Musical Echoes and Reminiscences from Southern Song Dynasty

7 pm
Saturday, April 8, 2017
Mendelssohn Theater

Presented by:
Wuhan Conservatory of Music, China and Confucius Institute at the University of Michigan.
Event Introduction
The Confucius Institute at the University of Michigan (CIUM) proudly presents “Musical Echoes and Reminiscences from Southern Song Dynasty.” This concert presents a unique soundscape of Song Dynasty China (960-1279): historical echoes played with chime bells, choral singing of ritual songs, soprano singing of ci lyrics, and instrumental solos.

Confucius Institute at the University of Michigan
Launched in November 2009, the CIUM is an integral component of former president Mary Sue Coleman’s “China Initiatives” and U-M’s global arts program and activities. CIUM’s mission is promotion of China’s arts and culture within the U-M community and beyond, providing sites and activities for students, faculty, staff, and other community members to directly experience China’s finest expressions in architecture, calligraphy, ceramics, dance, music, painting, theatre, and other art forms, and to gain understanding about Chinese people and their culture.

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For questions, contact Jiyoung Lee at jiyoungl.umich.edu or call 734-764-0818.

Cover image:
Ma Yuan. Viewing Sunset from a Palace. (ca. 1200-25).
Museum of Fine Arts, Boston
Program

Concert Introduction by Joseph S.C. Lam

1. **Overture: Music of Reminiscence I**
   Composition: Huang Xunfang
   Performers: Wuhan Conservatory of Music Chime-bells Orchestra and U-M pianists

2. “Welcoming the Deities” (“Yingshen”) and “Farewell to the Deities” (“Songshen”), from *State Sacrifice to Heaven and Dynastic Founders (Yuanqiu jitian; 1143)*
   Historical notation: Preserved in *Ritual & Music for the Restored Empire (Zhongxing lishu 1184)*
   Musicological transcription: Joseph S.C. Lam
   Arrangement as music of reminiscence (*huaigu yinyue*): Huang Xunfang
   Performers: Wuhan Conservatory of Music Chime-bells Orchestra and Choir and U-M pianists

3. **“Classic of the Way and Its Power, Chapter 1” (“Daodejing, di yi zhang”)**
   Composition: Huang Xunfang
   Performers: Wuhan Conservatory of Music Chime-bells Orchestra and Choir and U-M pianists

4. “Going up River during Qingming Time” (*Qingming shanghe tu*), *xiao* solo
   Composition: Liu Weiguang
   Arrangement and orchestration: Zhang Weiliang
   Performers: *Xiao* (Chinese vertical flute) solo: Xie Wenji
   *Zheng* (Chinese zither) accompaniment: Li Xiaoyan

5. **Interlude: Music of Reminiscence II**
   Composition: Huang Xunfang
   Performers: Wuhan Conservatory of Music Chime-bells Orchestra and Choir and U-M pianists

Portrait of Emperor Huizong
6. “Four Songs from the *Classic of Poetry* (*Shijing*)”

“Deer Call” (“Luming”)
“Southern Tai” (“Nanshan youtai”)
“Fish in Basket” (“Yuli”)
“Southern Barbel” (“Nanyou jiayu”)

Composition: Musicians of the Tang Kaiyuan period (713-741)?

Historical Notation: Made available by Zhao Yanshu (*js. 1166*), preserved by Zhu Xi (1130-1200) in his *General Ritual* (*Yili jingchuan tongjie*; after 1200)

Musicological transcription: Rulan Chao Pian (1921-2013) in *Sonq Dynasty Musical Sources and their Interpretation* (1967)

Arrangement as Music of Reminiscence: Huang Xunfang

Performers: Wuhan Conservatory of Music Choir and U-M pianists

7. “*Three Ci* Songs by Jiang Kui (1155-1221)”

“Plum Blossoms across the Stream” (“Gexi meiling”; 1196)
“Apricot Flowers and Heavenly Shadows” (“Xinghua tianying”; 1187)
“A Slow Song about Yangzhou” (“Yangzhou Man”; 1176)

Composition: Jiang Kui

Historical notation: Preserved in Jiang Kui, *White Stone Daoist’s Song Book* (*Baishidaoren gequ*; ca. 1220s)

