

New Music Concerts presents

## Music from Beijing

Guest Artist: **Wei-Wei Lan**, pipa


New Music Concerts Ensemble | **Robert Aitken**, director

Friday February 16, 2007 | Glenn Gould Studio

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36<sup>th</sup> season | 304<sup>th</sup> event  
**Friday February 16, 2007**  
**Glenn Gould Studio**  
250 Front St. Wes  
Intro 7:15 | Concert 8:00

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## Music from Beijing

Guest Artist: **Wei-Wei Lan**, pipa

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*Programme:*

**Guoping Jia** (China, 1963) *Der zersplitterte Klangschatten* (♣2003)  
for pipa and percussion quartet

**Liu De-hai** (China, 1937) *Zhao ling Liu Jun* (2001)  
(Six War Horses of the Emperor) for solo pipa

**Shi Fuhong** ♣ (China/Canada, 1976) *Lightnings* (◆2007)  
for ensemble

— Intermission —

**Tang Jianping** (China, 1955) *Sketch of Plants* (◆2006)  
for pipa and ensemble

**Liu De-hai** *Terra-cotta Warriors* (2003)  
for solo pipa

**Guo Wenjing** (China, 1956) *Concertino* (♣1997)  
for pipa and ensemble

◆ World premiere | ♣ Canadian premiere | ♣ Canadian work

### New Music Concerts Ensemble

**Dianne Aitken** flute | **Keith Atkinson** oboe | **Max Christie** clarinet  
**Joan Watson** horn | **Erica Goodman** harp | **Stephen Clarke** piano  
**Trevor Tureski, Rick Sacks, Ryan Scott, Andy Morris** percussion  
**Fujiko Imajishi, Carol Fujino** violins | **Douglas Perry** viola  
**David Hetherington** cello | **Peter Pavlovsky** bass

Tonight's concert is being recorded  
for future broadcast on **CBC Radio Two**

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# New Music Concerts

Robert Aitken, c.m., Artistic Director

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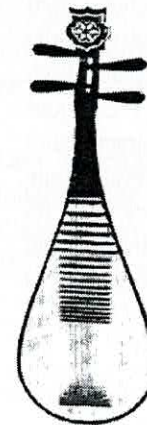
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## Wei-Wei Lan

Guest Pipa Soloist

**Wei-wei Lan** was born in Chengdu, Sichuan Province in 1980. She started to study the Pipa at the age of four. After winning a Class One Prize at the 'Tianhua Cup' National Junior Pipa Competition in 1997, she was admitted to the Central Conservatory of Music to study Chinese Music in 1998, where she was trained by Li Guanghua. In the following year, she came first in the 7th Chinese Music Concerto Competition (Pipa) in Taipei. This was followed by more accolades at the 2001, 2002 and 2004 national pipa competitions. She was recommended to study for a Master's degree at the Postgraduate School of the Central Conservatory of Music in 2002.

Lan has performed in collaboration with such famous composers as Tan Dun (known worldwide for his score of the movie, *Crouching Tiger, Hidden Dragon*), Jianping Tang and Guoping Jia, among others. In 2005, Tan recommended Wei-wei Lan to the National Symphony Orchestra of the Republic of Estonia to perform his pipa concerto. Lan has been the Principal of the Plucked String Section of the China Youth Traditional Music Orchestra under the auspices of the Central Conservatory of Music, and has performed solo or lead on various occasions. She has given four solo recitals in Europe in the last few years in which she performed Chinese traditional music as well as contemporary works.



The **Pipa** is a Chinese four-stringed lute which is carved from a single piece of mahogany. Predecessors of the instrument are mentioned as early as the Han dynasty (206 BC - 220 AD) and the origins of the instrument can be traced back to the Qin dynasty (ca. 222 BC). The Qin-era Pipa had a straight neck and was played with the fingernails. There are numerous stories from the Han dynasty in which the Pipa and its music are featured. During the Sui dynasty (589 - 618 AD) a similar instrument called as Hu-Pipa ("Hu", meaning stranger, refers to its Persian origin) was introduced to China. The Hu-Pipa had a curved neck and was played with a wooden plectrum rather than the fingernails. Up to the Tang dynasty (618 - 907) the Pipa was one of the most popular instruments and played a crucial role in instrumental ensembles and as a soloist.



