
**Barbarian Pipes
and Strings
Reconsidered—
Negotiating
Authenticity in the
Musics of China:
Transcultural
Perspectives**

01.

04.

Oktober
2023

25th International
CHIME Conference



[www.cats.uni-heidelberg.de
/medien/chime2023.html](http://www.cats.uni-heidelberg.de/medien/chime2023.html)



A Word of Welcome



Dear, oh dear participants,

This... formally... believe it or not... is the 25th annual CHIME international meeting!

A birthday of sorts, a milestone to celebrate, to raise our glasses high, to share some extra-fine meals perhaps (Chinese or Schweinebraten), and who knows, we may all want to join a walk along the Philosopher's Way, that pensive trail where Goethe went, and Heidegger, and yes, some brilliant Chinese musical minds, too, since we already had a CHIME Meeting in Heidelberg once before and some of us just love to hike up-hill ...

I do need to confess that, either in this century or in the last, we forgot to number a few of our conferences. We actually lost track, so in reality this, the present edition, may well be number 27 or 28 ... But who cares? Everything in Heidelberg looks set for a truly extraordinary experience!

It will be the latest installment of what, by now, has already become a legendary on-going series of encounters in the realm of Chinese music... And: no mistake, it will be exactly 25 years ago that we went to Heidelberg

with CHIME for the first time: that was in 1998, indeed the first CHIME assembly to take place on German soil, though not the first CHIME-gathering altogether (this happened in Geneva in 1991, a full 32 years ago ...).

One thing especially nice about CHIME, in all those years, has been our tendency to present a fantastic variety of sane and insane viewpoints, contrasting artistic judgments, and we danced a wild dance or two, sang a few outrageous tunes, and argued, criticized and debated fiercely, but ... we never quarreled. The atmosphere has always remained quite congenial, quite supportive for the forging of new friendships, new cooperative projects ... Those who attend CHIME once, tend to come back, and join us again, and again.

Many of us who will be here today, in 2023, were already present at that much-lauded Heidelberg meeting of 25 years ago, a wonderful, memorable edition that went under the heading "Barbarian Pipes and Strings"... And well, we take up the same topical matter once more in our

present edition, albeit with a twist. The focus is, once again, on matters of 'authenticity', on native Chinese sounds versus musical "influences" from 'outside'. But in the past quarter century, we have become even more strongly aware that "authentic" is not about "geographical purity", if that is a meaningful notion at all—personally, I don't think so.

We realize, with anthropologist Adam Kuper, that all culture is cross-culture, not just in our wider globalized world, but also in specific rural contexts within China, even just going from one traditional singer or village to the next... Culture could never be alive if it were not exchanged between neighbours, whether they are living close-by or far-off. And in the process of exchange and mutual sharing, there will always be gains and losses, and perhaps something to be contested or reflected upon. Who is the better singer? Who ultimately owns the song or the piece? Who de-

terminates what it may express? How can we value the music? And might our different perceptions, rather than become a gory battleground, also simply serve to enrich our mutual understanding?

I look much forward to a program of thoughtful, provocative papers, panels, films, debates, performances ... Maybe even a richer panoply than any of us would have dared to hope for, when Barbara Mittler and her colleagues at CATS (the Center for Asian and Transcultural Studies) and the Heidelberg Confucius Institute first took up the challenge of organizing all this once again... Meeting no. 25 or 28, whatever number it will be, but in any event, the second CHIME meeting to take place on their premises! A thousand times bravo for that, a heartfelt thanks to all of you, the organizers, but basically, to all of us, musicians, speakers, listeners, aficionados, for making this lovely rendezvous possible, yet once again!

Frank Kouwenhoven



CHIME

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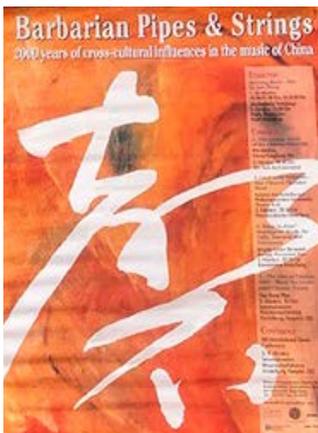
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Conference Theme



From “Cross-cultural Influences” to “Transcultural Perspectives” on *Barbarian Pipes and Strings*

25 years ago, our conference *Barbarian Pipes and Strings* considered *2000 Years of Cross-cultural influences in the music of China*. Then, we formulated that “China’s musical history, not unlike that of any great nation in the world, is a history of intrusions, transformations and assimilations. Most instruments that would come to mind when asked to name a ‘typically Chinese instrument’, such as the lute Pipa or the fiddle Huqin (which name in fact translates as “Barbarian instrument”), are only relatively recent Chinese acquisitions and adaptations of ‘Barbarian’ origin—that is, instruments imported from (for example) China’s adjacent cultures in Central Asia, or taken over from non-Han Chinese tribes living on Chinese soil. Music archeology shows that, from very early in Chinese history onwards, processes of sinification and a continuous exchange between local and distant cultures have shaped the country’s material culture, music and art. On-going trends of sinification can be observed to the present day,



when Chinese orchestras are modelled after the structure of the Western symphony orchestra, or when blind musicians are styled into ‘composers.’ These trends are also apparent, when musical ideals of nineteenth-century romanticism are incorporated in Beijing Opera and other theatrical genres, or when Chinese pop-music is created by infusing Western-style pop-music with Chinese texts and Chinese instrumental sounds.”

During the conference, we focused on six sub-themes:

1. Historical research and recent fieldwork: what can we learn from the cross-over?
2. Comparative research on musical rituals of minorities in China.
3. Historical and recent reforms in Chinese urban and rural theatre.
4. The role of contemporary musicians and composers in East Asia.

5. Changes in traditional music style: the case of Guqin music.

6. Chinese imprints in Western music.

As we are revisiting the theme 25 years later, we will be considering how from Confucian debates about the “musics from Zheng and Wei 鄭衛之音” to more contemporary disputes on “lascivious musics” and “spiritual pollution”—Sunny Side Kong Yiji 阳光开朗孔乙己 just being one of the more recent examples—from controversies over ownership and copyright in old and new folksongs or regional opera; to complaints about *exoticism* on the one hand and *self-orientalism* on the other—the question of how dangerous, strange or (in) authentic sounds and musics are and who “owns” them, has been important to music-making in China: this is so, even though melodies, instruments and sounds from afar have, for the longest of times, been considered some of the most “typical” elements in the musics of China.

As we are rethinking cross-cultural invigorations of musicking on a global scale, in this conference,

we suggest to explore how in China’s music worlds “authenticity” has been claimed, contested and negotiated. With more than 60 active participants, we will consider its role in transcultural encounters, in reference to other sound cultures and environments, we will ask how it is translated into specific spatial demarcations (borderlines, nationalisms), we will study how it plays out in specific technologies and media, in religious or stately rituals, in philosophical, literary or legal writings, in gendered/racialized performances, in moments of cataclysmic change, in the context of institutionalized (and politicized) musicking, and, last but not least, in everyday life.

Concerts, exhibitions, discussions and film screenings will accompany our search—and hopefully, you will all enjoy the musical jamming sessions in the evenings!

ENJOY the musics of China—and much more—at the Center of Asian and Transcultural Studies in Heidelberg!

CATS Auditorium from the Neckar, Photo: Susann Henker



Conference Program



Barbarian Pipes and Strings Reconsidered Negotiating Authenticity in the Musics of China: Transcultural Perspectives

25th International
CHIME Conference

October 1-4, 2023

*Papers (including Performance papers)—
30 minutes TOTAL, e.g. 15/20 minute presenta-
tion/15/10minute discussion per paper—3 papers:
90 Minutes; 4 papers: 120 minutes; DOUBLE
PANEL 5 papers: 150 minutes.*

*Make sure that you run an IT-Test with your sub-
mitted file, BEFORE your session, in the assigned
slots!*

CONFERENCE VENUE:

CATS (Center for Asian and Transcultural Studies)
Vossstrasse 2, Building 4130, 69115 Heidelberg

October 1, 2023

Sun

9.00-18.00

Registration

VENUE

CATS AUDITORIUM 010.01.05

8.45-9.00

IT-TEST Sessions I and II

9.00-9.15

Welcome

Petra THIEL, Hanno LECHER, Frank KOUWENHOVEN
Opening Reflections

9.15-9.45

Barbara MITTLER

Whose Music? Authenticity as Weapon

9.45-11.15	<p>I. JOINT PAPERS: AUTHORITY AND AUTHENTICITY CHAIR: Barbara MITTLER Odila SCHRÖDER: Whose Canon: A Distant Reading of Opera and Concert Hall Repertoires in Contemporary China ZHANG Enhua: Reinventing National Music: <i>Impression Chinese Music</i> and <i>Rediscover Chinese Music</i> Frank KOUWENHOVEN: Can Musical Authenticity be Maintained in an Autocratic State?—Some Reflections on Music in or from China</p>
11.15-11.30	Coffee break
11.30-13.00	<p>II. JOINT PAPERS: NEGOTIATING AUTHENTICITY IN REPUBLICAN CHINA CHAIR: Frank KOUWENHOVEN QIAO Meng: Xiao Youmei's Folk Tonal Theory nurtured by Central Cultural Exchange Stephen M. JONES: MA Sicong's 'Suiyuan Suite' (内蒙组曲): A Negotiated Authenticity Benjamin FLEISCHACKER: Transcribing the Winds: Literacy, Commodification, and Nation in the Music of Republican China</p>
13.00-13.30	IT—TEST Sessions III and IV
13.00-14.15	Lunch break— <i>CATS Tour</i>
14.15-15.45	<p>III. PERFORMANCE PAPERS: INSTRUMENTS & AUTHENTICITY CHAIR: Odila SCHRÖDER CHEN Teng: The Erhu as an Imitating Instrument: The Issue of Authenticity with Traditional Chinese Instrumental Compositions MENG Shuxin The 'Essence' of Ethnic Musical Cultures in Contemporary Pipa Music LI Liangzi: Dialogue of Heart and Sound: Encountering Qin Wenchen's Utopia in his Zheng Work <i>The Sun Shadow No. 4</i></p>
15.45-16.00	Coffee break
16.00-18.00	<p>IV. JOINT PAPERS: COVERS and COPYRIGHTS CHAIR: Frederick LAU Nancy Yunhwa RAO: Victor Monarch Chinese Records and the Transpacific Genealogy of Music in America Andreas STEEN: Authenticity, Audiences and Time: On the Changing Perceptions of China's International Pop Song 'Rose, Rose, I Love You' (1940) LAW Ho Chak: Mūdo Enka, Cover Version, and 'Petite Deng' as the Antithesis of 'Red Classics' WANG Sixian: Rethinking Wang Luobin: The Conflict between the Dissemination of Ethnic Culture and Copyright Interests</p>
18.00-19.30	<p>V. FILM DISCUSSION WANG Bing <i>Man in Black</i> (2023)—The Making of a Musical Documentary Discussion & Extracts from the film featuring WANG Xilin MODERATION: Barbara MITTLER</p>
19.30	Welcome Reception
<i>VENUE</i>	<i>CATS AUDITORIUM and other rooms around</i>
from 20.30	Evening Jamming Session 1

9.00-18.00		Registration
VENUE	CATS AUDITORIUM 010.01.05	CATS ROOM 010.00.01
8.45-9.00	IT—TEST Sessions VI and VII	IT—TEST Session VI
9.00-10.00 (VI.1)/ 9.00-10.30 (VI.2)	<p>VI. 1 JOINT PAPERS: AUTHENTICITY AND MUSICAL STRUCTURE</p> <p>CHAIR: Marnix WELLS</p> <p>YANG Kuangtze: From Instrument Symbolism to Symbolic Materiality in the Chinese Bronze Age: An Anthropological Exploration on the Ancient Literature of Pre-Qin Yayue (先秦雅樂) 從樂器象徵意涵到中國青銅時代的象徵物質性——一個先秦雅樂理論的人類學探討</p> <p>Sheryl Man-Ying CHOW: Kangxi's Fourteen-Tone Temperament—An 'Inauthentic' Reconstruction of Ancient Ritual Music?</p>	<p>VI. 2a JOINT PAPERS: TRANSCULTURAL/POPULAR MUSIC I—Sinophone Sounds</p> <p>CHAIR: Andreas STEEN</p> <p>HUANG Xuan: Exploring the Musical Tapestry of Everyday Life in China: Unraveling the Relationship Between Audio Features and Recognition</p> <p>WANG Jiaqi: From <i>Chrysanthemums</i> to <i>Water Snowflake</i>: Translating Mountain Songs and Transcultural Rhythms in South Taiwan</p> <p>YIP Suk-Man: From Beethoven to Hong Kong Cantopop Song: The Study of the Secondary Creations of Für Elise</p>
11.15-11.30	Coffee break	
10.45-11.45	<p>VI.3 JOINT PAPERS: AUTHENTICITY IN CONTEMPORARY COMPOSITION</p> <p>CHAIR: Hannes JEDECK</p> <p>WU Yi-Cheng (Daniel): Expanding Music Literacy: Chinese Kunqū Opera Stage-Speech Melody and its Contour Transformations in YAO Chen's <i>Pipa Plays Opera</i> (2015)</p> <p>SU Qian: An analysis of Gao Weijie's work <i>Nostalgia for Chinese orchestra</i> 高为杰中国民族管弦乐作品《乡情》的分析</p>	<p>VI. 2b JOINT PAPERS: TRANSCULTURAL/POPULAR MUSIC II—On the Move</p> <p>CHAIR: Andreas STEEN</p> <p>Elinor Shuang QIAO: Arriving in the New World—Anxiety, Boundary Crossing, and Displacement</p> <p>YUAN Mingqing: Who could be called a Chinese Rapper? Hip Hop Music, Race and Nationalism in China</p>
11.45-13.15	<p>VII: PERFORMANCE PAPERS: MODERN QIN SCHOOLS CLAIMING AUTHENTICITY</p> <p>CHAIR: Barbara MITTLER</p> <p>LEE Heung Sing: The Aural History of the Qin Piece <i>Parasol Leaves in Dance with the Autumn Wind</i> and its modern evolution</p> <p>Simon DEBIERRE: A Tale of Two Zithers: Arguing over Qin Musicking Orthodoxy in Modern China</p> <p>HOH Chung Shih: Identities and Authenticities in Guqin Music and Performance Practice</p>	
13.15-13.45	IT—TEST Session VIII.1	IT—TEST Session VIII.2
13.15-14.30	Lunch break—VISIT TO THE CATS Library Music Collections	

14.30-16.00	<p>VIII. 1 JOINT PAPERS: MISSIONARY ENCOUNTERS</p> <p>CHAIR: Petra THIEL</p> <p>Enio DE SOUZA: <i>Chinas Music and Musical Instruments in Portuguese Classical Sources</i></p> <p>Samuel CHENEY: <i>From 'Strangeness' to 'Reverence': Musical Authenticity and the Construction of a Chinese Christian Hymnody in Late Qing China</i></p> <p>François PICARD: <i>Musique sacrée—Shengyue jingpu 聖樂經譜 Reconsidered</i></p>	<p>VIII. 2 PANEL: <i>Wenzhou Guci</i>—Tradition and Transformation: a Transcultural Perspective</p> <p>CHAIR: Francesco SERRATORE</p> <p>CHEN Leyun: <i>Harmony of Past and Present: Wenzhou Guci's Role in Local Lives and Daoist Rituals</i></p> <p>LIN Yayi: <i>Words, Music and Meanings of today's Wenzhou Guci</i></p> <p>Francesco SERRATORE: <i>The Heritagization of Wenzhou Guci and its 'New Life' in the Chinese Community of Milan.</i></p>
VENUE	VÖLKERKUNDEMUSEUM, Hauptstraße 235	
17.00-18.30	<p>EXHIBITION</p> <p>KLANGKÖRPER—Moving Instruments</p> <p><i>Musical Vernissage</i></p> <p>with performances by DAI Xiaolian, Simon DEBIERRE, WU Xiaodan (Guqin), CHANG Chia-ling (Liuqin), CHEN Teng (Erhu), NACHIN (Morinkhuur) et al.</p>	
18.30	Reception <i>Völkerkundemuseum</i>	
VENUE	<i>Aula der Alten Universität, Universitätsplatz</i>	
19.30	<p>SELTENE ERDEN—MOND und STEINE—TRACES of MEMORY—EPHEMERA CONCERT</p> <p>Works by ZHAO Yiran, Maxim KOLOMIETS, Nalini VINAYAK, Chihchun Chi-sun LEE et al.</p> <p>Performed by SCHOLA HEIDELBERG/ ensemble aisthesis & DENG Haiqiong (Guzheng), Lalit Kumar GANESH (Tabla), Simon DEBIERRE (Guqin), CHEN Teng (Erhu) and others</p>	
VENUE	<i>CATS AUDITORIUM and other rooms around</i>	
from 22.15	Evening Jamming Session 2	

