert Program Book).

Similarly, my fellow graduate student in Ethnomusicology, Marko Koumoulas, participated in the TCO composition competition in 2017. He told me he knew nothing about those Chinese music instruments before he composed. His composition was largely based on his Western composition

knowledge and his own vision in Chinese music. In this sense, he was essentially composing Western music (maybe with some Chinese flavour) for Chinese instruments.

On the one hand, the orchestra invites Canadian composers in Canada to participate in this competition as a way to encourage Canadian composers to engage with Chinese music and contribute their own interpretation and understanding, as well as composing techniques (Western or non-Western), into Chinese music to produce new music. In this sense, this initiative could be considered to be a process of localization. On the other hand, such development can be seen as globalizing. It allows Chinese music to expand beyond the limits of the Chinese community. In this sense, its encouragement of hybrid compositional techniques works against the ghettoization of Canadian ethnic enclaves to promote cultural exchange. But it is a back-and-forth process allowing for adjustment of the repertoire depending on the experience of rehearsal and the availability of performers.

In recent years, the TCO's repertoire has been partly determined by the TCO music director's personal networks and, especially her communication with the conductor of the Taiwan Little Giant Chinese Chamber Orchestra, which is based in Taipei and is famous for incorporating new repertoire. The Taiwanese conductor gives the director some suggestions and helps the TCO to choose repertoire. Through his own professional networks, the Taiwanese conductor has access to scores of new repertoires. In this way, TCO not only has new repertoire but also has gradually kept up with the pace of Taiwan.

ONTARIO CHINESE ORCHESTRA

Similarly, the OCO has roots in a Cantonese-speaking diaspora. A professional orchestra founded in 2007 and the first professional Chinese orchestra in Canada, the vision of OCO is to 'provide a reliable and effective platform for ... performers allowing them to bring their expertise of Chinese folk music to this multi-cultural community to be accepted and enjoyed by the community and at the same time, allow them to continue to flourish their musical talents' (OCO, 2016; Concert Program Book). The objective of the orchestra is to 'introduce and leverage Chinese folk music to the Canadian society and provide an opportunity to the community to enjoy high-quality professional performance' (OCO, 2016; Concert Program Book).

In the past decade, OCO's repertoire has been almost exclusively Chinese music. They do not usually play popular music or non-Chinese movie theme music. Their repertoire also does not include any Canadian music. Unlike TCO, they do not repeat their repertoire often. Peter Bok, the president of the OCO, is a Chinese music enthusiast originally from Hong Kong. He wanted to provide a platform where Toronto-based Chinese professional musicians can get together and present their talents (Bok and Cui Yao, 2020). He pays the musicians to rehearse and perform, and the orchestra must generate sales in order to cover his costs and perhaps even make a profit. Compared to the other two orchestras, the professional OCO uses a more profit-oriented model; therefore, audience preferences strongly influence the selection of repertoire. Bok is the main person who decides the repertoire. George Gao is the music director of the orchestra and sometimes helps Bok to choose the repertoire. However, Bok, as president, feels that he knows best what the audience will like: 'I know my target audience. 70% of them are from Hong Kong. I know what they want. And I know their taste, so that's how I decide' (Bok and Cui Yao, 2020).

The proportion of traditional music in OCO's repertoire is waning year by year; new music is growing; but Guangdong music/Cantonese music is almost always present. From 2016, original compositions begin to appear (Figure 14). Bok says the orchestra performs Guangdong music to draw the attention of audience members from Hong Kong, especially those over 60 years old; they usually only play one or two pieces of Guangdong music, unless the whole concert is devoted to Guangdong music (Bok and Cui Yao 2020). This consistent pattern of Guangdong music representation shows the director's identity.