Musicological transcription: Rulan Chao Pian in *Sonq Dynasty Musical Sources and Their Interpretation* (1967)

Arrangement as music of reminiscence: Huang Xunfang

Performer: Soprano, Liu Haoyue

Accompaniment: Wuhan Conservatory of Music Chime-bells Orchestra
8. “Lament by the Cliff” (“Aishan ai”), zheng (zither) solo
Traditional Chinese Kejia zither music transmitted by Luo Jiuxiang
Arrangement: Yuan Sha
Performer: Zheng solo, Li Xiaoyan
Accompaniment: Wuhan Conservatory of Music Chime-bells Orchestra

9. “Old Lament” (“Guyuan”)
Composition: Jiang Kui
Historical notation: Preserved in Jiang Kui, White Stone Daoist’s Song Book (Baishidaoren gequ; ca. 1220s)
Arrangement as music of reminiscence: Huang Xunfang
Performers: Wuhan Conservatory of Music Choir
Pianos: Oliver Jia and Grace Zhang

10. “Empty Town” (“Kongcheng”), for Chime-bells and Two Pianos
Composition: Huang Xunfang
Musical source: “A Slow Song about Yangzhou” (“Yangzhou man”) by Jiang Kui, as preserved in his White Stone Daoist’s Song Book
Performers Chime bells: Xie Lili, Liu Yang, Wang Yunming, and Hua Wei
Pianos: Oliver Jia and Grace Zhang

11. Finale, Music of Reminiscence III
Composition: Huang Xunfang
Performers: Wuhan Conservatory of Music Chime-bells Orchestra and U-M pianists
Contributors

Composer/ Arranger Huang Xunfang

Wuhan Conservatory of Music Performers
Conductor: Huang Xunfang
Chime-bells: Xie Lili, Liu Yang, Wang Yunming, Hua Hui
Drum: Xie Jun
Sheng (Mouth organ): Tian Ye
Xiao and di (flutes): Xie Wenji
Bili (shawm): Zhang Yunshan
Zheng (zither): Li Xiaoyan
Choir director: Li Xiaoying
Soprano: Liu Haoyue
Choir: Huang Yusheng, Zhao Kunyu, Lu Anping, Peng Yiming, He Cong, Xu Ruicong, Zhang Wentao

University of Michigan School of Music, Theater & Dance Performers
Piano: Oliver Jia, Grace Zhang

Project Directors and Researchers
Project Directors: Hu Zhiping, Director, Wuhan Conservatory of Music and Joseph S.C. Lam, Professor of Musicology, University of Michigan
Executive Director: Li Youping, Associate Director, Wuhan Conservatory of Music
Artistic Director: Huang Xunfang, Wuhan Conservatory of Music
Academic Director: Sun Xiaohui, Professor of Musicology, Wuhan Conservatory of Music
Researchers: Musicology Graduate Students of Wuhan Conservatory of Music, and Ethnomusicology Graduate Students of The School of Music, Theater & Dance, University of Michigan
Notes:

Music of the Past and its Performance in the Present

This concert offers a unique soundscape for audience to experience, reminisce, and/or imagine the musical world of Song Dynasties of China (960-1127; 1127-1279). The audience will hear musical echoes emitted from a set of 20 Chinese chime bells newly minted according to archeological and authentic data of Dashengzhong (Chime-bells of the Music of Great Brilliance), which once resonated all over Kaifeng, the historical capital of Northern Song China. The audience will also experience performance of music arrangements of historical works notated and preserved from Song China. They are: choral singing of historical and ritual songs from the Classic of Poetry (Shijing) that Zhu Xi, the great Neo-Confucianist, has preserved; and celebrated ci songs by Jiang Kui’s (1155-1221), one of the most celebrated poet-composer of China, and one of the most richly documented and studied artists in global history of oral and performing arts. Framing and contextualizing performance of the above historical works are contemporary compositions by Huang Xunfang, all of which he created with historical musical materials as well as artistic, creative, and personal understandings about Song Dynasty China. Blending musical facts and interpretations creatively and judiciously, this concert invites the audience to experience Song China historically, musically, and personally.