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Guoping Jia was born 1963 in Shanxi, China. He completed his music studies at the Shanxi Jin opera academy in Taiyuan in 1984 and joined the music department at the cultural center in Luliang until 1987. From 1987 to 1991 he attended the Central Music School in Beijing where he studied composition with Xiaoson Qu and Zhengmin Xu and was later appointed a lecturer in harmony and composition there. From 1994 to 1998 he studied at the Stuttgart Musikhochschule with Rolf Hempel and Helmut Lachenmann and participated in the 1996 Darmstadt festival. Since September 1998 he is a professor for composition and analysis of new music at the Central Music School in Beijing. Guoping Jia has received several prizes and honors in China and in Germany for his compositions.

About *The Simulacrum of Broken Timbre* (*Der zersplitterte Klangschatten*):

Composers have to face an abundant repertoire and the established sounds and sonorities based on the traditional historical concepts when they compose new compositions for the traditional instruments such as the pipa. These traditional repertoire and traditions construct the basis (and platform) upon which every contemporary composer should write or develop a new piece for such an instrument; in other words, each new piece should be an infant or a new hybrid based on these factors. Every composer should consider and pursue how to create something new on this basis. So a new piece is innovative (creative) not only due to its relation to tradition, but also through its musical practice and idiom. I composed *The Simulacrum of Broken Timbre* on these thoughts. I tried to extract various segments from different traditional repertoires of the pipa and employed them as the basic musical materials of this piece. Each segment has a typical sonority which relates to specific playing techniques and articulations. Possessing certain musical meanings and characteristics in the original repertoire, these segments immediately recall some fragmentary memory and imagination from the listener. They were re-defined, re-organized, and re-developed in this piece, in order to avoid the original meaning and the audible imagination of music quotation, as well as to form a new musical sonority in an expressive way.

This piece is divided into five sections including non-metric passages in section A, fragmentary melodies in section B, repeated figures in section C, fast phrases in section D, and a recapitulation in section E. In the meantime, a transitional section F with similar musical characteristics was separated and inserted into these five sections. The overall structure is A F1 B F2 C F3 D F4 E which attempts to break through the traditional music structure to obtain a flexible and fresh auditory experience.

— Guoping Jia

**Liu De-hai***Six War Horses of the Emperor | Terra-cotta Warriors*

Born in Shanghai in 1937, Liu De-hai first began to study the Chinese flute at the age of 13, taking up the pipa four years later. His parents were not musicians but they encouraged his interest in music and the arts by taking him to the opera and theatre, experiences which certainly helped to accelerate his artistic development. He graduated from the Central Conservatory of Music in 1961 and since then has performed to critical acclaim in over thirty countries.

Liu De-hai divides his time between performance and teaching and is currently training a group of dedicated young musicians at the Conservatory in Beijing. He also pays frequent visits to schools and universities, giving demonstrations and recitals.

Although Liu De-hai is now on a crusade to save China from a full-scale invasion by “popular” music, he is not himself a traditionalist, having incorporated Western-style fingering techniques derived from the guitar and cello which have greatly expanded the instrument’s range of expression.

Liu’s numerous solo pipa compositions are often based on traditional Chinese folksong. The titles of the two selections on this program evoke the history of China’s Ch’in Dynasty (221-207 BC) and the extraordinary artifacts discovered in 1974 near Xi’an (Shaanxi province) in the tomb of the first Emperor, Shih-Huang-Ti

A native of Shenyang, China, Shi Fuhong learned to play the piano at the age of eight, and began to study composition at fourteen. She graduated from the music school affiliated with the Shenyang Conservatory of Music in 1995, where she received the highest entrance exam score on the National Examinations for admission to the Central Conservatory of Music in Beijing. At the Central Conservatory she studied composition with Dr. Tang Jianping, and received a Bachelor's degree in composition in 2000. She then earned a Master's degree in composition under the direction of Drs. John Celona and Daniel Peter Biro at the University of Victoria, British Columbia, Canada, where she studied on Graduate Fellowships from 2003 to 2005. In the fall 2005, she began her doctoral studies with Professor Gary Kulesha at the University of Toronto, where she is funded with a full University fellowship, as well as the Drs. Doris and Sam Lau Graduate Fellowship in Music.

She was the recipient of a number of awards at the 6th composition contest of the Taiwanese Symphony Orchestra (Taiwan) in 1997, at the 1st Yanhuang Cup Composition Competition (People's Republic of China) in 1998, and at the Traditional Music Composition Contest of National Chinese Orchestra (Taiwan) in 2002. *Sheng Sheng Man* for mezzo-soprano and piano was performed in 2003 at Bard College in a concert titled, "New Voices from China: 8 Composers Under 30." *Free and Unfettered Saunter* for Gu Qin and double bass was performed by the Hong Kong Chinese Orchestra, Hong Kong in 2003. *Dialogue II* for orchestra was selected for the Vancouver Symphony Orchestra's Jean Coulthard Readings, March/April 2005. Refractions for string quartet was selected by Quatuor Bozzini's workshop for the first edition of the Composer's Kitchen, held in April 2005 in Montreal. Also in 2005, *Dialogue*, a Concerto for percussion and Chinese orchestra was performed by the China Youth Chinese Music Orchestra, celebrating the 55th Anniversary of the Central Conservatory of Music in Beijing Concert Hall. In 2006, She was among the five composers selected by the fourth annual National Arts Centre Young Composers Programme in Ottawa on June 20-29.