October 3, 2023

Tue

9.00-18.00	Registration	
VENUE	<i>CATS AUDITORIUM 010.01.05</i>	<i>CATS ROOM 010.00.06/01</i>
8.45-9.00	IT—TEST Sessions IX & X.1	IT—TEST Sessions IX & X.2
9.00-10.30	<p>IX.1 JOINT PAPERS: LOCAL OPERA—What does it mean to be 'Authentic'?</p> <p>CHAIR: YIP Suk-Man</p> <p>XIA Ying: <i>An Ethnomusicological Study of a Local Goddess's Birthday (film screening)</i></p> <p>Bernard KLEIKAMP: <i>Dhel Trap — Lhamo Songs (= Songs in Tibetan Opera)</i></p> <p>YU Lian 'Cultured' Music: <i>The Fluid Authenticity of Yue Opera</i></p> <p>“讲究的”音乐：越剧流动的真实性</p>	<p>IX.2 JOINT PAPERS: TRANSCULTURAL MUSICKING AND QUESTIONS OF AUTHENTICITY</p> <p>CHAIR: Odila SCHRÖDER</p> <p>DU Yongfei: <i>Unveiling the Process of Othering: From 'Authenticity' to Stereotyping Chinese Culture in German Music Education</i></p> <p>ZHENG Xinpei: <i>Learning Music Authentically: Perspectives of Chinese Instrument Teachers in China and the UK</i></p>

		WANG Weida: The Western Classical Music Industry in China's Post-Socialist Era: Cultural Significance, Economic Context, and Politics
10.30-10.45		Coffee break
10.45-11.45	<p>X.1 JOINT PAPERS: AUTHENTICITY IN CONTEMPORARY MULTIMEDIA COMPOSITION</p> <p>CHAIR: Frank KOUWENHOVEN Hannes JEDECK: "Performance of authenticity" in the multimedia compositions "Re:member" and "Change. Why you flew to the moon?" by composer ZHOU Dong Anthony Paul DE RITIS: Chineseness and Authenticity in New Music that Embraces Chinese Elements</p>	<p>X.2 JOINT PAPERS: COSMOPOLITAN MUSICS</p> <p>CHAIR: Frederick LAU Marnix WELLS: Sanskrit-based Dance in First Millennium China? HUNG Chia-Yin: Changing Ways of Imagining China in Contemporary Taiwanese <i>Qin</i> Music</p>
11.45-13.15	<p>XI. PANEL: Changes to 'Traditional Chinese Musical Heritage'—Between Natural Evolution and External Inspiration</p> <p>CHAIR: CAO Yijia ZHANG Xiaoxuan: From Collective to Individual Inheritance: the Example of <i>Huacao xiao luogu</i> (华漕小锣鼓) in contemporary China WU Xiaodan: Qin music and the Test of Time: Does the Concept of "School Lineages" (<i>liupai</i> 流派) still fit in the Modern Era? The Case of Zhang Ziqian (1899-1991) from the Guangling School CAO Yijia: From Rural Stages (<i>caotai</i> 草台) to Urban Theatres: The Development of Local Mu Opera (<i>muju</i> 睦剧) in Contemporary China</p>	
13.15-14.30		Lunch break—CATS Tour
14.30-16.45	<p>SCREENING</p> <p><i>The River in Me</i> (98 mins). With Frank KOUWENHOVEN, Odila SCHRÖDER, Andreas STEEN and others</p>	
16.45-17.00		Coffee break
<i>VENUE</i>	<i>Aula der Alten Universität, Universitätsplatz</i>	
17.30-19.00	<p>ROUNDTABLE</p> <p>Creative Transformation—Gustav Mahler's <i>Lied von der Erde</i> and its "Covers" with WANG Ying, Stefan HAKENBERG and Members of the KlangForum Heidelberg, MODERATION: Barbara MITTLER</p>	
19.15	<p>CONCERT—INTERVENTIONS</p> <p>Gustav Mahler & Ying Wang: 'Das Lied von der Erde'—Of Detours and Updates Performed by SCHOLA HEIDELBERG/ ensemble aisthesis</p> <p>Reception Alte Universität <i>Bel Etage</i></p>	
<i>VENUE</i>	<i>CATS AUDITORIUM and other rooms around</i>	
from 22.15	Evening Jamming Session 3	

<i>VENUE</i>	<i>VÖLKERKUNDEMUSEUM, Hauptstraße 235</i>	
10.00-13.00	EXHIBITION Dust and Silk: Ancient Routes, New Perspectives along the Silk Roads MUSICAL GUIDED TOUR through the Exhibition, including SOUNDS FROM THE SILK ROAD & WORKSHOP PARADOXES: Turandot—Symbol of the Silk Road: Conceiving a transcultural puppet play with Joachim STEINHEUER and Ksenija FEDOSENKO	
13.00-14.00	Lunch break— <i>VISIT TO THE CATS Library Music Collections</i>	
<i>VENUE</i>	<i>CATS AUDITORIUM 010.01.05</i>	<i>CATS ROOM 010.00.06/01</i>
13.45-14.00	IT—TEST Session XII.1	IT—TEST Session XII.2
14.00-16.00	XII.1 JOINT PAPERS: LOCAL AUTHENTICITIES? CHAIR: Frank KOUWENHOVEN FENG Jun: Local Perspectives of Authenticity in China's Intangible Cultural Heritage Context Lisa SPINELLI: Negotiating Authenticity at the Margins: Tibetan Folk Music on Stage WU Pei-Shan: What is the <i>true</i> Hengchun Folk Singing? The Imagination of Musical Authenticity and the Formation of Local Identity LAU Cheongkong Frederick: Authentic Traditions and Traditional Authenticity in Chinese Music	XII.2 PANEL: Reflecting Central Asian Music in Sui and Tang China—Transmission and Transformation CHAIR: Petra THIEL XU Duo: Central Asia Music Groups in Sui and Tang Court Music XIAO Yaoxuan: Culture Exchange on the Silk Roads – A Case Study of the Archaeological Remains of the Lutes ZHANG Xiaodong: The History of Pipa 琵琶 Lutes in Chinese Literary Sources LUO Zhong: Rethinking the Reconstruction of Tang Music: A Brief Look
16.00-16.15	Coffee break	
16.15-18.30	Negotiating Authenticity in the Musics of China—TRANSCULTURAL SOUNDSCAPES Final Jamming Concert Session MODERATOR: Frank KOUWENHOVEN	

1. Individual Papers (A-Z)

CHEN, Teng—Session III: Instruments & Authenticity

Erhu as an Imitating Instrument: The Issue of Authenticity with Traditional Chinese Instrumental Compositions

The Erhu is a traditional Chinese instrument that has been given many labels. Some have called it the musical embodiment of a miserable life, while others see it as a tool to quicken musical modernisation. New pieces from the late 20th and early 21st centuries, however, often neglected a characteristic that is particularly unique to erhu music: its imitativeness. In the existing repertoire, the imitativeness of the erhu can be divided into three categories: natural sounds, including animal and environmental soundscapes; other instruments, including plucked strings, percussion, and bowstring instruments; and the human voice, including dialects and local operas. Erhu master Liu Tianhua's works *Du Xian Cao* (独弦操), *Birds Singing in a Desolated Mountain* (空山鸟语) and Sun Wenming's *Tan Le* (弹乐) reflect the imitative nature of the erhu, which has been skillfully applied in their compositions. This paper will demonstrate this characteristic using the his-

torical literature of Yuan, Ming, and Qing dynasties through to the early 20th century, and through live performance, explain how the imitativeness of the erhu is closely linked to everyday life.

In the past twenty or thirty years, the more modern folk music compositions for the erhu have often been criticized for their lack of authenticity. Some critics denounce this trend of "modernisation", attributing it to the loss of national identity in Chinese music within the Westernised training and education system adopted by conservatories. Wang Jianmin's five-piece erhu rhapsody series, for example, were each dedicated to displaying the characteristics of a certain region's music, including the use of the erhu imitative. However, compared to early erhu compositions, these pieces were less emotionally resonant, and imparted more of a sense of distant elegance. The author points out that the development of traditional

Chinese instrumentals these days is often led by composers trained in Western composition, which is a key factor for the lack of authenticity in newer folk pieces. Looking back on the historical journey

of erhu music, it can be clearly seen that exploring the roots of the connection between instrumental music and everyday life holds the key to preserving the essence of folk music composition.

CHENEY, Samuel—Session VIII.1: Missionary Encounters

From “Strangeness” to “Reverence”: Musical Authenticity and the Construction of a Chinese Christian Hymnody in Late Qing China

Following the 1860 Convention of Peking, Britain’s evangelical presence in China markedly increased, as transnational missionary groups established themselves across the Qing Empire for the first time. Many deemed music essential to China’s Christianisation, encouraging the development of an independent Chinese Christian hymnal tradition as a priority. However, among both British and Chinese Christians, opinions diverged about how an “authentically” Chinese Christian music could be constructed, if indeed it should be constructed at all.

This paper examines shifting considerations of “authenticity” in British debates about Chinese music and its role in Christian hymnal settings. Using missionary periodicals and published hymnaries, it explores how Chinese and British Christians attempted to “indigenise” a Christian hymnary that retained its Chinese character. I

argue that late-Qing Christians were divided over whether a Chinese Christian hymnary should pursue “musical authenticity” (a fidelity to China’s musical culture) or “racial authenticity” (a fidelity to British imaginings of the “Chinese character”). Some missionaries believed Chinese hymns could be constructed by harnessing various dimensions of Chinese musical culture, including its notational systems (particularly *gongche pu*), its musical instruments, and its folksongs. But others – fuelled by a conviction that China’s musics were irredeemably “heathen” – developed a hymnary that appealed to their chauvinistic conceptions of the Chinese character, based around orientalist pentatonicism and simple monophonic textures. By exploring the shifting meanings of “Chinese music” among British missionaries in China, this paper will emphasise the fluidity of “authenticity” as a concept in Chinese music, particularly in the context of cross-cultural music exchange.

CHOW, Sheryl Man-Ying—Session VI.1: Authenticity and Musical Structure

Kangxi’s Fourteen-Tone Temperament—An “Inauthentic” Reconstruction of Ancient Ritual Music?

This paper offers a revisionist view on the fourteen-tone system proposed in the *Correct Principles of Music* (*Lülü zhengyi* 律呂正義), a music treatise commissioned by the Kangxi emperor in 1713. To reform Qing court ceremonial music by reconstructing an orthodox musical system that was supposedly lost in antiquity, the authors of the treatise devised an extraordinary musical system that divides the octave into fourteen pitches. The system has been dismissed by scholars as unscientific and erroneous. Yang Yinliu considered it an unprecedented blow to the study of musical temperament in China and criticized Kangxi for

“deceiving people with his attempt to restore the past”. However, hitherto no attempt has been made to analyze the system’s problems beyond the fact that it disrupted the pre-existing tuning system. Its sound still remains unexplored despite the availability of a set of fourteen-tone pitch-pipes kept at the Palace Museum in Beijing.

By reconstructing the pitches and hence the scales and music that might have been generated by the fourteen-tone temperament, I attempt to explicate the rationale of the system and spell out its problems with reference to the ceremonial

music documented in the Sequel to the Correct Principles of Music (*Lülü zhengyi houbian*), which is notated according to the fourteen-tone system. I argue that the fourteen-tone temperament, as a convoluted reconciliation between historical knowledge and sonic experience, could function

properly as a tuning system to a certain extent and would only pose problems when playing music in certain keys. Instead of “deceiving the people”, the temperament is a realisation of the authors’ unique concept of authenticity.

DE RITIS, Anthony Paul—Session X.1: Authenticity in Contemporary Multimedia Composition

Chineseness and Authenticity in New Music that Embraces Chinese Elements

This paper presentation, for the most part, is a multimedia re-telling of my article ““Mixed Blood” and Aesthetic Evolution in China’s Electroacoustic Music Today,” recently published in *Organised Sound* by Cambridge University Press (12 December 2022), with a deeper focus and debate on Chineseness and authenticity found in today’s electroacoustic, acoustic, and mixed media works that embrace Chinese elements, created by composers born inside and outside of China. Excerpts from works by contemporary composers Qi “Maggie” Mengjie, Fu Xiao, Zhou Dong, Chin Ting “Patrick” Chan, and Shen Ye, will be shared, as well as my mixed orchestra work *The Legend of Cowherd and Weaver Girl* (牛郎织女之神话, 2018), a percussion concerto featuring Chinese and Western percussion virtuoso Wang Beibei. How is one to derive the authenticity “claimed, contested and

negotiated” in new works embracing Western art forms imported by China, in the context of unparalleled sharing and convergence of ideas made possible by the internet and extensive intercultural exchange in today’s globalized world? This presentation will explore, embrace, and challenge the efficacy of the notion of a “Chinese model,” championed by Yang YINUO and Annie Yen-Ling Liu in their paper “Technological Mediation and Traditional Culture in Chinese Electroacoustic Music” (2022), which seeks to quantify levels of Chineseness in musical works based upon a composer’s ability to “insightfully and skillfully” communicate “elements of traditional culture with audiences,” a concept similarly embraced by Leigh Landy in his paper “The Three Paths: Cultural Retention in Contemporary Chinese Electroacoustic Music” (2020).

DE SOUZA, Enio—Session VIII.1: Missionary Encounters

Chinas Music and Chinese Musical Instruments in Portuguese Classical Sources

This paper explores Chinese music and musical instruments mentioned in Portuguese sources produced by merchants, chroniclers, members of religious orders, namely by Jesuit missionaries, between the mid-16th century and the mid-18th century. With the establishment of the Portuguese in Macau between 1555–1557 the development of

trade routes, and the creation of the *Colégio de São Paulo* at the end of the 16th century (1594), it enabled the production of countless works where sound art in China is reported. The lack of academic studies related to this matter led me to dedicate part of my research to this topic.

DEBIERRE, Simon 桂智偉 —Session VII: Modern Qin Schools Claiming Authenticity

A Tale of Two Zithers: Arguing over Qin Musicking Orthodoxy in Modern China

Just like DICKENS’s famous novel, this paper selects two different locations in a time of political

turmoil. Following the Chinese Revolution of 1949, a divergence in qin 琴 zither practices appeared

between Hong Kong and the mainland, which later led to different lifelong personal commitments to its transmission on either side of the border.

A prominent player in particular, TSAR Teh-Yun 蔡德允 (1905–2007), left Shanghai for Hong Kong in the early 1950s, giving birth to a generation of fruitful practitioners in the former British colony and abroad. Meanwhile her own teacher SHEN Caonong 沈草農 (1891–1973) had stayed back in Shanghai. Along with other no less prominent figures such as ZHANG Ziqian 張子謙 (1899–1991) and ZHA Fuxi 查阜西 (1898–1976), SHEN took part in the historical wave of institutionalization that occurred in music research and teaching, especial-

ly after 1956 when the qin began to be included in modern conservatories" curricula.

Following this original rupture, two musicking practices were shaped by the vicissitudes of the second half of the Chinese 20th century: one being caught in a social milieu dictated by Socialist realism serving the masses, the other being preserved in the intimacy of private literati cabinets. This presentation explores the various arguments made in the related historiography that justify such cleavage. It proposes a study which puts in historical perspective any claim of orthodoxy or (in)authenticity in the long history of this living musical art.

DU, Yongfei—Session IX.2: Transcultural Musicking and Questions of Authenticity

Unveiling the Process of Othering: From "Authenticity" to Stereotyping Chinese Culture in German Music Education

This paper investigates the issue of stereotyping Chinese people in German music education, specifically focusing on how German individuals perceive and construct notions of "authenticity" regarding Chinese music. Building upon the central discussion on "From Exoticism to Racism in Children's Books" from a workshop titled "What Does Fair Play Mean in Music Education?" at the University of Würzburg, the study aims to explore the presence and impact of stereotyping, particularly the process of othering.

Through analyzing relevant literature and examining children's songs in their social and historical contexts, the research delves into how Chinese individuals are represented, taught, and

perceived within the German educational system. These processes often contribute to their othering, perpetuating cultural biases and impeding a nuanced understanding of their diverse identities. Furthermore, the study incorporates interviews with educators and Chinese immigrants residing in Germany to gather firsthand perspectives on their experiences, attitudes, and perceptions regarding the stereotyping and othering of Chinese people in German music education. By raising awareness of the process of othering and its consequences, this research aims to highlight the challenges and opportunities associated with achieving a more accurate and respectful representation of Chinese cultures within German music education.

FENG, Jun—Session XII.1: Local Authenticities?