This concert results from three years of musicological research and creative composition and performance by artists and scholars of the Wuhan Conservatory of Music and of the University of Michigan. The principle that guided the three-year project, which is funded by both the Wuhan Conservatory of Music and the Confucius Institute at the University of Michigan, is Joseph Lam’s theory of music of reminiscence, a musicological hypothesis that evokes, on the one hand, the centuries-old Chinese tradition of informed individuals reminiscing historical people, events, and objects, connecting the past with the present, and on the other hand, affords a stage for contemporary audience to engage with music of the past factually and imaginatively. Only with comprehensive engagement/reminiscence, Song dynasty music becomes intelligible and relevant to contemporary Chinese audience. And only with active reminiscence, they can dissolve a most challenging dilemma; Chinese musicians and scholars have mastered a wealth of verbal and notated facts about...
their historical music, but are still searching for practical solutions that would allow them to sing music of the past in the present time. Culturally creative and diverse, Song China changed the course of development for Chinese music culture and history since the 10th century. To understand musical China, one needs to experience Song dynasty music as it was and as it is remembered, performed, and heard nowadays. To introduce Chinese musical achievements and aesthetics to the 21st century and globalized world, stimulating cultural exchange and friendship between Chinese and Non-Chinese peoples, one can hardly ignore Song dynasty music. It is the historical and seminal core of what is now known as traditional Chinese music.

**New Chime-Bells of Great Brilliance (Dasheng xinzhong)**

In 1105, Emperor Huizong (1082-1135; reigned 1100-1126) of the Northern Song launched his *Music of Great Brilliance (Dashengyue)*, minting many sets of 16-20 chime-bells to sound out his imperial policies, and to demonstrate advances in arts, commerce, scholarship, and technology that blossomed under his personal guidance. In 1127, the North Song collapsed, after its capital was ransacked by invading Jurchens. Since then, Emperor Huizong’s Dasheng bells have become contradictory symbols— do they evidence imperial efflorescence or/and collapse? Either way, Dasheng Chime-bells have become precious objects of Song history that have been, and will be, continuously collected, studied, and debated.

By 2010, Director Li Youping, the foremost scholar on the Dasheng Chime-bells, had personally identified more than 30 authentic specimens preserved in China, Canada, Japan, Korea, and the USA. Based on a vast collection of archeological, musical, and organological data that he has assembled, Director Li began to reconstruct the Dasheng Chime-bells, first as historical replicas and then as historical-musical instruments; the former serves academic and museum purposes for preserving and demonstrating historical heritage; the latter invites audience to perform and hear Song Dynasty music as sonic expressions. Without performance and audible sounds, Song Dynasty music is mute and hardly relevant to contemporary and musical China.

To practically implement the theory of music of reminiscence, Director Li decided to mint a set of 20 New Dasheng Chime-bells (*Dasheng xinzhong*). Historically and organologically speaking, the new bells are “identical” to their historical models; musically speaking, however, the bells have their pitches adjusted to match current and universal standards. The adjustments are indispensable if the bells are played with piano, zither, and other Chinese and Western musical instruments, so that the historical sonority and
musical potentials of Song dynasty music can be comprehensively and expressively demonstrated. Song dynasty tuning is distinctive and might be heard and dismissed as “out-of-tune” by contemporary audiences. When that perception of dissonance occurs, performance of and research on Song dynasty music cannot further develop, and few echoes from Song China will be sounded and heard. Contemporary hearing of Song dynasty sounds and music is the key to their sustained preservation as Chinese and global cultural heritage.

**Masterpieces of Historical Chinese Music**

Chinese have produced many musical masterpieces, if they are defined as works that not only aesthetically appeal to generations and generations of music lovers with intriguing structural and stylistic features, but also signify complex issues and profound meanings that people debate again and again. A number of these Chinese masterpieces, which monumentalize Song music achievements, are presented in this concert.