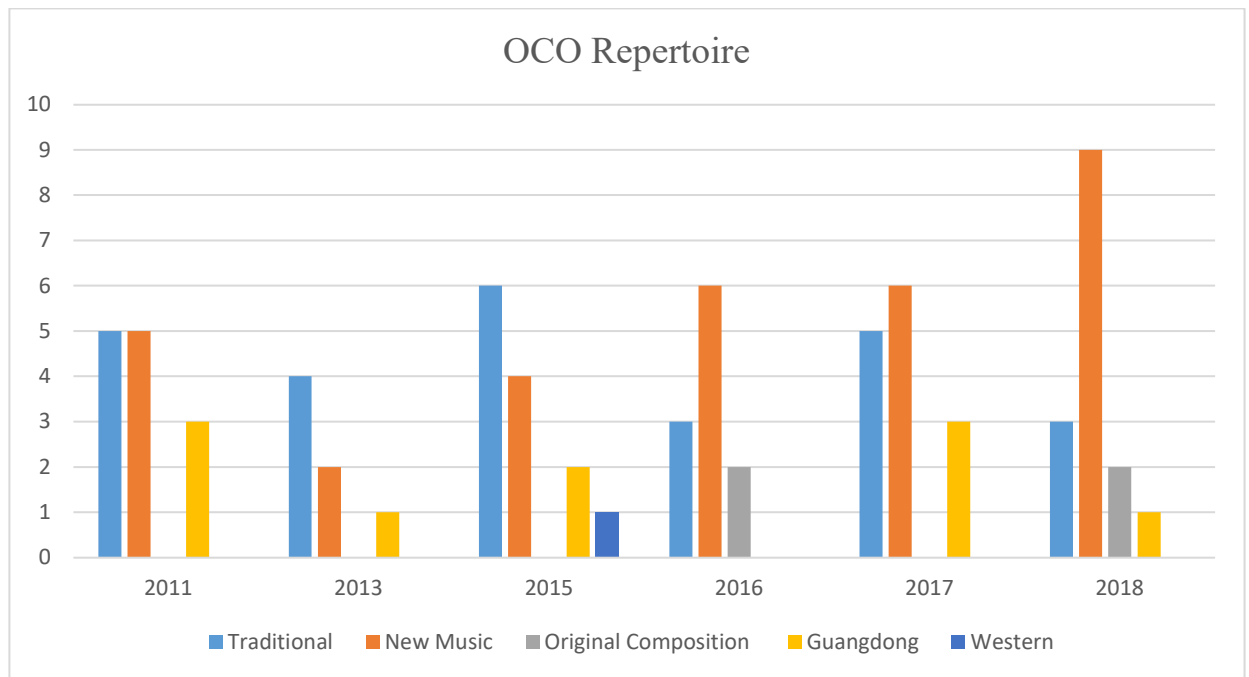


Figure 14: OCO's repertoire.

I asked Bok to tell me what change had taken place in OCO's repertoire in the past decades. His response was 'a lot.' He explained that OCO used to play old music; it was outdated, so they tried to expand their repertoire. Bok has had to find the balance between new and old. Otherwise, OCO would risk losing some audience members. Bok explained 'we always try to insert at least some new idea or new music because otherwise, if we are not improving, we are staying the same and we get left behind.'

Bok uses many approaches to choosing repertoire. The easiest is going through other orchestras' past concerts and adopting the themes, then creating the OCO's own repertoire. For example, a concert theme may be movie music that comes from a movie's soundtrack. Another approach is catering to the guest artists they invite for each year's concert by seeking repertoire suitable for the artist.

At the beginning, OCO engaged only its own members as performers in their concerts, but because after six or seven annual concerts the repertoire had lost its novelty, they began to invite guest performers. OCO has invited guests from mainland China and Hong Kong through the personal connections of the music director, Bok, and the orchestra members. OCO aims to bring Chinese professional musicians to perform on the stages of Toronto. Most of the members of OCO graduated from Chinese conservatories. They are deeply linked with their homeland, and they know famous professors and musicians from China.