Local Perspectives of Authenticity in China's Intangible Cultural Heritage Context

In the realm of China's Intangible Cultural Heritage (ICH), the concept of "authenticity" is often referred to as "yuanshengtai" 原生态, i.e. "original ecology". This term pertains to the presentation of musical cultures in their local form by its own practitioners (Rees 2016). Locals have embraced this idea as a popular brand in commercial activities to attract customers, while musicians employ

it to establish legitimacy and assert their ownership.

This paper examines the *Paiziluo* shawm and percussion bands in southeastern villages of Hubei province in Central China and their staged ritual music in ICH activities. Shawm bands, traditionally dominated by male villagers, have played

a significant role in the ritual lives of rural communities in China throughout history. However, a somewhat different kind of compliance with “tradition” is typically found after the *Paiziluo* bands were nominated as representatives of Chinese ICH in 2006. Drawing on Cohen’s perspective, which regards authenticity as a negotiable concept which can be socially constructed (1988:374), this research acknowledges that authenticity shifts in a continuous process of reshaping and reconstruction in response to new contexts, particularly, in relation to the ICH project. Consequently, this study explores how local musicians adapt their performance practices to conform to the desired “traditional” image and the musical innovations favoured in the ICH sphere. Furthermore, this paper highlights the diverse viewpoints of local mu-

sicians regarding the interpretation and argument of “*yuanshengtai*” in the context of heritagised musicking.



From: *The River in Me* (Lantern Film Promotion Materials)
www.bilibili.com/bangumi/play/ep431096

FLEISCHACKER, Benjamin—Session II: Negotiating Authenticity in Republican China

Transcribing the Winds: Literacy, Commodification, and Nation in the Music of Republican China

This project examines the emergence and spread of musical scores in Shanghai print culture from circa 1920-1940. I aim to connect the extensive scholarship on Chinese print culture with the emerging scholarship on capitalism, print, and the commercialization of music. Excerpts from popular literary journals including *Children’s Monthly* (Xiaohai yuebao 小孩月報), *Theatrical Monthly* (Xiju yuekan 戲劇月刊), and *Popular Literature* (Minzhong wenxue 民眾文學), as well as instructional books for *huqin* and mouth organ (*fengqin* 風琴), evidence an emerging audience of amateur salon musicians in urban China eager to use the “recording technology” of musical notation to

bring popular opera excerpts and little ditties (*xiaodiao* 小調) into their homes. I will draw on the work of Bruno Latour to recognize these scores as musical “immutable mobiles,” which spread through Republican China at an unprecedentedly national level. The vigorous debate, especially in *Theatrical Monthly*, over the uses of *gongche* notation (工尺譜) and cipher notation exemplified the New Culture zeitgeist of nation, modernity, and science, while the attempts within its pages to transcribe LP recordings into both notational systems demonstrate the challenge these scripts posed to the promulgation and preservation of authentic Chinese opera.

HOH, Chung Shih—Session VII: Modern Qin Schools Claiming Authenticity

Identities and Authenticities in Guqin Music and Performance Practice

Guqin (古琴) practice has seen an explosion in popularity in China and globally since the early 2000s. Coinciding with the popular use of social media, there is also a rise in video and audio recordings of performances by players all around the world, which augment the transmission of the traditional repertoire beyond the lineage oral

transmission (口傳心授) with traditional *jianzi* notation (減字譜).

Since my grand-teachers’ generation (that of Gongyi and Wu Wenguang), and their work in establishing a modern education of guqin in conservatory setting, guqin practice has seen the adop-

tion of western notation as well as transcriptions of contemporary tunes for the guqin, and featuring guqin as soloists in ensemble settings. This has led to an instrumental development that may have deviated from the tradition, “helping” guqin join the ranks of other instrumental traditions in this “modernization” project.

I want to bring together these various strands of developments in the last century to present and evaluate the issues of identities and authenticities of guqin music and its practice, as I have observed and negotiated with, as an ethnically Chinese,

western trained composer, learning the guqin from the mid 90s. Works that has no lineage transmission, like *Jiu Kuang* (酒狂), will be examined, in the context of realising a score through *Dapu* (打谱), alongside works with multiple lineage references, like *Liangxiao Yin* (良宵引), analysing notations and performances closely, while assessing the various pedagogical approaches introduced, to understand the various thinking and aesthetics in negotiating Chinese Modernism and Literati tradition.

HUANG, Xuan—Session VI.2a Transcultural/Popular Music I—Sinophone Sounds

Exploring the Musical Tapestry of Everyday Life in China: Unraveling the Relationship Between Audio Features and Recognition

Previous research suggests that listeners can recognize familiar songs, including their titles and performers, by perceiving musical features in short musical excerpts (Schellenberg et al., 1999). The perception of these features is influenced by implicit learning and musical enculturation, including rhythmic patterns, scale structure, and timbre, and linguistic background (Demorest et al., 2008; Patel & Demorest, 2013; Trehub et al., 2015). While some features have global distribution (Savage et al., 2015) the understanding of how these features contribute to music recognition in different cultural contexts is limited. Additionally, the lack of diverse musical stimuli representing different cultures can result in cultural bias, hindering our understanding of music in everyday life. This study aims to bridge these gaps by investigating

the audio features in music that facilitate the recognition of Chinese popular songs.

An online listening experiment was conducted where 440 Chinese participants listened to musical fragments from Chinese popular songs. Data on familiarity, identification, and response time were collected. The next steps will involve extracting and analyzing audio features using the Music Information Retrieval (MIR) tool, along with annotating meta-music content. Regression analysis will be then performed to predict the impact of these music features on recognition. By unraveling the relationship between audio features and recognition of Chinese music, this research seeks to deepen our understanding of cultural influences on musical perception in China and expand the range of musical cultures and musical features under consideration in future studies.

HUNG, Chia-Yin—Session X.2 Cosmopolitan Musics

Changing Ways of Imagining China in Contemporary Taiwanese Qin Music

This paper will explore how Chinese history, culture, and landscape are imagined in contemporary Taiwanese compositions. These questions focus on the position of the qin community in Taiwan, how they debate contemporary music and traditional repertoire, and how they position themselves between China and Taiwan. Because of the De-Si-

nicization Movement in the 1980s, the rising indigenisation issue and the democratisation process in the 1990s, Taiwanese society has experienced a series of changes, gradually stepping away from a Chinese-culture-centred identity. However, compared to Chinese conservatory students, Taiwanese conservatory-trained players learn mainly tra-

ditional Chinese repertoire and much fewer new compositions. Thus, the younger Taiwanese qin performers, especially those born after the 1990s, face two types of tension: spatial between China and Taiwan and temporal between traditionality and modernity.

To identify the changing imagination of China in Taiwanese *qin* music, I have selected two contemporary pieces composed in 1993 and 2019 and analysed them from my position as a qin performer of new music, building on my experience of in-

terpreting the pieces and my discussions with the composers. I will focus on how these composers imagine China (its natural environment, culture and history) and how members of the Taiwanese qin community view their compositions and these issues. There is a significant gap between modern pieces among Taiwanese qin players born before and after the 1990s, especially in how Taiwanese qin composers engage with the imagination of Chinese music.

JEDECK, Hannes—Session X.1: Authenticity in Contemporary Multimedia Composition

“Performance of authenticity” in the multimedia compositions “Re:member” and “Chang’e. Why you flew to the moon?” by composer ZHOU Dong

Since the 1980s, numerous Chinese-born composers have permanently left China and produced some of their most significant works in the diaspora. Prominent examples include TAN Dun (USA), CHEN Yi (USA), CHEN Qigang (France), and CHEN Xiaoyong (Germany). Extensive research papers and monographs have already addressed questions regarding their compositional identity and the authenticity of their works. However, the pieces of younger composers, who received training in China during the 2000s and who are currently active in the diaspora, have largely been overlooked.

This paper explores the multimedia compositions of a new generation of artists whose works have been profoundly influenced by globalization and the vast availability of musical resources. By delving into detailed analyses of two key pieces

by Hamburg based composer ZHOU Dong, we can gain valuable insights. While ZHOU’s piece “Re:member” draws inspiration from specific aspects of her family history and the tradition of Silk and Bamboo Music, it does not necessarily centralize a distinct “Chineseness” in its musical expression. Authenticity for ZHOU seems to play a more functional role. Thus, her compositions can be better understood as “performance of authenticity” (“Authentizitätsperformanz”), a term recently introduced into sociological discourse by Andreas Reckwitz. By adopting Reckwitz’s perspective, we discover that ZHOU Dong uses “authentic” material and – even more important – the narratives connected with it to display a certain type of authenticity necessary to be recognized on the market of objects of singularity.

JONES, Stephen M.—Session II: Negotiating Authenticity in Republican China

Ma Sicong’s “Suiyuan Suite” (内蒙组曲) : A Negotiated Authenticity

Ma Sicong (马思聪 1912-1987) was one of China’s most important composers of the mid-twentieth century. Trained entirely in France, Ma began incorporating Chinese folk songs into his compositions shortly after his return to China in 1932. The influence of folk songs has played a significant role in discussions and analyses of his works. This is understandable, given the ease with which listeners are able to apprehend that influence. However,

less attention has been given to exploring the implications of his use of folk songs within the larger context of his work as a composer.

Ma’s inclusion of folk song material elicits a dialogue within each piece that spans various temporal and spatial contexts (East and West, past and present, etc.). This dialogue, manifested primarily through stylistic juxtapositions, consti-

tutes a process of negotiation by which Ma sought to establish a compositional identity shaped by his immersion in both European and Chinese musical cultures.

In this paper I will present a close reading of the opening of Ma Sicong's "Suiyuan Suite" (内蒙组曲 1937). My analysis will seek to answer questions of influence, identity, and authenticity as seen in this important early work for violin and piano.

Fueled by a "socialized willpower" (Vannini & Burgess, 2009) and emerging from Ma's negotiations with the structural, historical, and personal contingencies around him, this piece reflects his aspiration to participate as an agent in a "truth-seeking process" (Kreuzbauer & Keller, 2017) that aimed to legitimize his compositional voice during a period of immense historical turmoil and personal opportunity.

KLEIKAMP, Bernard—Session IX.1 Local Opera—What does it mean to be "Authentic"?

Dhel trap – Lhamo songs (= Songs in Tibetan Opera)

Tibetan opera, or lhamo (Wylie transcription: a che lha mo), is a kind of multimedia spectacle, simply stated. A combination of dance, narration, song, percussion, (symbolic) costumes, ritual, donation, religion, history.

In my presentation I will focus on songs in Tibetan opera.

In lhamo two kinds of songs are heard/performed. Group song/chorus and solo song.

Between 2012 and 2019 I spent a total of 6 months among Tibetan communities, mainly in

Boudhanath near Kathmandu. I did extensive fieldwork with the Nepal Tibetan Lhamo Association (NTLA), resulting in my MA thesis on percussion patterns in Lhamo and a number of other publications on Tibetan traditional and religious music, and on iconography.

In my presentation I intend to give a general classification of songs in lhamo through video and audio examples of the various types of songs performed by the NTLA, an association that performs in the "authentic" style as propagated by the Dalai Lama's Tibetan Institute of Performing Arts (TIPA).

KOUWENHOVEN, Frank—Session I: Authority and Authenticity

Can Musical Authenticity be Maintained in an Autocratic State? – Some Reflections on Music in or from China

Present-day autocratic regimes like those of China, Russia, Afghanistan, Syria or Hungary (to name just a few), while being mutually very different in organization and ideological views, all share the aspect that they oppose societal nihilism.

In strong contrast to liberal-minded, open-ended, individualist and therefore also potentially nihilist (or "indifferent") societies, such as the ones we often tend to associate with "the West", autocratic states offer a clear-cut alternative. They prescribe a societal path to be shared by all of their nation's inhabitants, led by a highly educated, highly moralistic governmental elite, and based on socially meaningful, nationally binding values: these include loyalty, honour, obedience, adherence to

hierarchy, acceptance of a strictly vertical order (tinged with sacrality) and extensive social control and security measures. These values are believed to be firmly anchored in "tradition" and in long-established political or religious principles. Regimes which promote such a vertical order often tend to present themselves as "modern" and "progressive".

I would like to discuss, on the basis of a number of brief music examples from Chinese (both innovative and fairly orthodox) traditions, how this dichotomy between (perceived) nihilism on the one hand, and (perceived) "safe" adherence to tradition and to shared nationalist values works

out in the case of Chinese music, notably in terms of musical authenticity.

I will argue that a political framework which overly stresses a nationalist and traditionalist agenda, coupled with vertical power, is not necessarily “modern”, and is actually little capable of supporting musical integrity or authenticity. It is more likely to do the reverse: to pervert and destroy such qualities.

I broadly define “authenticity” as a *heartfelt engagement with the past, from a vantage point that, in equal measure, allows for uncertainty and for the development of new vistas and new idioms.* In that respect authenticity is essentially *modernist* in aspect. It celebrates freedom. In my paper I will discuss this concept in more detail,

harping back to my fieldwork among traditional folk singers in China (1986 to present).

For the theoretical framework of this paper I will borrow from my readings in modern philosophy, notably Kant, Nietzsche, Karl Marx and Victor Kal, who will all be quoted.



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LAU, Cheongkong Frederick—Session XII.1: Local Authenticities

Authentic Traditions and Traditional Authenticity in Chinese Music

The discourse surrounding authenticity in Chinese music has gained significant traction in recent years, largely in response to the emergence of new sonic aesthetics, performance practices, and genres in contemporary Chinese music. The pursuit of genuine and authentic Chinese music has taken on a heightened sense of urgency. For instance, the *yuanshengtai* movement, a popular movement in performing local music, serves as a significant pushback against the perceived departure from the originality and authenticity of local culture. The primary concern in this discussion centers around how notions of originality, traditionality, and change are defined. Questions arise such as whether authenticity has a historical di-

mension, whether all traditions are authentic, and whether there are multiple ways of expressing authenticity. It is evident that what constitutes authentic Chinese music is contingent on how tradition, change, and creativity are valued. Drawing on various examples in recent Chinese music, this paper examines how the term authenticity is employed in Chinese music, the motivations behind its evocation, and the extensive social processes that are implicated. By emphasizing the cultural locations and implications of authenticity discourse, this paper invites readers to reconsider their assumptions and to uncover the power enacted in the name of authenticity.

LAW, Ho Chak—Session IV: Covers and Copyrights

Mūdo Enka, Cover Version, and “Petite Deng” as the Antithesis of “Red Classics”

Historically, Teresa Teng (1953–1995) has been the most successful foreign singer in Japan’s music industry. While some music scholars have already

mentioned enka being one of Teng’s stylistic influences, Teng’s sizeable export of enka songs to the Sinophone world during the Cold War remains a

unique and remarkable phenomenon that awaits further study. In this paper, I will explore how, in *Faye's Decadent Sound* (*Fei mimi zhi yin*, 1995), Faye Wong (1969–) reflected on this phenomenon through her covers of Teng's *Kuraku Narumade* (Mandarin version: *Huanghun li*) and Yoruno Ferryboat (Mandarin version: *Ni zai wo xinzhong*). I will trace the impact of this phenomenon on the status of popular music (*liuxing yinyue*) in the People's Republic of China through the lens of

Faye Wong, with particular attention to the following matters: first, the popularity of *mūdo enka* in Japan during the 1970s; second, the significance of cover version in cultural and musical learning in the Sinophone world during the second half of the twentieth century; and third, the musical persona of Teresa Teng as the antithesis of "red classics" (*hongse jingdian*), a status that contributed to Teng being the icon of "yellow songs" (*huangse gequ*) during the 1980s

LEE, Heung Sing 李向昇 Session VII—Modern Qin Schools Claiming Authenticity

The Aural History of Qin Piece Parasol Leaves in Dance with the Autumn Wind and its modern evolution

清初琴曲〈梧葉舞秋風〉的聆聽史及其現代演變

Parasol Leaves in Dance with the Autumn Wind is one of the few pieces of Qin music with a clear period setting and authorship. However, the character of the piece was disputed by the ancients, with some arguing that the piece should highlight the autumnal mood and others that it should highlight the dance. This controversy has not received sufficient attention in modern times, and a modern version of this piece, interpreted by Qin master Wu Jinglue, which focuses on dance, has become the mainstream model. What was the original version of this piece? What did the ancients describe when they listened to this piece? What is the difference between this and the modern version? In what context did Wu Jinglue's score become mainstream? In this presentation it is argued that, in ancient times, the traditional literati held the power of interpretation, while in modern times, the interpretation of musicians and the feelings of audiences are more prominent, and thus the way this piece is interpreted and appreciated has changed considerably. Wu Jinglue's version was probably a response to the 1920s and 1930s, when guqin was challenged by modern music. While some scholars have pointed out that in the face of the Western music at that time, qin masters defended guqin by accepting and affirming that

guqin itself was not pleasing to the ear, in this paper it will be argued that Wu Jinglue did not take that view. On the contrary, his version is an effort to demonstrate the pleasing nature and musical expressiveness of guqin as an instrument.