The “Welcoming the Deities” and “Farewell to the Deities” from *State Sacrifice to Heaven and the Dynastic Founders (Yuanqiu jitian; 1143)* of the Southern Song dynasty represents the civilized and ritual music (*yayue*) of Chinese and imperial courts. *Yayue* was not performed as musical entertainments, but as tools for cultivation of personal virtues and imperial governance. By playing *yayue* songs during state sacrifices to honor heaven and dynastic founders, who represent, respectively, the ultimate force in Chinese cosmology and the source of imperial power, Chinese emperors demonstrate why they have the mandate to rule. By structuring the songs with large interval jumps and distinctive melodic turns, and with performance in the one-word-one tone (*yizi yiyin*) style, Chinese court musicians generated a soundscape that was unmistakably Chinese and imperial. The two *yayue* songs performed in this concert are representative of the Chinese tradition of state sacrificial music since the 12th century.

The four songs from the *Classic of Poetry* are similarly significant and representative. They demonstrate what elite and traditional China sang. Then and there, boys of upper class families would learn by recite poems from the *Classic of Poetry*, which teaches cultural and social feelings, knowledge, skills, and values of the time. As they grew into young scholars, the boys would sing Shijing poems at the National University (*taixue*). When they grew old and became cultural and social leaders in their communities, they would preside at communal and scheduled rituals (*xiangyin*) that taught social and moral norms of their time, listening to the songs sung by their children/students/subjects.
The four *ci* songs of Jiang Kui presented in this concert are literary-musical gems. As poetic expressions, they are literary masterpieces and subjects of numerous scholarly analyses. As poetic-musical expressions of Chinese hearts and minds, and in particularly those talented Chinese men who feel frustrated for not accomplishing all they can achieve and not living lives that they desire or deserve, Jiang’s works afford vistas for all kinds of intellectual and musical interpretations. Since the 1950s, when Yang Yinliu (1899-1984), a historical authority of Chinese musicology, successfully transcribed the ancient notation Jiang Kui bequeathed to posterity, the songs have been regularly sung inside China. Since the 2000s when China began to actively reexamine and reclaim its musical heritages, concert performance of Jiang Kui *ci* songs have become more and more frequent on international stages.

**Music Arrangements and Composition by Huang Xunfang**

The historical masterpieces noted above are arranged/performed as notated and/or as interpreted. To further bring out expressions embodied by the historical works, and to suggest how and what reactions they might elicit from historical and contemporary audiences, new compositions are created with historical materials. Together the arrangements and compositions generate a frame for contemporary audience to experience, understand, and reminisce Song dynasty music. Such a frame is needed because Song dynasty music structure and content are not readily intelligible to most contemporary audience. What has been verbally and notationally notated represents fragments of what the songs are musically/sonically—notated music is not audible and performed music!

In this concert, arrangements of Song historical music and new compositions based on Song materials are all created by Huang Xunfang, a celebrated composer of China and a professor of composition at the Wuhan Conservatory of Music. He has dedicated much time and effort to create arrangements and compositions for this concert. Huang’s arrangements and compositions are indispensable because they “glue back” musical works broken by the passing of time, and because their distinctive expressions and emotions have become “alien.” With Huang’s interpretations, they become palpable again. As a composer of music of reminiscence, Huang operates like archeologists and museum professionals who “glue” back treasured but broken pieces of historical ceramics into meaningful objects for contemporary audiences.
Lyrics

“Welcoming the Deities,” (from State Sacrifice to Heaven and Dynastic Founders (Yuanqiu jitian; 1143; translation by Joseph Lam)
The yang has animated the imperial palace 阳动黄宫;
The sun is spinning over the south 日旋南极;
The heavenly gate is grand 天门荡荡;
Welcoming the deities who are coming 百神受职.
The imperial altar radiates 爰熙紫坛,
Lights of yellow and pearl colors 熜黄珠色.
Why do the deities come so enthusiastically 神哉沛来?
Because my ancestors are virtuous 盖亲有德.

“Classic of the Way and its Power, Chapter 1” (Translation by James Legge [1815-1897])
The Dao that can be trodden is not the enduring and unchanging Dao 道可道,非常道.
The name that can be named is not the enduring and unchanging name 名可名,非常名.
(Conceived of as) having no name, it is the Originator of heaven and earth 無名天地之始;
(Conceived of as) having a name, it is the Mother of all things 有名万物之母.
Always without desire we must be found 故常无欲,
If its deep mystery we would sound 以观其妙;
But if desire always within us be 常有欲,
Its outer fringe is all that we shall see 以观其徽.
Under these two aspects, it is really the same 此兩者,
But as development takes place, it receives the different names 同出而異名.
Together we call them the Mystery 同謂之玄.
Where the Mystery is the deepest is the gate of all 玄之又玄,
is the gate of all that is subtle and wonderful 衆妙之門.