#### About *Lightenings*:

*Lightenings* is written for chamber ensemble. The title is inspired by a subtitle from the Irish poet Seamus Heaney's 1991 poem *Seeing Things*. *Lightenings* is intended to conjure up images of radiance and brilliance. I employ numerical structures and meanings, which derive from the thirtieth hexagram in one of the oldest Chinese philosophy books the Yijing (The I Ching), to create the scalar material which forms the basis of this piece. In addition to structural considerations, I selected the 30th

hexagram among the total 64 hexagrams in order to evoke that which is bright, glorious and beautiful in the world.

The piece is divided into four main sections. The first section depicts the struggling and longing for brightness in both the natural and spiritual worlds of human beings. The dissonant harmonies, superimposition and contrast of registers and timbres among the various instruments depict the clash of these realms. In the second section, the music evolves to a more active state, portraying both Gandharra (the flame of the sun) and Kimnara who ceaselessly fly together through sunshine and shadow. With the entrance of the drums, *Lightenings* gradually gives way to a rhythmic and energetic texture. The climax in the third section of the piece, expresses a rotating dance of light. *Lightenings* concludes with a flowing and transparent texture which hints at the everlasting expectations of light and love in the dawn.

— Shi Fuhong

#### **Tang Jianping**

#### *Sketch of Plants*

Tang Jianping (b. 1955), a professor and head of the Composition department in the Central Conservatory of Music, is the first composition Doctor trained in China, also an official of the Chinese Musician Association and the director of the Composition Committee of the National Orchestra of Chinese Instrument. In 1970, Tang Jianping studied percussion instruments at the Jilin Art School and with the Philippine percussionist Santos. In 1978 he began composition studies with Professor Zhang Shouming and Huo Cunhui at the Shenyang Conservatory of Music. In 1978 he entered the Central Conservatory of Music studying with Professor Su Xia and was awarded his Masters and Doctoral degrees.

Tang Jianping is one of the most active and leading composers of our time. His works are presented in significant music festivals and activities in Germany, Austria, America, England, France, Canada, Japan, Korea, Egypt, Eastern Europe as well as Hong Kong, Macao, and Taiwan. He has been widely acclaimed in the world and has twice been honoured by the Beijing Municipal Government for his accomplishments. Tang has written articles for international music magazines in America, Hong Kong and Taiwan. He is a frequent participant at international conferences, has served on the juries of several music competitions, and has been invited to speak at music festivals and colleges including Columbia University, Manhattan School of Music, Hong Kong Performance Institute and numerous music schools in Korea and Japan. With great success he successfully organized two presentations of the China/Japan Friendship modern music festival and the China/Korea Friendship modern music festival five times.

### About *Sketch of Plants*:

This piece of ensemble music is based on the impression of different plants, with sections of the work entitled “Bitter Bamboo”, “White Poplar”, “Chinese fan palm” and so forth. The music doesn’t aim to describe the appearance of the plants, but rather attempts to express the pure emotional feelings arising from communing with nature, the emotional impression that the plants can provoke in us when we face them in a state of devotion and contemplation.

— Tang Jianping

### Guo Wenjing

### *Concertino*

Guo Wenjing was born in 1956 in Chongqing, an ancient city of China’s mountainous Sichuan province. In 1978, Guo was one of a hundred students admitted out of 17,000 applicants to Beijing’s re-opened Central Conservatory of Music. Unlike many colleagues from this acclaimed class (Tan Dun, Chen Yi, Zhou Long), Guo remained in China after graduation except for a short stay in New York (on an Asian Cultural Council grant).