琴曲〈梧葉舞秋風〉是少有的時代明確，作者真實，非托古之說的曲目。然而即便如此，古人對於這首曲子的特點仍有爭議，有的認為此曲應突出秋意，有的認為應突出舞蹈，後者更被認為是庸俗的。這一爭議在現代並未得到足夠重視，著名琴家吳景略先生打譜的，注重舞蹈的現代版〈梧葉舞秋風〉，成了主流。究竟原本的〈梧葉舞秋風〉是怎麼樣的？古人聆聽此曲時，有怎麼樣的描述？這和現代版〈梧葉舞秋風〉有何差別？吳景略先生的打譜又是在怎樣背景下產生而成為主流的？本文擬就這些問題展開討論，指出在不同的歷史階段，這首曲子有截然不同的接受情況。在傳統文人掌握詮釋權的古代，和在專業分工越來越細緻的現代，演繹和欣賞這首曲子的角度有了很大的轉變。吳景略的版本很可能是二三十年代古琴在面對現代音樂的挑戰下而產生的打譜版本。這和學者指出的，在面對西樂的傳入和流行，琴人通過接受並肯定琴樂的不悅耳本身，以傳統的修身養性論來捍衛古琴不同，這一版本的〈梧葉舞秋風〉顯然是為證明古琴作為樂器，悅耳的能力、音樂的表現力作出的努力。

LI, Liangzi—Session III: Instruments & Authenticity

Dialogue of Heart and Sound: Encountering Qin Wenchen's Utopia in his Zheng Work "The Sun Shadow No.4"

The zheng (bridged zither) solo, "Sun Shadow No.4" (2000), written by QIN Wenchen, showcases this composer's musical authenticity. The work includes five movements: 1. Klang (籁) 2. Chang Diao (长调) 3. Stille und Sonnenlicht (静谧与光) 4. Ziehende Wolken (行云) 5. Lied auf den Saiten (弦上的歌). The music of the first movement is inspired by the fleeting sounds on the grassland in Qin's memory, and that of the second movement by the melody of chang diao, an ancient type of Mongolian folk songs. The third movement is reminiscent of the quiet and ever-changing sunlight. The fourth calls to mind the clouds extending to the horizon, and finally, the fifth movement is inspired by the vicissitudes and lonesome songs of the sihu, an Inner Mongolian stringed instrument. Driven by Qin's extraordinary memories from the

grasslands of Inner Mongolia, his birthplace, his music uses entirely original and complex timbres, such as stopped notes, bowed overtones, metal scrape sounds, etc. His music is authentic in its reflection of his unique life experiences. Faced with such a personal, confessional work of art, performers feel they should stick to and reproduce meticulously every musical sign in the score. This would be the most effective way to understand and appreciate the authenticity of the creator's art. At the same time, the work also offers an opportunity for them to broaden and deepen their understanding of Qin's contemporary performance techniques. This in turn may push committed performers of the piece to discover their own musical authenticity.

MENG, Shuxin—Session III: Instruments & Authenticity

The "Essence" of Ethnic Musical Cultures in Contemporary Pipa Music

Pipa, a traditional plucked instrument from China, is believed to have roots in the Middle East. Notably, its historical repertoire does not show much foreign cultural influence, at least not to contemporary ears. In the 20th century, however, the instrument underwent substantial evolution in its form, playing techniques, and repertoire. Pipa composers and musicians began to create new works reflecting social changes and integrating diverse musical traditions, especially those from non-Han Chinese ethnic groups such as the Uyghur, Yi, Dai, and Mongols. The aim of this proposed performance and presentation is to explore

how contemporary pipa composers have captured the essence of these ethnic musical cultures into new compositions, drawing inspiration from local folk songs and musical features, and highlighting the unique attributes of pipa. The preliminary program features excerpts from renowned pieces such as "Spring of Tianshan", "Give Me a Rose", "Spring Silkworm", "Torch Festival Night", "Dawn over the Lancang River", and "Little Sister of the Grassland". The ultimate goal is to contribute to the conference's main discussion on authenticity in Chinese music from a transcultural perspective.

PICARD, François—Session: VIII.1: Missionary Encounters

Musique sacrée—Shengyue jingpu 聖樂經譜 Reconsidered

25 years after the presentation of the Chinese Jesuit Mass in Beijing at the International Chime Conference in Heidelberg, it is time to sum up the results of the experience.

Far from being just one more set of world music with a touch of "Historically Informed Performance", the collaboration with the Chinese Christian musicians and singers both at home

and abroad, and the necessary confrontation with scholars of Jesuit studies as well as the growing domain of World Music History, have produced important results:

- The discovery of not less than four different music books featuring the same repertoire.
- Proof that, far from having disappeared with the dissolution of the Jesuit order and the consequent devolution of the Beitang church to the Lazarists, with their own liturgical and ritual tradition, the songs documented by Amiot have been transmitted and adapted in a new

setting: the Zikawei (Xujia hui) 徐家汇 mission in Shanghai.

- The collaboration of the pioneer performers, Fleur de Prunus and XVIII-21 Le baroque nomade, with the most important figure of HIP performers in China proper: Professor Tan Longjian 谈龙建, sanxian player from the Central Conservatory of Music, who had worked with master Cao Anhe 曹安和 herself on the restitution of the *Xiansuo beikao* 弦索备考 repertoire of 1818, and from this experience built herself as a disciple of a player of purely oral tradition of this Qing court repertoire, Aisin-Giuro Yuhuan 愛新覺羅·毓岷.

QIAO, Elinor Shuang—Session: VI.2b: Transcultural/Popular Music II—On the Move

Arriving in the New World—Anxiety, Boundary Crossing, and Displacement

This paper focuses on Chinese pop singer Huan Liu's composition, *A Thousand Times Asking* 千万次的问, the theme song to the 90s hit TV series *A Native of Beijing in New York* 北京人在纽约. I analyze the visual representations that accompany the song: the focus on the fantastical foreign city, the lyrics choices through the lens of linguistic concepts code switching and language crossing, and the music and composition choices, focusing especially on the opening and closing sequences, and using Scott Murphy's TTPC theories and the song's quotation and reharmonisation of Anton Dvořák's Ninth Symphony. All these elements come together to express the affect of displacement that is central to the plot of the TV

series. I further conclude that, drawing musical inspirations from Western Classical Music, *A Thousand Times Asking*, with displacement and feeling of conflictedness as its central theme, is a good example of the search of an authentic identity in contemporary Chinese pop music, which is also torn between establishing a unique Chinese sound and the overwhelmingly powerful and unavoidable music influences from the West. It is an experimental attempt by singer songwriter Huang Liu, who is often esteemed as the Father of Contemporary Chinese Music, to express the uniquely Chinese sentiments using the structures and frameworks of American pop music.

QIAO, Meng—Session II: Negotiating Authenticity in Republican China

Xiao Youmei's Folk Tonal Theory Nurtured by Central Cultural Exchange

Chinese folk tonal theory has always been complementary to the country's professional music composition. It was born out of the practice of composition, and it has taken its place in the practice of composition. In the last hundred years, the theory of folk tuning has been increasingly developed, and many of the works that have explored it have become classics. The history of the exploration of this theory not only demonstrates the "pursuit of

possibilities" of Chinese composers for their own culture, but also carries the creative dreams and national sentiments of several generations of musicians.

Xiao Youmei, as one of the "pioneers" of the folk tonal theory at its inception, made an important contribution to the theory's genesis. In response to the changes of the times, he revisited the traditional music theory that had been rooted

in China for thousands of years with a global perspective of the East and the West. By analysing the theory from a “compositional” perspective and by summarising and explaining its characteristics in terms of the relationship between scales and intervals, he laid the foundations for the development of the theory in Chinese professional music composition.

In the historical context of the beginning of the century, we can perceive that Xiao Youmei’s ability

to propose and explain this theory at that time required considerable accumulation of traditional culture and a broad international outlook, as well as the courage to “bridge the gap” between the ancient and the modern. Therefore, this presentation will consider Xiao Youmei’s work from a cross-cultural perspective at the inception of ethno-tonal theory, and will show the state and development of the theory in its infancy.

RAO, Nancy Yunhwa—Session IV: Covers and Copyrights

Victor Monarch Chinese Records and the Transpacific Genealogy of Music in America

The earliest Chinese-language records to be released on phonograph discs were recorded not in China, but in North America. Between 1902 and 1903, a total of 164 records of 32 Chinese titles were recorded in San Francisco and Philadelphia and were issued by Victor Company as Victor Monarch 10” series. They were targeted for sales to the Chinese community in North America. The Chinese Monarch records have significant meaning for the transpacific history of music in Ameri-

ca, since the opera genre has become part of the musical landscape in North America since 1850. By studying Victor’s company book of recording sessions in 1902 and 1903, and focusing on analysis of the dialect, speech patterns, melodic types and instruments of two recording, “Fairy Presenting A Son” and “Han Becoming a Celestial Being,” this paper discusses what they revealed about the performance practice in the transpacific crossing of Cantonese opera.

SCHROEDER, Laura Odila—Session I: Authority and Authenticity

Whose Canon: A Distant Reading of Opera and Concert Hall Repertoires in Contemporary China

The availability of large performance history datasets from institutions such as the New York Philharmonic or the Gewandhaus Orchestra as well as opera performance events compiled by commercial providers such as operabase.com has not only made the distant reading of performance histories possible but illustrated the potential of such structured data collections. This paper presents a first attempt to provide a structured database framework on concert and opera performances in major Chinese performance centres. Drawing on similar projects pursued in the field of computational musicology, the questions raised here are primarily methodological: How can this multilingual data

be processed adequately? What can we learn from these performance datasets, what do they “hide”? In particular, I explore the potential of the visualization of repertoire “co-citation” networks to highlight canon-building – as well as historical ruptures and continuities. Moreover, tracing the (re)production and adaptation of historical sujets in contemporary musical productions and newly commissioned pieces offers insights into broader trends in contemporary cultural politics. This paper thus offers a different approach to understanding how repertoire, through repeated performance and intentional framing, becomes part of a distinct and “authentically Chinese” canon.

Negotiating Authenticity at the Margins: Tibetan Folk Music on Stage

The institutionalization and heritagization of popular practices is stimulating increasingly heated debates within and outside academia. Alongside favorable prospects, seeing these processes as forms of recognition and rescue of practices that would otherwise disappear, oppositional movements argue that it is due to them that the authenticity of popular arts, habits and lifestyles are in danger.

In sociology and anthropology, the impact of (national and international) institutions of validation of authentic knowledge is under the spotlight since decades. Similarly, the contestation and negotiation of official expectations over popular culture, the re-appropriation of the (true or fake) identities these contribute at creating, as well as the political and ethnical overtones these discourses often carry, have been at the center of

academic attention. Indeed, analyzing both sides of this coin is being equally important in assessing the meaning of authenticity and of cultural (re) production in our times.

This paper aims at exploring these issues regarding Tibetan folk music, in the context of the negotiation of this practice between official discourses and popular practices. Interestingly enough, a very similar kind of standardization and stagization of Tibetan folk traditions is currently being carried out both within China and in Dharamshala, seat of the Tibetan Government in Exile and of the Tibetan Institute of Performing Arts. The author investigates the impact these actors might have on the production of more informal, everyday Tibetan folk music, and raises some of the questions she will address during her upcoming fieldwork research.

Authenticity, Audiences and Time: On the Changing Perceptions of China's International Pop Song "Rose, Rose, I Love You" (1940)

The notion and concept of authenticity is central to discourses surrounding popular music and describes the relationship between artist, music, and listener. Traditionally associated with originality and creativity, seriousness and sincerity, and the aura of live performance, scholars like Alan Moore (2002) shifted the focus by emphasizing that the construction and evaluation of authenticity are determined by audiences, consumers, and fan communities.

The presentation focuses on the perception of China's first international pop and love song, 玫瑰玫瑰我爱你 (Rose, Rose, I Love You), born in wartime Shanghai and recorded by Yao Li in 1940. Back then, it was a modern popular dance and film song, typical for the city's entertaining and hybrid

mainstream culture. Together with other songs of those years, it re-surfaced after the tumultuous decades of the Maoist period, was actively involved in a wave of nostalgia, and is today recognized as a "classical" tune of Old Shanghai.

Throughout its history and global journey, for good or bad, the song has been presented and valued as a sonic embodiment of the city's cosmopolitan past and heritage. Authenticity, here, refers to genre and historical origin. Yao Li's recording still communicates the sound of the past, while its transgenerational popularity is expressed in cover songs of different genres, enunciating processes of authentication among young artists and audiences.

An Analysis of Gao Weijie's Work *Nostalgia for Chinese Orchestra*

高为杰中国民族管弦乐作品《乡情》的分析

This presentation offers an analysis of one specific contemporary musical piece which brings together two major giants of modern-day Chinese music. One is Gao Weijie (b.1938) a prominent contemporary composer based in Beijing. The other is Yang Xiuming (1933-2015), one of the finest players of traditional Chaozhou zheng music. (Chaozhou is a city in eastern Guangdong Province in China.) A variety of ensemble and solo zheng traditions exist in Chaozhou. The zheng is a bridged zither, known all over China, but it is prominent in a few specific regions. Yang Xiuming earned nationwide fame in China as a performer of the regional zheng music of Chaozhou).

Gao and Yang were close friends for many decades, and out of this friendship recently (and for Yang Xiuming, sadly, posthumously) grew the piece that I propose to analyze here: *Nostalgia for Chinese orchestra* (2022).

Thirty years ago, Mr. Gao Weijie got a request from Mr. Yang Xiuming to adapt his (Yang's) interpretation of the traditional piece *Hujia Shiba Pai* (Hujia Eighteen-Beat). And this was not the end of Gao's occupation with that particular traditional piece. Last year, Gao Weijie was commissioned by the Guangdong Chinese Orchestra to write a work for them. This became *Nostalgia*, in which he again quoted melodic material from *Hujia Eighteen-Beat*. The entire work, elegantly set for Chinese orchestra, and lasting about six and a half minutes, was

premiered in Guangdong Province in January 2023.

As a long-time composition student of Gao Weijie, I will always remember what he said at one point: "If you want to create something new, you need to know the tradition...And of course you can inherit and borrow from others, but you need to borrow and learn creatively - you need to select what you want, instead of just copy things."

In my presentation I would like to put this statement to the test, and it will consist of two parts:

1. An analysis of the melodic material of *Hujia Eighteen-Beat*, which reflects the characteristic "bent" tones of traditional Chaozhou Music. Plus a closer look at how this material is used in Gao Weijie's *Nostalgia*, notably how the composer blends modern compositional techniques with the traditional features of *Hujia Eighteen-Beat*. Here I expect to address the question of "authenticity" in Gao's music.
2. Additional analysis of the harmony, the structure and the employment of Chinese instruments in *Nostalgia*, to assess how these aspects contribute to the work's artistic charm and specific atmosphere of nostalgia, obviously reflecting Gao's personal memories of his friend.

From Chrysanthemums to Water Snowflake: Translating Mountain Songs and Transcultural Rhythms in South Taiwan

This paper examines the translation of "mountain songs" (*shan'ge* 山歌) of a folk-rock band in Meinung, Taiwan - Labor Exchange Band (*jiaogong yuedui* 交工樂隊, later changed its name to Sheng-Xiang & Band, *shengxiang yuedui* 生祥樂隊). Rooted in Hakka musical tradition and Western popular rock music, the sonic experiments of Labor Exchange Band evoke polyphonic experienc-

es through Hakka dialects and folksong tonality to imitate the disappearing agricultural rhythms, alienated bodily experience, and hectic industrialized tempo in a declining village. Here, translation refers to not only the translanguagual practices and renovation of traditional instruments such as *yueqin* 月琴, but also the coordination between local ecology and social environment. I pick two

songs, “Chrysanthemums Marching at Night” (*juhua yexingjun* 菊花夜行軍, 2001) and “Water Snowflake Goes to the Market” (*yelian chuzhuang* 野蓮出莊, 2020), to show how their sonic practices speak to the shifting capital between Taiwan and U.S in the post-Cold War era as well as the exchange of labor between Taiwan and Southeast Asia in the global market. Chrysanthemums and Water Snowflake, as two cash crops that witness

the ebbs and flows of agricultural production, translate new life rhythms of capitalism and globalization into the disrupted local rhythms of the Hakka people. Journeying in local and urban lifeways, Labor Exchange Band weaves a “polyphonic assemblage” described by anthropologist Anna Tsing that generates sensual experiences to offer an alternative possibility to the overarching system of social and sonic production.