“Deer Call” (Translation by James Legge)
With pleased sounds the deer call to one another 呦呦鹿鸣,
Eating the celery of the fields 食野之苹.
I have here admirable guests 我有嘉宾;
The lutes are struck, and the organ is blown [for them] 鼓瑟吹笙;
The organ is blown till its tongues are all moving 吹笙鼓簧.
The baskets of offerings [also] are presented to them 承筐是将.
The men love me 人之好我,
And will show me the perfect path 示我周行.
“Southern Tai” (Translation by James Legge)
On the hills of the south is the tai plant 南山有臺,
On those of the north is the lai 北山有萊.
To be rejoiced in are ye, noble men 樂只君子,
The foundations of the State 邦家之基.
To be rejoiced in are ye, noble men 樂只君子;
May your years be myriads and without end 萬壽無期!

On the hills of the south are the mulberry trees 南山有桑,
On those of the north are willows 北山有楊.
To be rejoiced in are ye, noble men 樂只君子,
The light of the State 邦家之光.
To be rejoiced in are ye, noble men 樂只君子;
May your years be myriads, unlimited 萬壽無疆!

On the hills of the south are medlars 南山有杞;
On those of the north are plum trees 北山有李.
To be rejoiced in are ye, noble men 樂只君子,
Parents of the people 民之父母.
To be rejoiced in are ye, noble men 樂只君子;
May your virtuous fame have no end 德音不已!

On the hills of the south is the Kao 南山有栲;
On those of the north is the Niu 北山有杻.
To be rejoiced in are ye, noble men 樂只君子,
Have ye not the eyebrows of longevity 遐不眉壽?
To be rejoiced in are ye, noble men 樂只君子;
May your virtuous fame be abundant 德音是茂!

On the hills of the south is the gou 南山有枸;
On those of the north is the xu 北山有楰.
To be rejoiced in are ye, gentlemen 樂只君子;
Will ye not have the grey hair and wrinkled face 遐不黃耇?
To be rejoiced in are ye, gentlemen 樂只君子;
May ye preserve and maintain your posterity 保艾爾後!

“Fish in Basket” (Translation by James Legge)
The fish pass into the basket, yellow-jaws and sand-blowers 魚麗于罶，
_vec
Our host has spirits, good and abundance of them 君子有酒, 多且旨.
The fish pass into the basket, bream and tench 魚麗于罶，魴鱧.
Our host has spirits, abundance of them and good 君子有酒, 多且旨.
The fish pass into the basket, mud-fish and carp 魚麗于罶，鰋鯉。
Our host has spirits, abundance of them and good 君子有酒，多且旨

The viands are abundant, and they are admirable 物其多矣，維其嘉矣。
The viands are excellent, both from the land and the sea 物其旨矣，維其偕矣。
The viands are in quantities, and all in season 物其有矣，維其時矣.

“Southern Barbel!” (Translation by James Legge)
In the south is the barbel 南有嘉魚,
And, in multitudes, they are taken under baskets 炽然罩罩.
The host has spirits 君子有酒,
On which his admirable guests feast with him joyfully 嘉賓式燕以樂.

In the south is the barbel 南有嘉魚,
And, in multitudes, they are taken with wicker nets 炽然汕汕.
The host has spirits 君子有酒,
On which his admirable guests feast with him, delighted 嘉賓式燕以衎.

In the south are trees with curved drooping branches 南有樛木,
And the sweet gourds cling to them 甘瓠纍之.
The host has spirits 君子有酒,
On which his admirable guests feast with him cheerfully 嘉賓式燕綏之.

The Filial doves keep flying about 翩翩者鵻,
Coming in multitudes 炽然來思.
The host has spirits 君子有酒,
On which his admirable guests feast with him again and again 嘉賓式燕又思.