The increase of Chinese immigrants in the ethnoscape in Canada has certainly enhanced the Chinese music scene in Canada. *Before the 1990s*, Chinese associations in Toronto were mostly organized by immigrants from Hong Kong. In 1992, immigrants from mainland China established their own associations (Wang Shuguang and Lo, 2005). Starting in the 1990s, numerous professionals from mainland China immigrated to Canada, including many professional musicians. Their arrival has improved the overall level of Chinese orchestras in Canada and enabled their repertoire to keep pace with that of mainland China.

In her book 'Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/Chinese America', Zheng Su states that

"in the field of music making, an individual musician's network moves beyond immediate kin to include several other sets of social relations. The primary set consists of the people to whom the individual musician can relate in terms of premigratory homeland experience, such as ex-colleagues, conservatory alumni, people in the same musical circle from the same city, or simply others from the same homeland" (Zheng Su, 2010:

It can be seen from OCO's choice of guest artists that the individual network plays an essential role. For example, in 2018, they invited Liu Changfu, a renowned erhu virtuoso, educator, and composer from mainland China, who also happens to be the father-in-law of the resident erhu soloist of OCO, Baixue. They also invited Anna Guo, a Chinese Canadian yangqin master, and Liu Jiayin, a pianist and daughter of Liu Changfu, to perform for their concert. Liu Changfu performed two of his original works.⁵ Through members' networks, the orchestra has continuously invited guest artists from mainland China to perform in Toronto in the past decade.

CANADIAN CHINESE ORCHESTRA

The CCO supports new repertoire and collaboration in its programming. Founded in 2017, the CCO is a nonprofessional orchestra with two groups: the CPCO (whose mostly middle-aged members are generally amateurs, with some professional instrumental teachers) and the CYCO. The CCO states that their goal is to challenge the boundaries of Chinese music-making and Chinese music communities from within and create a healthy environment for both the professional players and the music enthusiasts. It will also serve as a platform for musicians to challenge themselves to new repertoires and ensemble playing. The CCO seeks to improve by collaborating with different organizations in the future to promote Chinese musical culture and arts (CCP 2019; Concert Program Book).

I primarily focus on the CCO Youth Orchestra because of the availability of the concert program books and live performance. Their repertoire includes both 'classical Chinese favorites' and popular music, which allows younger players members to show off their technique and 'coolness.' Among these three orchestras, CCO's repertoire reflects more cultural and musical diversity including, for example, Japanese movie/animation music, Chinese and Korean TV series music, and popular music from mainland China and Taiwan (Figure 15).