WANG, Sixian—Session IV: Covers and Copyrights

Rethinking Wang Luobin: The Conflict between the Dissemination of Ethnic Culture and Copyright Interests

This study examines the contentious issue of copyright ownership surrounding “Wang Luobin (王洛賓)’s Western Folk Songs” and its impact on China’s music history. The article provides an overview of the Wang Luobin copyright problem, discussing controversies arising from his claims. Litigation by Wang Luobin’s descendants against institutions using his collected folk songs is highlighted, affecting the inheritance of Chinese ethnic culture. Recent publications criticizing these actions bring the issue back into public attention.

Analyzing the event, the article compares Wang Luobin’s adapted folk songs with their original forms, concluding that his affixing of copyright violates copyright law. Suggestions are offered for addressing the incident, emphasizing the need for

ethnic groups to organize and appeal to protect their interests. Furthermore, China should expedite the improvement of copyright laws to prevent similar incidents.

The study draws parallels between the Wang Luobin copyright issue and the Guo Song’s “Ussuri Boat Song” case, both involving the appropriation of national cultural achievements for personal ownership. Reflections and summaries of the event are provided. It acknowledges that copyright issues are a product of capitalist society and that art becomes entangled in social interests. However, it encourages a focus on the dissemination and development of art itself, as conflicts of interest are temporary in the broader historical context.

WANG, Weida—Session IX. 2: Transcultural Musicking and Questions of Authenticity

The Western Classical Music Industry in China’s Post-Socialist Era: Cultural Significance, Economic Context, and Politics

With the rise of China’s economy since its government’s economic and political reforms in the late 1970s, Western classical music (WCM) has become a useful instrument for illustrating changes in the perception of “modern” and “contemporary” China. As a result of rapid economic (and cultural) development in China’s coastal cities, a new Chinese middle class has also emerged, becoming a significant demographic involved in the learning, appreciation, and consumption of WCM. In China, WCM has become a de facto Bourdieuan signifier

of social class and aesthetic appreciation. Especially in the last two decades, a new WCM scene and industry has emerged in China, one that is intricately intertwined with both business and politics. In the past decade, numerous culturally significant events have occurred. These have proven to be enormous influences on the development of China’s domestic (and nascent international) aspirations in WCM. This paper examines the multifaceted politics within China’s Western classical music industry discourse. It explores the politi-

cization and de-politicization forces at play, the impact on the industry's connection with China's

changing economic landscape, and the interplay between these forces and operational aspects.

WELLS, Marnix—Session X.2: Cosmopolitan Musics

Sanskrit-based Dance in First Millennium China?

Tang China with its capital at Chang'an was a hub of cosmopolitan culture, connecting to central and western Asia via its entry-point at Dunhuang. A new verse form in five-word-line quatrains (*jueju*), with an unprecedented system of tonal prosody, had arisen to translate voluminous Buddhist sutras in Sanskrit metres of eight or more syllable-lines. By the tenth century, a revolutionary genre of "lyric-title" (*cipai*) songs, in asymmetrical-length lines, gained popular acceptance and started sowing the seeds of incipient Chinese opera.

Rhythmic clues to their lyric settings may be found in tenth century dance-scores (*wupu*) from Dunhuang that bear titles of these "modernist" lyr-

ics but no sung words or notes. Their quatrains in lines of **eleven, twelve, fourteen or sixteen moves and beats**, according to title, match in number the syllables of common Sanskrit metres. Each line of dance-moves is subdivided into set asymmetric phrases, whose rhythm is modified by instructions that designate phrases of triplets be played fast. These dances may perhaps best be understood to reflect polysyllabic rhythmic frameworks to which Chinese poets "filled in lyrics" (*tianci*). Their complex patterns in eight basic dance-moves, if synchronised by pitch with height of hand gestures, correspond to the seven chakras of the human form and "*sa-re-ga-ma-pa-dha-ni*" notes of the Hindu scale.

WU, Pei-Shan—Session XII.1: Local Authenticities?

What is the true Hengchun Folk Singing? The Imagination of Musical Authenticity and the Formation of Local Identity

Folk singing accompanied by the moon lute (Yueqin, 月琴) nowadays has become a prominent cultural landmark in Hengchun, Taiwan, and is often regarded as a significant representation of indigenous folk music in the region and throughout Taiwan. Within Taiwan's current cultural policy, this style of folk singing with moon lute accompaniment has been recognized as an important cultural heritage, establishing it as the sole case of a local cultural landmark. Among the figures in this context, the folk artist Chen Da stands out as a representative of Hengchun folk singing. His performance of the folk song "si Xiang Qi" has become an important symbol of Taiwan's indigenous folk singing. Simultaneously, in the process of preserving and inheriting the folk songs in Hengchun, Chen Da's image and his performance style have played a crucial role, representing the authenticity of contemporary "musicking" of Hengchun folk songs. However, through field work in Hengchun,

this study reveals that folk singing in Hengchun exhibits diverse forms and styles, with Chen Da and his performance style being just one example. Local government and schools, while promoting the inheritance of folk songs, have focused solely on Chen Da's style, resulting in an institutionalized musicking approach that shapes various interpretations and representations of Hengchun folk songs. This demonstrates how the current construction of Hengchun folk songs and local cultural identity through such musicking practices involves imagined authenticity and the invention of tradition. This research aims to analyze the contemporary inheritance and teaching of Hengchun folk songs, exploring how the notion of authenticity in folk singing is imagined within the framework of contemporary cultural policies and institutions. This research also further investigates the impact of cultural policies on the inheritance of folk songs

in Hengchun, shedding light on the dynamics between tradition and innovation.

WU, Yi-Cheng Daniel—Session VI.3: Authenticity in Contemporary Composition

Expanding Music Literacy: Chinese Kunqū Opera Stage-Speech Melody and its Contour Transformations in YAO Chen's Pipa Plays Opera (2015)

YAO Chen's *Pipa Plays Opera* (2015) is a staged chamber work in which passages of traditional Chinese Kunqū opera stage-speech are alternated with music for solo pipa (plucked lute). The piece contains two scenes set to words from the Chinese classic play *The Romance of the Western Chamber*. Each scene is an independent monologue assigned to one of the two Kunqū singers. YAO gives a unique twist to our perception of how singers deliver their texts. Instead of singing, in this piece they *declaim* the lyrics adapted from the play, an important Kunqū technique called 念白 (stage-speech) similar to the Western recitative but without accompaniment and prescriptive notation.

To realize the stage-speech, the singer first analyzes the sound of each Chinese character according to the regulations of vocalization based on an artificial language invented for Kunqū. They define the pitch level and linguistic tonal inflection of a character. Considering textual syntax and structure, the singer combines a few characters to form a word, whose lexical tone presents a conjugated contour joined by several tones, forming a melodious shape. Then, a complete spo-

ken verse, which is composed of words, is morphed *musically* into a *speech melody* chained by a succession of tuneful contours. Thus, the Kunqū stage-speech is a highly stylized, sophisticated, and tasteful interpretation of declamation.

Yet, as part of a composition, how do we expand our literacy to appreciate the speech melodies in YAO's work? Since they are defined by their constituent contours outlined by lexical tones, we

can consider them contextually as: How do the speech contours transform from one to another along a continuum, rather than leap among different plateaus? And how is this gradual transforming process in lockstep with the narrative of the play? I employ Wu 2019's *contour network* to examine the nested relationships among the stage-speech contours in Scene II



From: *The River in Me* (Lantern Film Promotion Materials)
www.bilibili.com/bangumi/play/ep431096

"The Sentiment of the Zither." My analysis finds that the speech contours gradually change their guises along a continuum within the network to closely reflect the zither's various sounds depicted in the text. This framework serves as a means for binding contours into families of affinity moving the narrative forward.

XIA, Ying—Session IX.1: Local Opera—What does it mean to be "Authentic"?

An Ethnomusical Study of a Local Goddess's Birthday—Film Screening

There is a special tradition in Binshe village, Shaoxing city in China that there is a local goddess's birthday ceremony for three days every year, and

people will play opera during these three days, especially during the night of the local goddess's birthday. At that time the villagers must play a

Chinese opera called “The story of Pipa”, and its main hero must stand on a special stone on the stage of which people claim that it is a stone on which the original heroine (whose tale inspired the opera) once stood.

During one part in the heroine’s performance, when she is begging and singing, the villagers will give her money for real, and the music becomes a bridge that links the virtual world with reality.

Why do people feel that they need to play this opera every year? Most villagers say because the

goddess likes this story best; The leader of the village says because the story can educate the villagers; Some people say that the hero’s family once lived and was buried here, though we cannot find actual evidence of it in history.....

Xia Ying, director of the film (a work still in progress) carried out her fieldwork from 2021 until the present, aims for a professional analysis of the ritual music. She will add new materials to her documentary after this year’s ceremony in May.

YANG, Kuangtze—Session VI.1: Authenticity and Musical Structure

From Instrument Symbolism to Symbolic Materiality in the Chinese Bronze Age: An Anthropological Exploration on the Ancient Literature of Pre-Qin Yayue (先秦雅樂) 從樂器象徵意涵到中國青銅時代的象徵物質性——一個先秦雅樂理論的人類學探討

This study aims to address a crucial question left by the eminent anthropologist Kwang-chih Chang (張光直, commonly known as K.C. Chang): How did the ritual performance, a central mechanism in the functioning of Chinese Bronze Age society, shape the way symbolic materiality was conceived and thought about? This question directly addresses the following important issues and subjects: How did the closely related cosmology manifest itself through symbolic materiality in ritual performances, and how did such manifestation symbolize and metaphorize the operation of the power that dominated the distribution of resources at the time? These questions are relevant to crucial parts of Chinese Bronze Age civilization and are central concepts and important origins of Yayue theory and even Confucianism.

K.C. Chang’s research shows that ritual and the ritual vessel system played a crucial role in the functioning of Chinese Bronze Age civilisation and society at the time. However, how ritual performance constructs symbolic materiality, manifests cosmology and shapes consciousness of hierarchy is not specifically addressed by his works and subsequent archaeological researches. Recent ethnomusicological studies, such as Margaret Kartomi’s exploration of the classification of ancient Chinese instruments, have not made sufficient substantive progress on these issues either, although her theses do address the symbolic meanings of

instruments in the pre-Qin period. Nevertheless, this study argues that these questions, which are derived from archaeological-anthropological evidence but cannot be fully answered by archaeological research alone, can find many clues in the pre-Qin Yayue theory, especially in the discourses related to the symbolic significance of instruments. In these discourses, the meaning of “instruments” is derived from their sound performance in ritual performances and the ritual experiences involved, and is closely intertwined with political, moral and cosmological manifestations. This study examines the relevant ancient texts of Pre-Qin Yayue from the perspectives of anthropology and ritual studies, drawing on the findings of archaeological research to explore the subtle relationship between the symbolic meaning of musical instruments and symbolic materiality in the Chinese Bronze Age. By uncovering the symbolic implications of musical instruments in the thought of Pre-Qin Yayue, we hope to investigate the construction and the play of symbolic materiality, as well as the metaphorical symbolism of cosmology and power consciousness in ritual performances.

本研究將試圖回答人類學家張光直先生遺留下來的的一個關鍵問題：祭儀作為中國青銅時期社會運作的核心機制，它的展演如何塑造了當時關於符號物質性 (Symbolic Materiality) 的概念與思維？這個問題直接涉及了一連串關鍵性議題：與此緊密相關的宇宙觀是如何透過這樣的符號物質

性在祭儀中展現？而在這樣的展現中，又如何象徵、隱喻當時主宰資源分配的權力運作？這些議題既是瞭解中國青銅時期文明的關鍵，更是雅樂理論乃至於儒家思想的心理理念與重要開端。

張光直的研究指出了祭儀與禮器體系，在中國青銅時期社會運作中扮演關鍵的角色，但卻無法回答透過儀式展演，如何建構符號物質性、如何展現宇宙觀與世界秩序、以及如何塑造階級意識。近年來民族音樂學的相關研究，如 Margaret Kartomi 對中國古代樂器學探討，也沒有在這些問題上取得實質性的進展。然而，本研究主張，這組來自於考古人類學卻無法透過考古研究完整

回答的問題，卻可在先秦雅樂理論中關於樂器象徵意涵的論述中找到回答的關鍵線索。在這些論述中，樂器的意義來自於儀式展演中的演奏聲響，以及因此而帶來的儀式體驗，並將其與政治、道德及宇宙觀的展現緊密聯繫在一起。本研究將以人類學與儀式研究的觀點，審視先秦雅樂理論的相關文獻，參照考古研究的成果，探討中國青銅時期樂器象徵意義與當時符號物質性之間微妙的關係。希望透過對先秦雅樂思想中的樂器象徵意涵的揭露，探索中國青銅時期建構、形塑符號物質性的關鍵，以及它在儀式展演脈絡中所隱喻象徵的宇宙觀與權力意識。

YIP, Suk-Man —Session VI.2a: Transcultural/Popular Music I—Sinophone Sounds

From Beethoven to Hong Kong Cantopop Song: The Study of the Secondary Creations of Für Elise

The study is about how Hong Kong Cantopop composers and lyricists made secondary creations playing with Beethoven's *Für Elise* (1810) to present changes in the notion of love notions between different generations.

Beethoven's *Für Elise* has been adapted twice, "There is a Mystery in the Heart" 心裏有個謎 (1980) and "To Alice/Elise" 給愛麗斯 (2002). Besides the familiar melody, the adaptation from 1980 was popular for years and became a classic. This is why the musicians adapted the music again in 2002. The former is a love song written for a beautiful mysterious girl whom the protagonist "I" loves obsessively, the latter is written for an imaginary girl with whom the protagonist "I" pretends to have a love-relationship to comfort himself as he has lost his real love. The musicians of both songs were inspired by the story of Beethoven's *Für Elise* and created the pieces about this mysterious Elise as living in their times. Both are upbeat songs but they express different messages. The video of 1980 presents the happiness of sweet love, the male singer performs a funny but energetic dance with a group of young girls (Youtube: <https://www.youtube.com/watch?v=skx1ME4ktLI>), while the one in 2002 is

an imaginary love, and the singer dances alone in a CG background (Youtube: <https://www.youtube.com/watch?v=NS-cozkw1us>). How do they present the changes in Hong Kong society in the two decades? Why does the one in 2002 imagine a fake girl to fall in love with? Does it reflect the sense of hopelessness and unchangeability widely spread in the society that just experienced the Handover in 1997 and the Financial Crisis in 1998?

Besides, what adjustments did the musicians make to the melody to transform 19th-century music into pop music in the 20th and 21st centuries? Particularly the Cantonese lyrics, what have they done to combine with Western classical music perfectly? Why did Hong Kong musicians like to adapt Western classical music to Cantopop songs? Does it also happen in other countries and regions in the same period? Is it related to HongKong's hybrid background as a British colony?

Through analysing the lyrics, melodies, arrangements, and official music videos, the paper explores the changes in Hong Kong society before and after the handover, the evolution of the Hong Kong Cantopop and its connection with Western music.

“Cultured” Music: The Fluid Authenticity of Yue Opera “讲究的”音乐：越剧流动的真实性

Different from other Chinese traditional operas, Yue Opera is not a typical case. Its birth was a spatial shift from a rural to an urban location from a synchronic perspective, but from a diachronic perspective, it went through the entire process of transformation from an agricultural to an industrial society, while also an important transcultural phase. The history of Yue Opera is closely linked to the 20th-century history of China, especially Shanghai, and has been subjected to the ever-changing and complex influences of foreign cultures. Yue Opera carries both old traditions and new revolutions. There is therefore no decidedly fixed standard of authenticity for it. The music of Yue Opera, however, has developed its own rules of authenticity, which insiders refer to as “cultured” music. In terms of its musical form, the norms of authenticity are explicit, defined by its fixed singing and speaking language, melody patterns, rhythm, singing tones, performing genres, musical instruments, etc. For the Yue opera musicians, their gender, mentoring relationship, and professional origin are the three most important factors of musical authenticity. These factors are conventions of authenticity that the musicians identify with as “cultured” music, also an identification with their own identity and professionalism that permeates the entire group of musicians. Most importantly, whether explicit or implicit, the authenticity of Yue Opera represented by this “cultured” music is also not fixed, which means that the authenticity of the

past can be broken and that the innovations of the present may become the new authenticity of the future. It is constantly moving in a spiral through three stages of continuity, variation, selectivity and always maintaining a fluid state.