Guo’s catalogue includes three chamber operas published by Casa Ricordi: *Wolf Cub Village* (1994), *Night Banquet* (1997-98/2001) and *Fengyiting* (2004). The former, based on Lu Xun’s *Diary of a Madman*, was premiered at the Holland Festival; after a subsequent performance in Paris, Le Monde compared his “masterpiece of madness” to Berg’s *Wozzeck* and Shostakovich’s *The Nose*. *Night Banquet*, on the other hand, was inspired by a painting about the Song dynasty court official Han Xizai and was first produced at the Almeida Theatre (London) and the Hong Kong Arts Festival. A second version of the work, premiered at the Paris Autumn Festival, was also given in Berlin, at the Lincoln Center and in Perth. In October 2003, both *Wolf Cub Village* and *Night Banquet* received their Chinese premieres at the 6th Beijing Music Festival, directed by Lin Zhaohua at the Beijing People’s Art Theatre. In 2004 Guo composed the chamber opera *Fengyiting* (2004), written for a Beijing opera tenor and a Sichuan opera soprano and premiered at the Concertgebouw of Amsterdam.

His music first became known in the West in 1983, when *Suspended Ancient Coffins on the Cliffs on Sichuan* was premiered in Berkeley, California. The piece clearly pays tribute to Bartók, highlighting two solo pianos with a battery of percussion instruments, but the strong imprint of Guo’s own Sichuanese roots is unmistakable

in the orchestral writing. *Shu Dao Nan* [“Hard are the ways of Sichuan”] (1987), a symphonic poem with voices, is a setting of Li Bai’s poetry, which the official People’s Music Publishing House selected as part of its series “Twentieth-Century Distinguished Chinese Classics.” *Chou Kong Shan* [“Sorrowful, Desolate Mountain”] (1992, rev. 1995), a concerto for Chinese bamboo flute, was premiered by the Göteborg Symphony Orchestra in Sweden under the baton of Neeme Järvi. Guo’s other orchestral works include concertos for violin, cello, and harp. Apart from his chamber music for traditional western string quartets and percussion ensembles, Guo also has composed *Late Spring* (1995) for Chinese ensemble and *Sound from Tibet* (2001) combining instruments from China and the West. Guo has also composed music scores for 20 feature films and 25 television films in China.

At home, Guo has been honored among the Top 100 Living Artists of China. Abroad, his works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh, New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw, and at venues like Frankfurt Opera, the Berlin Konzerthaus, Amsterdam’s Concertgebouw and New York’s Lincoln Center. He has written works for internationally distinguished ensembles like the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Group, Kronos Quartet, Arditti String Quartet, Ensemble Modern, Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, China Philharmonic Orchestra, Guangzhou Symphony Orchestra, and Hong Kong Philharmonic Orchestra.

The former head of the composition department of the Central Conservatory, where he still remains on the faculty, Guo maintains a busy schedule as composer and educator. His forthcoming works include an opera, *Li Bai* (the most famous Tang dynasty poet), and a concerto for erhu (Chinese two-stringed fiddle) co-commissioned by Bavarian Radio’s longstanding concert series, “Musica Viva” and the Singapore Symphony Orchestra.

Guo’s *Concertino* exists in two versions. The original version for cello and ensemble was written for the Russian cellist Natalia Gutman during Mr. Guo’s 1997 stay in New York. Commissioned by the Dutch Christian Radio Network, it was premiered at the Concertgebouw in Amsterdam in March, 1997. The pipa version was premiered at the Edinburgh International Festival in 1999. Guo says that the piece has a simple message – the sound and beauty of Mother Nature.

## UPCOMING EVENTS

Saturday 10 March 2007 | Music Gallery | **PSQ New**  
Works composed for the **Penderecki String Quartet** by  
Laurie Radford, Piotr Grella-Mozejko, Veronica Krausas & Omar Daniel  
with **Kimberly Barber**, soprano & **Omar Daniel**, electronics

Saturday 28 April 2007 | Music Gallery | **The 96 Note Octave**  
**Bruce Mather & Pierrette LePage**, pianos | **Jean Laurendeau**, ondes Martenot  
microtonal music by Tremblay, Desjardins, Bancquart, Patch, Gonneville & Mather


Sunday 3 June 2007 | Music Gallery | **Rohan's Cello**  
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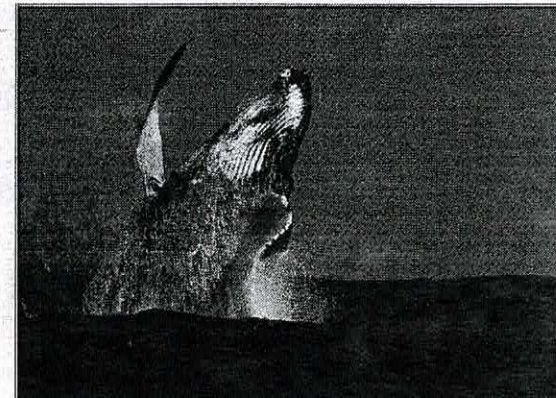


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