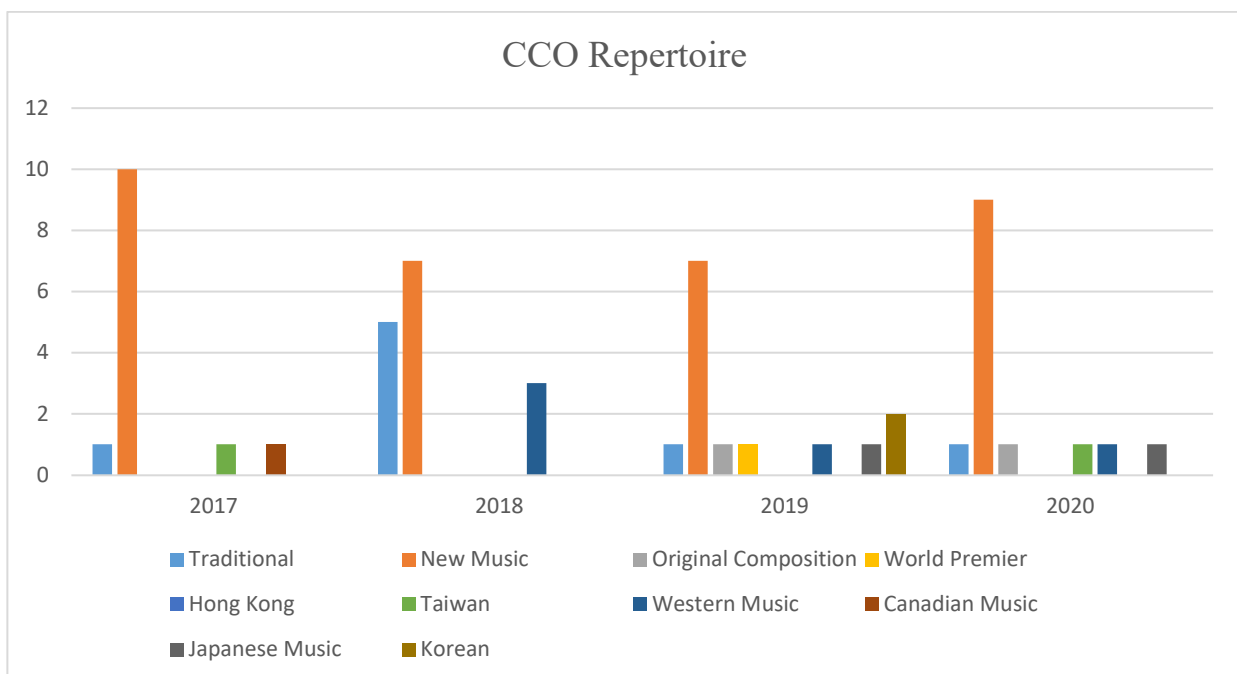


Figure 15: CCO's repertoire.

⁵ The information is based on the orchestra's 2018 program book.

Amely Zhou, the director of CCO, tends to select selects pieces that are melodically rich and comparatively new.⁶ Zhou notes that, under her direction, the orchestra also makes new arrangements; for example, when some members of the youth orchestra expressed interest in playing the ‘Star Wars’ theme music, Zhou suggested that the members arrange the music themselves and supervised them in doing so. In this way, the youth orchestra members influence the choice of repertoire to some degree and can show their initiative in choosing and performing music. In recent years, more and more arrangements and original compositions from youth members of the orchestra have appeared in their repertoire.

Zhou sometimes invites musicians from different cultures to perform with the orchestra. For example, in 2019, she invited Korean musicians from Toronto to perform with them. She applauds the fact that in Toronto we have such rich resources and opportunities to encounter different cultures and music. Since the youth members are also interested in learning about their own culture, she wants to instill in them the idea that cultures need to work together and communicate with each other.

On October 17, I was invited to watch their 2020 online live concert, which was held on YouTube at 7 pm. It was a fundraising concert called ‘Confluence’.

“For the purpose of reconnecting everyone through music during this distant time, CCO presents our first-ever virtual fundraising concert – ‘CONFLUENCE 融.’ ‘Confluence’ means merging and rejoining, representing the welcoming and inclusive theme of the concert as well as the aim of reuniting through these distant times. The show presents the audience with a grand music feast featuring a variety of Chinese traditional instruments through solos and duets. All proceeds raised in the concert will go toward supporting CCO to provide opportunities such as purchasing new orchestra instruments, supporting the scholarship programs, and providing better rehearsal space for the near future. We hope you join us in our cause for a more diverse, inclusive, and culturally aware community!” (CCO ,2020: n.p.).

This concert demonstrates yet another variable in repertoire correlated to age and level of technique. Since all members of both groups who were interested in this concert were allowed to participate in the performance, the participants were made up of more amateur musicians ranging from teenage to middle age. This online live concert was internally organized so the members had the opportunity to choose the music themselves. From this concert, it can be seen that the younger generation tends to play their favorite music and music that can best reflect their performance level. By contrast, middle-aged and elderly members prefer to play ‘classic Chinese music.’

An interesting fact I found from their repertoire was that in recent years, more and more arrangements and original compositions have been presented. These pieces were composed by members of the youth orchestra. This indicates that the orchestra encourages and supports young musicians to be more creative and have their own ideas.

REPERTOIRE REPETITION

Here is the repeating repertoire of TCO, OCO, and CCO.