与其他的中国传统戏曲不同，越剧并不那么典型，它有一定的特殊性。它的诞生以共时的角度来看是与农村到城市的空间位置的转移共生，以历时的角度来看则是跨越了20世纪中国从农业社会到工业社会转型的整个过程。越剧的发展史与20世纪的中国，尤其是上海的历史息息相关，受到外来文化不断变化且复杂多样的影响，越剧既继承着老传统，也蕴藏着新革命，因此它并没有固定的真实性的标准，它的真实性在传统与革新之间来回摆动，维持着一种模糊的、流动的状态。但在没有绝对标准发展中的越剧，它的音乐却产生出了一套仅属于自己的真实性法则，局内人将这种真实性称之为“讲究”。从音乐的本体结构来看，这种“讲究”是显性的，它表现在越剧音乐的唱念语言、旋律程式、节奏、唱调、表演流派、伴奏乐器等。但对越剧音乐的表演者而言，他们的性别、师承关系、专业出身是最重要的影响“讲究”的三个要素，这些要素是一种显性与隐性的交融的表现，是琴师们对“讲究的音乐”所认同的一种约定俗称的真实性规范，也是整个琴师群体所渗透出的一种对自我身份和职业修养的认同。同时，这种“讲究的音乐”所代表的真实性同样也不是固定的，它本身蕴含于越剧这样具有改革精神的戏曲之中，天生带有改革的基因，它也在不断地通过持续性、变异性、选择性三种阶段在进行螺旋式的流动运动。

Who could be called a Chinese Rapper? Hip Hop Music, Race and Nationalism in China

From the Nigerian singer Emmanuel Uwechue (Chinese name Hao Ge) who got famous across China by singing “Red songs” (红歌) to the Ghanaian hip-hop singer Noisemaker (also named as 黑人李逵), African singers are not unfamiliar to Chinese audiences. With the launch of the Belt and Road Initiative in 2013, more and more African artists, singers and dancers are working and becoming celebrities in China through TV/internet talent shows. However, their rise and fall in the Chinese

stardom are not only an issue of their works but also of the authenticity of their performed Chineseness. This paper aims at disentangling the complex relationship among musical genres, lyrical language and publicly staged personae. It mainly focuses on Noisemaker, who is fluent in Chinese and has been living in China for ten years. He got famous through a song named “Black and Yellow” in the show *The Rap of China* in 2019. However, everything had a U-turn only months



From: *The River in Me* (Lantern Film Promotion Materials)
www.bilibili.com/bangumi/play/ep431096

later. The Noisemaker was suddenly accused of naming his DJ training institution in Chengdu as “Colony records”. The name was interpreted as an intention to humiliate and colonize China. To save his career, Noisemaker produced songs mainly in Chinese style (中国风) and even white painted

himself as a panda to advocate his identity as a Chengdu local. Through the lens of race and nationalism, this paper discusses how Chineseness and its authenticity are symbolically constructed, discursively debated and musically reproduced, despite the hip hop music’s own global history.

ZHANG, Enhua—Session I: Authority and Authenticity

Reinventing National Music: Impression Chinese Music and Rediscover Chinese Music

In 2013, acclaimed director Wang Chaoge collaborated with the China National Traditional Orchestra to create *Impression Chinese Music* 印象國樂—an innovative approach to feature traditional Chinese music. Borrowing from the immersive format in the previous outdoor themed theater in the *Impression* series, Wang Chaoge set the orchestra on a stage with scenes of Chinese landscape, history, and legends and accompanied with artists’ monologues and dialogues. The musicians not only play their instruments, but also perform as characters in the show. They announce their identities and share their journey of music with the audience. This new form endowed the musicians with an agency rarely present in conventional orchestral performances. The success of *Impression Chinese Music* led to its sequel three years later: *Rediscover Chinese Music* 又見國樂, using

a similar format to showcase ten pieces from the repertoire of Chinese music. Besides narrating the stories associated with the music, *Rediscover Chinese Music* restored some of the instruments recorded in the archives such as on the paintings in Dunhuang but long lost.

Based on these two music shows, I examine the issue of classicism as represented in the making and reinvention of traditional Chinese music in the twenty-first century. I am concerned with three sets of overlapping questions. First: what does this urge and act to revive, refashion, and reinvent Chinese classical music reveal about the relationship between Chinese present and its past? Second: how should we understand the integration of classical Chinese music with other forms of cultural expression such as landscape, calligraphy, painting, and story-telling implement-

ed with digital mediation? Third: what kind of dynamic do these endeavors to reconstruct “national music” establish with regard to the diverse geopolitical spaces beyond the centralized Han sphere? Undoubtedly both shows exemplify national pride by highlighting China’s long, rich, and diverse musical traditions. At the same time the two Na-

tional Music series reveals a crisis through the quest of self by the musicians in their articulation about their identity and pursuit. This acute sense of crisis is also a symptom of uncertainty in both the cultural inheritance from ancient to today and self-positioning in a rapid-changing global context.

ZHENG, Xinpei—Session IX.2: Transcultural Musicking and Questions of Authenticity

Learning Music Authentically: Perspectives of Chinese Instrument Teachers in China and the UK

The idea of wanting to be true to the music of a culture, to the people of that culture, and to one’s students in teaching is at the heart of the discussion of authenticity” (Koops, 2010, p. 23). This paper examines how Chinese instrument teachers (CITs) – those who work with Chinese traditional instruments (e.g. guzheng, erhu, pipa, and bamboo flute) – understand authenticity in their instrumental learning and teaching contexts in China and/or the UK. A multiple-case study method was employed to include three cases: 1) pre-service CITs in the UK, 2) China-domiciled pre-service and 3) in-service CITs, using an anonymous online survey and semi-structured interviews. 16 Chinese student-teachers on the UK MA Music Education: Instrumental and Vocal Teaching course, seven pre-service teachers at conservatoires/universities in China, and eight China-domiciled in-service music and/or instrumental teachers

were interviewed. The social constructivist interpretative framework supports the participants’ interpretations of their lived experiences and the researcher’s understanding of the researched issue. Each case was analysed bearing in mind their contexts, and exhibiting the impact of sociocultural and pedagogical environments on those teachers; the cross-case analysis showed the participants’ understanding of how they learned the instrument authentically, and how one might teach authentically, taking account of representative features (e.g. regional styles and “Jiahua” 加花 techniques) in the music, as well as performer-music audience dynamics. Findings concentrate on the teacher-oriented instrumental training received in China and default valuing of inherited interpretations, which may inform reflections on authenticity in Chinese instrument pedagogy.

2. Panels (in the order of occurrence)

Session VIII.2:

Wenzhou Guci—Tradition and Transformation: a Transcultural Perspective **CHEN, Leyun & LIN, Yayi & SERRATORE, Francesco [Chair]**

Wenzhou Guci is a type of Chinese storytelling performance from the Chinese city of Wenzhou, in which a single performer (in some case more than one) sings, recites and plays various musical instruments, including the zither called *niujiuqin* 牛筋琴, and a set percussions. This kind of performances can have both ritual and entertainment finality.

Since 2006 *Guci* is listed in the Chinese national level of the ICH, but only in the last decade did scientific publications begin to appear in western languages, and academic works in Chinese about this topic tended to be quite rare, but increased in the last few years. Recently, considering the current vitality and different levels of diffusion and use of this musical practice, many scholars have begun to conduct deeper field investigations into *Wenzhou Guci*.

This panel, composed of three of these scholars, aims to provide a general overview of the current situation in *Wenzhou Guci*. Each scholar will approach the topic from a different perspective. All three papers will highlight the different ways of claiming and demonstrating authenticity within the *Wenzhou Guci* cultural environment, both from the musicians' side, and from the perspectives of event organizers and institutions.

CHEN, Leyun

Harmony of Past and Present: Wenzhou Guci's Role in Local Lives and Daoist Rituals

Designated as one of the first national-level in the list ICH in China in 2006, *Wenzhou Guci* 温州鼓词 represents an exemplary manifestation

of the *quyi* 曲艺 art in southern Zhejiang. The form distinguishes itself from other storytellings across China not only by its unique usage of Wenzhou dialect in performance but also by its indigenous musical instrument (*Niujiu qin* 牛筋琴), localized story versions, and paralyturgical roles in Daoist Goddess worship.

Over the past forty years, *Wenzhou Guci* has experienced a trend of initial prosperity, followed by decline, and resurgence, culminating in the current four major singing schools and a dual musical style between the North and the South.

This presentation will interpret the historical evolution and cultural significance of *Wenzhou Guci*, introduce its rise and fall in connection with the lives of local people and the development of the society, and uncover its unique role in Daoist Goddess worship.

LIN, Yayi

Words, Music and Meanings of today's Wenzhou Guci

Based on existing historical documents, combined with my own field notes, this paper will take as example the performance of the story "Nantian shi da chuan 南天师大传" performed in a show of *Wenzhou Guci*. The analysis of the mentioned performance will highlight the relation between the lyrics (recited and sung) of *Wenzhou Guci* and the musical part, which include the *niujiuqin* 牛筋琴 solo and the percussions part.

After this analysis my presentation will focus on the difference between the two main ty-

pologies of *Guci*: one called *daci* 大词 (ritual performance) and the other called *pingci* 评词 (educational and entertainment performance). These two types of performance differ from each other not only in terms of performance purposes, but also in terms of musical instruments used, the scenography put in place during the performance and the type of public that takes part in the *Guci* events.

SERRATORE, Francesco

The Heritagization of Wenzhou Guci and its "New Life" in the Chinese Community of Milan

Wenzhou Guci is a storyteller performance, in which a solo artist can provides for instrumental musical accompaniment, singing and recitation. It is particularly widespread in the prefecture of Wenzhou (China), which is also the area where most of the Chinese migrants in Milan (Italy) come from.

This musical practice is not yet enough investigated by western scholars, except for a few remarkable cases, such as Mayfair Yang (2015), who studied the revival of a shamanic ritual in Wenzhou province, referring also to *Wenzhou Guci*.

Thanks to a multi-sited fieldwork research that I conducted for 5 years between Milan and Wenzhou, I was able to observe how the recent process of Heritagization has impacted the entire Wenzhou's traditional music sphere.

In this paper I will stress the following points:

1. The main characteristics of *Wenzhou Guci*
2. How the heritagization process affected *Wenzhou Guci* performative style, especially in the transition from ritual performance to "spectacularized" performance.
3. How higher level institutionalization of *Guci* music influenced the transmission of *Wenzhou Guci* to different generations of Chinese migrants in Milan.

Session XI:

Changes to "Traditional Chinese Musical Heritage"—Between Natural Evolution and External Inspiration

CAO, Yijia [Chair] & WU, Xiaodan & ZHANG, Xiaoxuan

The three speakers each present one case study based on documentary and field research, surveying the inheritance of traditional Chinese musical forms in different contemporary contexts. Zhang Xiaoxuan notes a shift from inheritance in collective frameworks to inheritance by individuals guided in the musical tradition of "Huacao *xiao luogu*" (华漕小锣鼓) from Shanghai over the past decade. She discusses the new face of "tradition" that emerges from this change in practices. Wu Xiaodan considers whether traditional qin performance practice and notions of qin "schools" (*qinpai* 琴派), associated with the literati, have had to

adapt given contemporary circumstances. Historically, Mu Opera of Chun'an County, Zhejiang Province was performed by traditional troupe structure (*xiban* 戏班), but it is now part of a national academic system mainly. Cao Yijia examines how this transformation has produced different forms of opera in urban theatres and on rural stages.

Through these case studies, the group discusses how the "authenticity" of traditional Chinese music is claimed in the process of inheritance under the interplay of natural existence and external influence—changing times, policy guidance, economic transformation, and changing values.

ZHANG, Xiaoxuan

From Collective to Individual Inheritance: the Example of Huacao xiao luogu (华漕小锣鼓) in Contemporary China

Huacao xiao luogu (华漕小锣鼓), lit. "light and handy gong and drum music combination from Huacao (Minhang District, Shanghai)" is a unique musical genre that has long been passed down as a collective practice. But its inheritance was interrupted due to socio-historical changes. With the implementation of the intangible cultural heritage safeguarding policy in 2007. Senior traditional Chinese musical instrument generalist Jin Quanyu (金全余 1934-2021), who has a comprehensive knowledge of its expression repertoire and condition, has been able to preserve the art through an individual inheritance whereas it was originally done in a collective way. This paper will focus on this shift in the way the art of Huacao xiao luogu is passed down and the evolutions it has brought.

WU, Xiaodan

Qin Music and the Test of Time: Does the Concept of "School Lineages" (liupai 流派) still fit in the Modern Era? The Case of Zhang Ziqian (1899-1991) from the Guangling School

The art of qin is a musical culture that was initially handed down by a special group of people - the literati. In this process, many qin schools (qinpai 琴派) with characteristics and features of this group were formed, and some inheritors claiming such a lineage are still active in present times. This communication

discusses whether the traditional qin schools, shaped by this particular group in a specific historical context, can still exist at a time when the traditional concept of the literati no longer exists, when society has changed fundamentally, and when the musical environment has become increasingly more complex. Or are there still school lineages in the strict traditional sense of the word? These questions will be explored in relation to the views of the famous qin player Zhang Ziqian (张子谦 1899-1991) from the Guangling school (广陵派).

CAO, Yijia

From Rural Stages (caotai 草台) to Urban Theatres: The Development of Local Mu Opera (muju 睦剧) in Contemporary China

Mu Opera is a variety of local opera from Chun'an County, Hangzhou City, Zhejiang Province. Before the 1950s, its existence was ensured by the people through rural stage performances and local farmer-based audiences. In the 1950s, a system of opera troupe structured in National academies began to be institutionalized. Thus in 1951, the Mu Opera troupe was established within this system of national academies. Compared to the traditional troupe structure (xiban 戏班) that used to perform on rural stages, the Mu Opera troupe has undergone significant changes under this new institutional framework, in particular regarding its forms and stages. This paper will propose an objective description of the two different natures taken by the Mu opera before and after this systemic shift from rural stages to national academies.

Session XII.2:

Reflecting Central Asian Music in Sui and Tang China—Transmission and Transformation
THIEL, Petra [Chair], LUO, Zhong & XIAO, Yaoxuan & XU, Duo & ZHANG, Xiaodong

Due to the extensive exchange of trade and religion which the locations facilitated, the territories

of the Silk Road became a major meeting point for various cultures. With the increasing travel of

commercial traders, exchange of religion or migration of residence in between Central Asia and medieval China, Central Asian musical instruments and performing styles began to travel towards the East, where they blended with musical culture in medieval China.

By providing literary and archaeological evidences of Central Asian music, the panel is aiming to examine the various aspects of Central Asian music and to discuss its adaptation in the Sui-Tang court. Also, with a particular focus on their reflection on matter such as the transmission of Central Asian music and musical instruments during different periods and locations in the Central States. XU Duo will discuss the acceptance of Central Asian music in the Sui and Tang court music; XIAO Yaoxuan will present the archaeological evidences of the *pipa* 琵琶 lutes in Xinjiang region; ZHANG Xiaodong will then compare the origins of the Hu and Chinese *pipa* lutes during the medieval period. Additionally, LUO Zhong will introduce the reconstructed musical pieces of Dunhuang to explore their authentic musical features. Thus, this panel aims to offer new perspectives on combining different methodological approaches and disciplines in order to discuss transmitted and transformed Central Asian music in Sui-Tang China.

XU, Duo

Central Asia Music Groups in Sui and Tang Court Music

During the 6th to 10th centuries, court music was used during ritual and banquets. In the period from 581 to 600, a set of musical categories known as seven-group-music was established. During the Tang times, the number of the music groups eventually grew to ten. Of these, four in particular reflected the culture exchange with Central Asia: 康國樂 *Kangguo yue* (Samarkand music), 安國樂 *Anguo yue* (Bukhara music), 疏勒樂 *Shule yue* (Kashgar music), and 龜茲樂 *Qiuci yue* (Kucha music).

The paper will firstly introduce the court music in Sui-Tang periods; then provide the descriptions of Central music found in Chinese

literary sources such as in *Sui shu* 隋書; by presenting evidence of the musical instruments and the size of the groups of players, their settings in the Sui and Tang court will be presented. Also, the paper will explore the relation in between the settlement of Central Asian music in the courts and its political purpose. The paper aims at discussing the function of Central Asian music in Chinese court music, emphasizing the acculturation and assimilation that occurred between music of the Central States and Central Asia.

XIAO, Yaoxuan

Culture Exchange in the Silk Roads – a Case Study of the Archaeological Remains of the Lutes

Located at the conjunction of various branches of the Silk Road, Xinjiang is well-known for the enormous amount of Buddhist caves and mural paintings. As such, the mural paintings, for example in Kucha and Turfan regions, provide evidence that the Xinjiang area took inspiration and culturally adapted Buddhist images from the Silk Road.

With a major focus on Music Archaeology, this paper is based on my own field trips in Xinjiang, dealing particularly with lute shaped musical instruments. First of all, the imagery evidence of lute shaped musical instruments from the mural painting will be presented; secondly, I will introduce the archaeological evidence related to lute musical instruments, as discovered in Xinjiang. As a result, different types of lutes will be compared and analyzed in some detail. I will also try to explore the origins of the various types of lutes in Xinjiang, and attempt to explain their differences as a reflection of culture exchange, especially by comparing lutes of the Han and lutes transmitted from Central Asia. Furthermore, I expect to discuss the on-going development of lutes in present-day Xinjiang, especial in Uyghur musical performance.