“Plum Blossoms across the Stream” (“Gexi meiling”; 1196; translation by Shuen-fu Lin)
Lovely blossoms are not here for the man who would dote on their fragrance 好花不與殢香人,
Waves sparkle 浪粼粼.
And I fear, when the spring wind departs and the green shade will be complete 又恐春風歸去綠成陰,
Where shall I find the jade hairpins 玉鈿何處尋？
On a pair of magnolia oars, through the clouds in a dream 蘭雙槳夢中雲,
I lie down stretched out for a little while 小橫陳.
In vain I see beauty below Lone Hill 漫向孤山山下見盈盈,
The bluebird will sing for the whole spring 翠禽啼一春.
“Apricot Flowers and Heavenly Shadows” ("Xinghua tianying"; 1187; translation by Shuen-fu Lin)

Green silks hang sweeping the love-birds’ shores 绿丝低拂鸳鸯浦,
I imagine that time the singing girl, Peach-Leaf 想桃叶,
called for the ferry 当时唤渡.
Again my sad eyes meet the spring wind 又将愁眼与春风,
About to depart 待去;
I lean on the magnolia oars 倚兰桡,
Again a brief halt 更少驻.

On the road to Chin-ling 金陵路,
Orioles sing and swallows dance 莺吟燕舞.
Surely the tide 算潮水,
Knows my deepest sorrow 知人最苦.
Fragment grasses cover the river banks but I have not managed to return home 满汀芳草不成归,
The sun sets 日暮;
Again I set the boat moving 更移舟,
Towards what place 向甚处?

“A Slow Song about Yangzhou” ("Yangzhou man"; 1176; translation by Shuen-fu Lin)

In this most famed city of the south by the Huai [River] 淮左名都,
At Bamboo-west Pavilion, a beautiful place 竹西佳处,
I unstrap the saddle for a brief halt at the first stage 解鞍少驻初程.
Through ten miles in the spring wind 过春风十里,
There is nothing but green shepherd’s purse and wheat 尽荠麦青青.
Since Tartar horses left from spying on the Yangzi [River] 自胡马窥江去后,
Abandoned ponds and lofty trees 废池乔木
Still detest talk of warfare 犹厌言兵.
Gradually it become twilight 渐黄昏清角,
A clear horn blows out of the cold in the empty city 吹寒都在空城.

Tu Mu, the eminent connoisseur 杜郎俊赏,
Were he to return today, could not fail to be astonished 算而今,重到须惊.
Though his poem on the cardamom was skillful 纵豆蔻词工
And his dream at blue mansion was lovely 青楼梦好,
He would find it hard to express these deep feelings 难赋深情.
His Twenty-Four Bridges still exist 二十四桥仍在,
Waves stir at midstream--the cold moon makes no sounds 波心荡，冷月无声.
I pity the peonies beside the bridge 念桥边红药,
For whom do they grow year after year 年年知为谁生?

“Old Lament” ("Guyuan"; translation by Joseph Lam)
As the sun sets on the surrounding mountains 日暮四山兮,
And fog darkens the view by the pier 煙霧暗前浦,
I fail to tie down my boat 將維舟兮無所.
Trying to catch up those who have come before me 追我前兮不逮,
And contemplating from where people would follow 懷後來兮何處,
I look forward and back again and again 屢回顧.

On what grounds do worldly affairs develop 世事兮何據,
Stirring up clouds and rain like turning hands 手翻覆兮雲雨.
Passing Jingu, I notice flowers withering 過金谷兮花謝,
Falling like dust onto the floor 委塵土.
Mourning for the beauty who died young 悲佳人兮薄命,
I ask who decided her fate 誰為主?
Would spring come again 豈不猶有春兮,
she once lamented in the dusk 妾自傷兮遲暮;
Her hair turning white 髮將素.

Confessing that I find joys numbered and regrets countless 歡有窮兮恨無數,
I play sad music, breaking strings stretched on my zither 弦欲絕兮聲苦.
Gazing at the natural scene in front of my eyes, tears soak my clothes 滿目江山兮淚沾屨.
I ask why we can only see autumn geese flying over River Fen year after year 君不見年年汾水上，惟秋雁飛去.