TCO REPERTOIRE REPETITION

Welcome Guests from Afar	2008, 2013
Night of the Torch Festival	2008, 2012
Moonlight over Spring River	2008, 2011
Flying Apsaras	2008, 2013
Harvest Festival	2009, 2014
Yao Dance (Dance of Yao People)	2010, 2018
Spring over Xiang River	2008, 2011
Flying Dragon Leaping Tiger	2011, 2018

⁶ Zhou and Cui Yao, 2020.

Lament of Lady Zhao Jun	2012, 2015
Layers II	2013
Wild Game	2015, 2017

OCO REPERTOIRE REPETITION

Joyous	2015, 2017
Autumn Moon on a Placid Lake	2011, 2015
Beautiful Flowers under Full Moon	2011, 2015
Moonlight over Spring River	2013, 2015

CCO REPERTOIRE REPETITION

Chrysanthemum Terrace	2017, 2020
A Stroll at the Embankment Su	2017, 2020

TCO, OCO AND CCO SHARED REPERTOIRE

Autumn Moon on a Placid Lake	OCO 2011, 2015; TCO 2014
Beautiful Flowers under Full Moon	OCO 2011, 2015; TCO 2014
Moonlight over Spring River	TCO 2008, 2011, OCO 2013, 2015
When the Grapes Are Ripen	TCO 2013; OCO 2015
Lament of Lady Zhao Jun	TCO 2012, 2015; OCO 2018
New Racing Horse, Racing Horse	TCO 2012 CCO 2017
A Stroll at the Embankment Su	OCO 2017; CCO 2017
Spring Arrives at Xiangjiang	TCO 2008, 2011; CCO 2020
General's Command	TCO 2009; CCO 2018
Night of the Torch Festival	TCO 2008, 2012; CCO 2019
Hanging the Red Lantern	OCO 2017; CCO 2019
Dream of Red Chamber Suite, Dream of Red Chamber Overture	TCO 2014, CCO 2019
Moon Reflects on the Second Spring	TCO 2009, OCO 2015, CCO 2017

From the list above, we can see that every orchestra repeats the repertoire to varying degrees. Among the three orchestras, TCO has the highest repetition rate. I believe the reason why TCO repeats music so frequently is mainly that they lack music scores and there are fewer sources and approaches to obtain music scores. In contrast, OCO has rarely repeated music in the past decade. Almost all of the orchestra members graduated from conservatories and have accumulated many music scores. In addition, they also know numerous people in the industry and can obtain music scores more conveniently and quickly. CCO is the youngest orchestra among these three, with only less than 5 years of performing history, so they have not needed to repeat music yet. The repertoire items shared by these three orchestras have been mostly composed before 2000. These titles are 'regular' repertoire selections of Chinese orchestras and ensembles in mainland China.

CONCLUSION

These three orchestras represent the longest established professional and young orchestras in the Toronto area. Each orchestra's repertoire has its own characteristics that reflect their identities, performance level, generational makeup, and relations to trends of transnationalism and globalization. Choosing repertoire is a complex back-and-forth process. It relates to a series of issues: Who is available (guest artists)? What kind of music do they want on the program (both guest artists and the orchestra director)? Should the program be focused or varied (the orchestra director)? If varied, what kind of variety is appropriate (the orchestra director)?

Evidence from their repertoire lists shows that each orchestra changes over time. Over the years, these orchestras have frequently cooperated and exchanged ideas with musicians and composers

from mainland China, Hong Kong, and Taiwan, and their main target audience is the Chinese communities within the group. At the same time, Toronto's multicultural environment enables these Chinese orchestras to collaborate with musicians and music groups from different cultural backgrounds. Through these twin influences, the repertoires of these three Chinese orchestras have gradually kept up with the pace of change in mainland China and also that of other countries and regions, while paying attention to original music and arrangements. As my analysis shows, these orchestras are evolving in separate but related ways in their repertoires. Each provides a window into distinct diasporic musical experience and possibility.

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