ZHANG, Xiaodong

The History of Pipa 琵琶 Lutes in Chinese literary Sources

With the development of the Silk Roads during the medieval period, musical instruments and performance traditions of India and Central Asia began to be imported into the Central States. Thus, music in the Central States was experiencing a degree of culture exchange and transmission. Specifically, four-stringed lutes with an arched neck and five-stringed lutes with a straight neck travelled from Central Asia into the Central States.

Firstly, this paper will introduce the origins of the Central Asian lutes and the Chinese *pipa* lute *ruanxian* (阮咸). Then it will attempt to present descriptions of the *pipa* 琵琶 lute in Chinese literary sources, especially with the aim of explaining the gradual adaptation of Central Asian *pipa* in China's Sui and Tang courts. Furthermore, this paper will discuss the relationship between Central Asian lutes and *ruanxian* (阮咸). Additionally, the paper will focus on the adaptation of Central Asian lutes in China and their impact on the *ruanxian* lute. Some evidence will be offered for the case that the *ruanxian* may have travelled towards the West as well.

LUO, Zhong:

Rethinking the Reconstruction of Tang Music – a Brief Look

With the discovery of music scores in Dunhuang, scholars such as YE Dong and CHEN Yingshi have been working on the coding of the musical notations. As a result, the music notations of Dunhuang have been translated into multiple musical pieces, which may reliably reflect the musical performance of the Tang times. In addition, some scholars such as ZHAO Weiping have provided further suggestions for reliable reconstructions and performances of Tang music.

As a composer, I am particularly interested in discussing the reconstruction and creative use of Dunhuang musical pieces. In my paper I will focus especially on the musical pieces that were re-composed by CHEN Yingshi. I will firstly introduce CHEN Yingshi's research work; then I will discuss two musical works composed by CUI Bingyuan and TAN Dun, one is called "Recalling the East and translating Dunhuang" and "Dunhuang - the Buddha Passion" which are both based on re-constructed Dunhuang musical pieces. Thus, I will try to explore what is authentic Dunhuang music and how it is re-used in contemporary musical projects.

Notes on Special Events



1. Films

Event 1

WANG, Bing 王兵 (*1967)
***Man in Black (2023)*—**
The Making of a Musical
Documentary

October 1, 2023
18.00-19.30

Discussion & Extracts from
the film featuring composer
WANG, Xilin 王西麟 (*1936)

Moderation: Barbara MITTLER

VENUE
CATS Auditorium

Wang Xilin is one of China's most important modern classical composers. During the Cultural Revolution he was the target of severe persecution, enduring beatings, imprisonment and torture. The film exhibits the body and soul of a man scarred by a life of suffering, a "man in black" who is yet still capable of deep and sincere compassion. With excerpts from his Symphonies, he revisits some of the horrifying events that still live on in his memory as testimony to an era that saw the dehumanization of the entire Chinese nation.



Courtesy Goodman Gallery
www.cdn-medias.festival-cannes.com/uploads/2023/05/159618.pdf

Interview with WANG Bing

When did you first hear Wang Xilin's music?

It was in 2005 that I first heard Wang Xilin's 3rd and 4th Symphonies, composed in the early 1990s. In these works, he speaks through his music of prison, death, the human soul, and persecution. Personally, I love those two symphonies. It's fair to say he's unique in the world of music.

How and where did you first meet?

I first contacted Wang Xilin in 2005 when I was thinking of using his music for my feature film, *The Ditch*. ... his life story resonated with the theme of my film, which was set in a labour camp. In the end, I decided against using music in the film, but we became close friends. I filmed concerts of his in 2006 and 2012; I filmed him as he prepared to leave China a few years later, then in his daily life in Berlin, and in Mainz, where he finally settled, then at a concert in Vienna, and on other occasions as well. Initially I had planned to make a documentary about him, but I changed my mind in favour of a more expressive work, to be set in a theatre.

Why did you choose to film Wang Xilin naked?

I had been wondering from the start how I should film a man who has lived through nearly a century of China's history, suffered countless assaults and faced so many obstacles, just because the authorities disliked his worldview. The only way the party can think of to punish those who think differently is to destroy their body. Destroying bodies is political punishment par excellence. This leaves psychological scars, but it's always the body that takes the first hit. So I wanted to show the body that had endured all this. I wanted people to see clearly and explicitly what he had suffered. After all, when all is said and done, what else is left but the flesh?

In the set-up you've chosen, music plays a very powerful role. In many of your other films, speech is at the forefront. But here, music is constantly breaking in on Wang Xilin's testimony.

His testimony has three different vehicles in the film: his body, his words, and his music. We needed the words, so he could tell his story directly. That doesn't take up much time, around twenty minutes. But I also wanted to let him talk about



Courtesy Goodman Gallery <https://cdn-medias.festival-cannes.com/uploads/2023/05/159618.pdf>

the essence of his music and explain how and why he composed it. I simply wanted to give him the space to express all this.

The biggest challenge was the second part, where Wang Xilin's voice and his symphonic music weave in and out. We had a hard time finding the proper interplay of words and music. I had been thinking about silent films, where you just watch the actors' lips move and then read the words on title cards. We devised something along those lines by reducing the volume on short stretches of the narrative and letting the music take over, but with the subtitles still running. I didn't want the music to remain in the background, in a subsidiary role as ambient filler. I wanted it to go center-stage, or at least to alternate as the lead: the music takes one step forward, and then recedes as words take over. I wanted Wang Xilin's music to contribute fully to the narrative. ...we chose excerpts from just the 3rd and 4th Symphonies and the piano concerto. ... The other excerpts to play on the piano were chosen on the spot.

At the end of the film, Wang Xilin sings a song with lyrics from a short story by Lu Xun, *Forging the Swords*. One character in this fable is the "Man in Black", a cold, shamanic figure whose words are veiled in mystery. He sings of love and revenge. That's why I called the film *MAN IN BLACK*.

EXTRACTS FROM:

Wang Bing in conversation with Antoine Thirion, April 17, 2023.

(see: <https://cdn-medias.festival-cannes.com/uploads/2023/05/159618.pdf>)

Event 2

SCREENING

The River in Me

大河唱 2019 (98 mins)

October 3, 2023

14.30-16.45

Directed by KE, Yongquan,
YANG Zhichun, HE Yuan

DISCUSSION with Frank
KOUWENHOVEN, Odila
SCHRÖDER, Andreas STEEN
and others

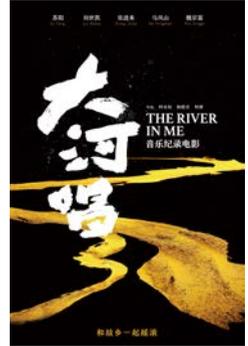
VENUE

CATS Auditorium

The River in Me— A Visual Anthropology of Chinese Folk Music and Modern Rock

Home to a third of China's population and stretching from the Tibetan Plateau to Shandong, the Yellow River is the cultural and environmental inheritance of 1.3 billion people. Traversing 700,000 square kilometers over 700 days, the film focuses on this handful of local musicians who crisscross the Yellow River to perform their art.

At the center of this portrait not only of stunning panoramic landscapes, but also of rural daily life and music-making along the Yellow River is Su Yang 苏阳, an influential contemporary musician in China who is devoted to preserving the local folk song heritage by mixing in western Rock & Roll elements. His exchange with practitioners of Qin Opera 秦腔—ZHANG Jinlai 民营秦腔剧团团长张进来; Shadow Puppetry 皮影—WEI Zhongfu 百年皮影班班主魏宗富; Hua'er 花儿—MA Fengshan 花儿歌手马凤山; and Shaanbei Storytelling 说书—LIU Shikai 说书人刘世 shows not only how musical



From: Lantern Film Promotion Materials



From: *The River in Me* (Lantern Film Promotion Materials)

www.bilibili.com/bangumi/play/ep431096

cultures along the river has inspired Su Yang's artistic work, but it also makes clear how local villagers live a life informed by unique musical and artistic expressions and how they struggle to maintain these traditions in the face of rapid modernization and change. The documentary is one of the results from a three-year ethnographic project.

Very refreshingly, there is no voice-over (except occasional statements by the protagonists), ample room is given to the musical performances, and there are no attempts to roman-



From: *The River in Me* (Lantern Film Promotion Materials)
www.bilibili.com/bangumi/play/ep431096

timize the lives or the music of the villagers. We catch them in their daily activities, with shots carefully selected from a rich array of footage. The portraits of the local musicians are moving and endearing, the shots of puppetry and local opera are fascinating, and the film is very well edited, with a great sense for the poetic. The filmmakers themselves recommend their work as "an ode to nostalgia, humanity and social satire", and they also call it "a hymn for the future".

We are very privileged and happy to show this film. Thanks to everyone who made this possible, especially the production company, Lantern Film, executive producer LEI Jianjun, and line producer Tina HSIAO.

For the trailer, see:

www.bilibili.com/video/BV114411g7H1/?vd_source=f2e7ae6fa63ec9d564b27290faf79e04

2. Exhibitions

As we are taking a new look at China's musical practices and revisit debates on authenticity in this conference, three exhibitions will accompany our journey: The first, *KLANGKÖRPER—Moving Instruments* makes visible and audible the many metamorphoses of sounding bodies in China. The second, *DUST AND SILK: Ancient Routes,—New*

Perspectives along the Silk Roads, will offer musical reflections on the objects in the exhibition in a musical guided tour and a workshop on a trans-cultural puppet performance of *Turandot—Symbol of the Silk Road*, the third will introduce the CATS Chinese Music Collections.

Event 3

MUSICAL VERNISSAGE

October 2, 2023
17.00

KLANKÖRPER— Moving Instruments Exhibition

October 2, 2023 to
February 18, 2024

VENUE

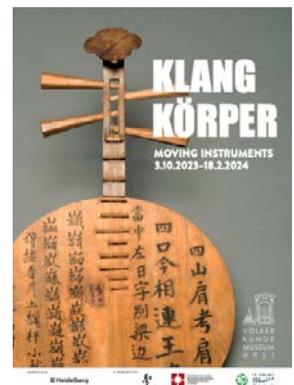
Völkerkundemuseum vPST
Hauptstr. 235
69117 Heidelberg

The plurality of sounds that make up the music “of China” not only echo the long historical trajectory of its creation, they also reflect the multitude of cultural influences and inspirations that have left their (musical) traces over time.

The musical instruments employed to create these soundscapes also point to continuous cultural exchanges along the historical Silk Roads. The clamorous gongs and cymbals used in Buddhist and Daoist rituals, the string instruments accompanying the lavishly decked out singers in Beijing Opera, or the lutes and other plucking instruments used in the local teahouses—many of these instruments originated outside China, but have been an integral part of Chinese musical traditions for centuries.

The exhibition presents “Chinese” instruments from the museum collections from different eras and enables visitors to immerse themselves deeply in the musical worlds of the Far East with the help of a myriad of sound and video examples. The exhibit also offers glimpses into the arts of local opera and puppet theater to be found in China.

The Musical Vernissage will be accompanied by original sounds from these instruments, played by some of the musicians present at the CHIME Conference.



KLANKÖRPER—Moving Instruments

Oktober 2, 2023, 17.00, Völkerkundemuseum vPST

Flowing Streams 流水 *Liushui* for Guqin Trio (8')

Three Six 三六 *San Liu* for Liuqin (4')

Dialogue 对话 *Duihua* for Amankhuur (5')

WANG, Huiran 王惠然 (1936-2023) *Melodies from Liuqin Opera* 柳琴戲排子曲 for Liuqin (5')

Uran Tangnee for Morinkhuur and Voice
(Ordos Folksong eulogizing a Horse) (5')

Galloping War Horses 战马奔腾 *Zhanma benteng* for Erhu (4')

Featuring

DAI, Xiaolian,
DEBIERRE, Simon,
WU, Xiaodan (Guqin),

CHANG, Chia-ling (Liuqin),
CHEN, Teng (Erhu),

NACHIN (Morinkhuur,
Amankhuur, Voice)

This musical vernissage will bring to life some of the instruments as *moving resounding bodies—Klangkörper*, moving, both in the sense of physical displacement and emotional affect.

We begin with one of the oldest instruments in China, the 7-stringed literati zither Guqin 古琴 (literally “Old Instrument”). The instrument is said to have been created by the legendary emperors of prehistoric times. The first archaeologically documented specimens date back to the 3rd millennium BC. In the beginning it had 5 strings representing the 5 elements (metal, wood, water, fire, earth). With its curved upper part, it refers to

heaven, with the straight lower part to earth (上圓象天、下方法地): it thus represents the whole world in itself.

Flowing Streams 流水 *Liushui* – *Guqin* trio is associated by an informed audience with the moving story of that humble woodcutter named Zhong Ziqi 钟子期 (ca. 413 – 354 BCE) who would listen to the accomplished Guqin player Yu Boya 俞伯牙 (ca. 387 – 299 BCE) playing the Guqin. Doing so, Ziqi could thoroughly understand Boya’s deep self. As he was playing “Flowing Streams” Ziqi heard the streams flowing, the

inner music in the minds of both player and listener resonated. Such *authentic* encounters epitomize the notion of the *zhiyin* 知音 (the person who—without words—understands the sounds



one produces—and derived from there, one's "best friend"). The piece performed here, emblematic for the Guqin repertoire, is an arrangement for three Guqins by Lü Huang 吕黄 from 2013. It is based on a monodic version from the *Tianwenge qinpu* 天闻阁琴谱 (*Qin Handbook of Hearing Heaven Pavilion*, published in 1876 by Wei Zhongle 卫仲乐 (1909 – 1997)).

The Liuqin 柳琴 (literally, Willow Instrument, as it was made of willow wood), on the other hand, is the youngest instrument in our set of performances: some two centuries old, it originated as a folk instrument in the Qing dynasty (1644–1911). It originally had only 2 strings. In the 20th century, a three- and finally a four-stringed version came into use. The instrument which is played with a plectrum, has its strings elevated by a bridge. The soundboard has two soundholes. *Three Six* is one of the so-called *Eight Great Pieces* 八大曲 *Ba Da Qu* from the *Jiangnan sizhu* 江南丝竹 repertoire. This instrumental music (*sizhu* 丝竹, literally means "silk and bamboo," and refers to string and wind musical instruments, as strings had historically been made of silk while bamboo was the material from which Chinese flutes are made) from Jiangnan prominently employs the Liuqin.

One important figure in the redevelopment of the Liuqin is the Pipa virtuoso WANG Huiran 王惠然 (1936–2023), also known as the "Father of the Liuqin 柳琴之父 who modernized the Liuqin and who also incorporated some techniques from Pipa playing. This is evident in his composition *Melodies from Liuqin Opera* 柳琴戏排子曲 which should remind us of the fact that in the beginning, the Liuqin was used to accompany local operas in Jiangsu, Shandong and Anhui.

In our musical vernissage, we will also hear the Amankhuur (Mouth Harp, also known as Jew's Harp) and the Morinkhuur (Horsehead Fiddle), two instruments which feature prominently in several countries along the Silk Road. The Amankhuur that we will hear in *Dialogue* is a small plucked instruments consisting of a flexible metal or bamboo tongue or reed attached to a frame. The frame is held against the performer's parted teeth or lips, using the mouth as a resonator. Mouth harps like the Amankhuur are particularly dynamic, moving instruments. Currently found in many different parts of the world, they most likely originated in Siberia, specifically in or around the Altai Moun-

tains. The earliest depiction of someone playing what looks like a Mouth harp is a Chinese drawing from the 3rd century BCE, and curved bones discovered in the Shimao fortifications in Shaanxi, China, dating back to before 1800 BCE but archaeological finds of surviving examples in Europe have sometimes been claimed to be almost as old.

The Morinkhuur, on the other hand, are younger: they initially emerged in the Eurasian steppe and are probably the best-known musical instruments associated with Mongolian music and nomadic culture. Horsehead fiddles come in different shapes and sizes. The thick bow and the two sturdy strings, made up of 90 to 120 horsetail hairs pulled together into bundles, contribute a great deal to the unique tone of a typical horsehead fiddle, which can be loud and quite deep, often close in timbre to the human voice. A Morinkhuur can play harmonies, overtones and solid notes simultaneously, and its rich "vocal" qualities, unsurprisingly, make this an ideal instrument to accompany songs such as *Uran Tangnee*. The Morinkhuur produces *moving* sounds in every sense of the word: the music and playing techniques very often contain references to nature, and to the traditionally nomadic lives led by Mongolian herdsmen, as is clear e.g. from the frequent imitations of sounds of Mongolian horses running, deer chirping, camels wailing, or larks twittering. Some genres of horsehead fiddle music are used to accompany dancing, but they are also significantly used in healing rituals and ceremonial purposes.

In the course of history, these types of fiddles have spread to many other regions and cultures along the Silk Road, well into Xinjiang, and even to parts of Turkey. They are a form of Erhu 二胡 (also known as Huqin 胡琴, literally, a two-stringed—*er* 二—barbarian—*hu* 胡—instrument—*qin* 琴), a stringed instrument that reached the Chinese court during the Tang Dynasty (618–906) from Central Asia. Played with a horsehair bow, this "Chinese violin" has since developed into a central component of folk music and is still used by street musicians today. *Gallop War Horses* is an Erhu solo piece which alludes to the "barbarian origins" of the Erhu. Composed by Erhu performer Chen Yaoxing 陈耀星 (*1941) in the 1970s. In this musical composition, CHEN employs unique playing techniques to portray the valiant and unwavering spirit of the cavalry warriors on the grassland, charging forward fearlessly in battle.

Event 4

MUSICAL GUIDED TOUR and PUPPET WORKSHOP

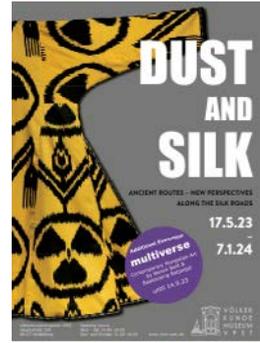
October 4, 10.00-13.00

DUST AND SILK: Ancient Routes, New Perspectives along the Silk Roads Exhibition

May 17, 2023 to
January 7, 2024

VENUE

Völkerkundemuseum vPST
Hauptstr. 235
69117 Heidelberg



This exhibition follows the traces of the Steppe and Silk Roads through time. Objects from the museum's collections illustrate historically important epochs: archaeological grave goods from the Tang period refer to one of the heyday periods of the Silk Road trade, objects from the 13th/14th centuries from China and Iran speak of the last peak phase of the trade routes at the time of the Mongol Empire. Textiles, everyday objects and photographs convey an impression of Central Asia at the time of the scientific rediscovery of the "Silk Roads" in the 19th/20th century.

These objects from different time periods are juxtaposed with contemporary narratives, interviews, video documentaries and artistic works: rapid developments meet slow narratives, thus illuminating connections between the "New Silk Road" and the "Steppe Corridor" and their historical routes. Works by contemporary artists play a special role in the exhibition.

*Echoing this concept, the **Musical Guided Tour** and the **Puppet Workshop** will feature older and newer (imaginary) sounds from the Silk Road, played by musicians and marionette players present at the CHIME Conference.*

In the moving recital that will accompany the guided tour and respond to and reflect upon some of the objects in the exhibit, Nachin will illustrate different types of musicking on instruments featuring prominently in several countries along the Silk Road, the Morinkhuur (Horsehead fiddle), the Mouth Harp (also known as jew's harp), and the Dengshig, for example, a body-sounding percussion-instrument, mostly used in Buddhist music, made from four types of copper. She will illustrate different styles of music—religious and folk, traditional and contemporary, professionalized and popular, juxtaposing musical improvisation, pieces from the traditional repertoire and newly composed ones, e.g. by Mongolian composer Qi Bao Li Gao.

MUSICAL GUIDED TOUR - PROGRAM

SOUNDS FROM THE SILK ROAD

Oktober 4, 2023, 10.00, Völkerkundemuseum vPST

Nachin

启 *OPENING*

(inspired by the Heart Mantra of the
Goddess of Music Yangjin Lamu 妙音天女心咒
and of the Bodhisattva Tara/Green Tara 绿度母心咒)
For Dengshih, Amankhuur and Cymbals

Traditional

Dorven Oirdiin Uriyaa

For Morinkhuur

Nachin

对话 *Dialogue*

Improvisation for Amankhuur

齐宝力高 *Qi Baoligao*

Ezen Bogdiin Khoyor Zagal

For Morinkhuur

Featuring NACHIN (Morinkhuur, Amankhuur, Dengshih, et al.)

PUPPET WORKSHOP

TURANDOT PARADOXES: *Turandot—Symbol of the Silk Road: Conceiving a Transcultural Puppet Play*

with Joachim STEINHEUER and Ksenija FEDOSENKO



Designated TURANDOT—Puppet from the Christopher Fuhn Collection

In May of 1997, Zubin Mehta's "Turandot Project" brings Puccini's *Turandot*—which had been banned for decades—"back" to China for a performance in an "authentic" setting, the Forbidden City in Beijing, *mise-en-scène* by none less than ZHANG Yimou But can *Turandot*—emblematic

- A musical reception emanating from it that aimed at a strictly "authentic local colour" by incorporating Chinese melodies in European harmonisation and instrumentation.
- And now, a performance project in which the characters and plot constellations, which originate from European dramaturgy, are to be represented by old, artistically crafted Chinese puppets—from the Christopher Fuhn Collection in Heidelberg—built for completely different roles and theatrical contexts, now played by a group of European puppeteers....

symbol of the Silk Road and its transculturalities—be "authentic" after all?

- A Persian fairy tale originally set in Russia and then transformed in Europe in the late 18th century into a tragicomedy in the tradition of *commedia dell'arte*, being transported at the same time to a Chinese imperial court that had sprung from completely free imagination.

This workshop will discuss whether such a web of paradoxes and aporias can nevertheless give rise to a viable concept for a staged performance with music, planned for 2024. The workshop will include an introduction to some of the puppets and their designated roles, and test a few experimental scenic setups.

Event 5

INTRODUCTION to the CATS Chinese Music Collections

LUNCHBREAK VISITS—
CATS Library

October 2, 2023, 13.15
October 4, 2023, 13.00

VENUE
CATS Library

The Library of the Centre for Asian and Transcultural Studies (CATS Library) at Heidelberg University holds an extensive collection of musical treasures—recordings, scores, ephemera, and secondary literature on Chinese music: it brings together the **CHIME Collection** for Chinese Music Research, a large collection comprising everything from ethnographic to contemporary musical records, field video recording, scores, books, and more; it also houses the **C.C. Liu Collection** of Modern and Contemporary Chinese Music, an extensive collection of scores of contemporary musics from Hong Kong, Taiwan and the People's Republic of China; it is home to the digitized **Liu Yuan Collection** of Chinese Music, a collection of more than 2000 digitized records reflecting the variety of musics available in mainland China throughout the 1950s and into the 1990s, and finally a number of private collections, such as the **Steen Collection** of PRC Rock and Pop music since the 1980s—and more (to come soon is the **LAM Bun-Ching Collection**, for example, which contains a complete set of this composer's scores and recordings as well as her composition note books).

CHIME Collection for Chinese Music Research

www.cats.uni-heidelberg.de/bibliothek/sammlungen/chime.html

What is Chinese Music? Why is it that one of the world's biggest and most fascinating music cultures is so little known? How is it possible that such a vast field of musical traditions, spanning a history of over four thousand years and covering an area larger than Europe, has been grossly overlooked by so many researchers and students of Chinese culture? The Dutch scholars Antoinet Schimmelpenninck (1962-2012) and Frank Kouwenhoven felt triggered by these questions, and in early 1990, together with a number of young European colleagues, they initiated the European Foundation for Chinese Music Research, short: CHIME.

After the turn of the millennium, the CHIME Library, located in a picturesque early 17th century building in the centre of Leiden, had evolved into one of the largest collections on Chinese music outside Asia. As of 2018, some 5,000 books and scores, 100 subscribed journals and 5,000 tapes and discs of all kind with sound and film recordings filled its shelves. To secure the future of this library and to make it more accessible, the CHIME Foundation decided to hand the collection over to the East Asian Library of Heidelberg University at the CATS library. Both its printed and digital resources will be an important starting point for those who understand the cultural, social, political and historical relevance of this research field for area studies and beyond.

C.C. Liu Collection of Modern and Contemporary Chinese Music

www.cats.uni-heidelberg.de/bibliothek/sammlungen/c.c.liu.html

Assembled during a period of more than two decades, the C.C. Liu collection is probably one of the most extensive collections on modern Chinese music outside Mainland China. Living in Hong Kong, Liu Ching-chih (*1935) was able to maximize the intake of his collection: unlike collections

in Mainland China or Taiwan, his collection concentrates not on the music of one particular geographic part of China only, but combines materials from Mainland China, from Taiwan and Hongkong. The collection consists of five different types of materials: scores, files (newspaper clippings and

articles from magazines), audio- and videotapes of musical events, books and magazines. The collection comprises 750 scores, 300 scores by Mainland composers, 125 scores by composers from Hong Kong, and 73 by composers from Taiwan.

Also, there are some 200 scores of revolutionary songs and some 35 collections of musical works by Chinese composers from all three areas in addition to 17 scores featuring the music by some representative Japanese composers as well.

Liu Yuan Collection of Chinese Music

www.cats.uni-heidelberg.de/bibliothek/sammlungen/liuyuan.html

This unique collection, assembled over many decades by Pure Jazz saxophonist Liu Yuan 刘元 (*1960) contains more than 2,000 records, which can be roughly categorized as revolutionary songs and revolutionary music, operas (local, revolutionary, traditional), music for Chinese instruments, foreign music performed by Chinese performers, and new hybrids. What the Liu Yuan collection shows clearly is the variety of musics available throughout the 1950s and into the 1990s in China:

most of these are hybrid styles that came into being from a dialogue between different types of European (military music, classical music, light music) and Chinese or Han and minority musical traditions. The nature of this dialogue changes over time, and there are clearly discernible changes in emphasis in the selection of musics but also in their visual representation that can be observed in this collection which contains the digitized audiodfiles and covers from Liu's extensive collection.

Steen Collection of PRC Rock and Pop Music

www.cats.uni-heidelberg.de/bibliothek/sammlungen/steen.html

This collection of some 386 sound carriers (cassette tapes, CDs) covers the period from the 1980s to today. During this period China's popular music underwent tremendous changes, and for many reasons:

1. The growth of a music market, which started with the popularity of the tape recorder in the 1980s and the rise of the PRC's more commercially oriented music industry.
2. The increasing availability of foreign music, which reached Mainland China through different channels.

3. Political liberation that went hand in hand with cultural commercialisation in the early 1990s.
4. New modes of musical production, music transfer and participation that allowed for a rapid diversification in musical taste, style and practice.

Given these four factors, it may be apt to say that the music of this collection somehow reflects the PRC's cultural, political, and economic changes of the reform period to this day.

CATS Library at night, Photo: Susann Henker



3. Concerts

Creative Dialogues: Distant Sounds—Resonating

Exactly 25 years after the last International CHIME Conference we take another look at China's musical practices from a transcultural perspective. How dangerous, foreign or (in)authentic certain musical styles or instruments might be, and who "owns" them, are thoroughly relevant questions in a country where melodies, instruments and sounds from "elsewhere" have always been part of the "typical" repertoire.

The two concerts accompanying our conference will thus reflect upon "China's" diverse musical practices—from Guqin to Tabla, from Erhu to Electric Guitar. The audience will be able to experience—in a transcultural dialogue—how instruments and melodies have changed forms

and sounds on their musical journeys, they will be able to sound out the moonlight from many different angles and ages, they will be able to perceive rare, ephemeral sonic textures as traces of musical memory, and finally, they will be able to listen to a dialogue by WANG Ying with Gustav Mahler's "Das Lied von der Erde" (premiere 1911). This composition has been chosen to echo with a Stefan Hakenberg's composition performed at the last Heidelberg CHIME conference in 1998: *In diesem Zusammenhang—Drei Sätze montiert unter Verwendung von klassischen Guqin-Stücken und von Gustav Mahlers Das Lied von der Erde* for singers, a vocal performer, 2 guqin, and sinfonietta. The two composers will engage in a Roundtable Discussion on their particular transcultural dialogue with Mahler on questions of authenticity, transculturalization and musical exoticism.

Event 6

SELTENE ERDEN—MOND und STEINE—TRACES of MEMORY—EPHEMERA

October 2, 2023, 19.30

VENUE

Aula der Alten Universität
Grabengasse 1
69117 Heidelberg



An den Mond

Füllest wieder Busch und Tal
Still mit Nebelglanz,
Lösest endlich auch einmal
Meine Seele ganz;
Breitest über mein Gefild
Lindernd deinen Blick,
Wie des Freundes Auge mild
Über mein Geschick.
Jeden Nachklang fühlt mein Herz
Froh- und trüber Zeit,
Wandle zwischen Freud' und Schmerz
In der Einsamkeit.
Johann Wolfgang von Goethe

独坐幽篁里
弹琴复长啸
深林人不知
明月来相照

Im Bambusdickicht saß ich ganz allein.
Ich schlug die Laute, summte dann und wann.
Kein Mensch vermutete mich dort im Hain
Und nur der Mond kam nah und schien mich an.

王维 Wang Wei (701-761)
竹里馆 *Hütte im Bambushain*
(transl. Günter Debon)

The moon in Chinese is 君子之光, "the wise man's light," the sign of the pure and beautiful mind of the wise man. And thus the moon accompanies the wise man, reflected in water, even on his longest journey. Watching the moon can thus help the wise man travel both through space and through time. Indeed, the moon never leaves the wise man alone, as Wang Wei rhymes. The moon, then, is the wise man's friend and resonates with him and his music—and do not these words echo, almost exactly, Goethe's formulations in *An den Mond*?

This concert sets out to present distant sounds, as they set off on multiple journeys, engaging them in several multilayered dialogues to echo

with each other on many different planes. Not unlike "rare earths," these distant sounds, even though in fact rather common, appear completely dispersed, rare, not concentrated—and even if so, by chance, they are almost impossible to distinguish, to isolate, to trace.

The (rare earth) musical elements in this concert stem from many different times and places. And yet, not unlike Wang Wei and Goethe, they contain specific elements and moments of repetition—they speak of ephemerality, the vicissitudes and changes, the movement, the voyages of life—and they revert to a set of specific reverberating metaphors, not only the moon, but also gentle as well as cold winds, and snow. They speak in a melancholy tone of loneliness and stillness, of loss and fear, but they also appreciate and remember the beauty of the (fleeting) moment. They offer dialogues between distinct but parallel sets of voices—a harp and the Chinese Guzheng, two baritones, percussion and Tabla. These distant yet complementary sonic articulations open our eyes for the importance of seeing what one does not always see. They convey the importance of looking closely, of looking twice, even three times, of listening attentively, of feeling things out. They help sustain moments of loneliness, of emptiness, they give us hope—as in that German evening song "Der Mond ist aufgegangen":

Seht ihr den Mond dort stehen?
Er ist nur halb zu sehen
Und ist doch rund und schön!
So sind wohl manche Sachen,
Die wir getrost belachen,
Weil unsere Augen sie nicht sehn.

Do you see the moon up there?
You can only see half of it,
all the same, it is round and beautiful.
And indeed this goes for many things
that we laugh at without hesitation,
just because our eyes don't see them.

CONCERT - PROGRAM

SELTENE ERDEN—MOND und STEINE—
TRACES of MEMORY—EPHEMERA

October 2, 2023, 19.30, Aula der Alten Universität

ZHAO Yiran

蜉蝣

Fú yóu (2023)

For 6 vocalists

TRADITIONAL

汉宫秋月

Autumn moon over the Han Palace

For Guqin and Erhu

Maxim KOLOMIETS

Mond und Steine (2023)

WORLD PREMIERE

Text: Serhij Zhadan

For soprano, mezzo-soprano, alto, tenor,
baritone, percussion, piano and harp

BREAK

Nalini VINAYAK

Memories in Raag Kirwani (2005)

For Zheng and Tabla

TRADITIONAL

月兒高 — *The Moon is High*

For Zheng

Chihchun Chi-sun LEE 李志純

Zheng Tu 《箏途》 *The Path of the Zheng* (2004)

For Zheng

DENG Haiqiong 邓海瓊

Memory-Voyage (2023)

WORLD PREMIERE

For Zheng and Percussion

ZHAO Yiran

蜉蝣 *Fú yóu* (2023)

For 6 vocalists

Composed for SCHOLA HEIDELBERG

Soprano	Sarah Kuppinger
Mezzo	Clémence Boullu
Alto	Livia Kretschmann
Tenor	Johannes Mayer
Baritone	Ferdinand Junghänel
Baritone	Daniel Sauer
Conductor	Walter Nußbaum

曹风·蜉蝣

蜉蝣之羽，衣裳楚楚。心之忧矣，於我归处。
 蜉蝣之翼，采采衣服。心之忧矣，於我归息。
 蜉蝣掘阅，麻衣如雪。心之忧矣，於我归说。

The wings of the ephemera,
 Are robes, bright and splendid.
 My heart is grieved,
 Would they but come and abide with me!

The wings of the ephemera,
 Are robes, variously adorned.
 My heart is grieved,
 Would they but come and rest with me!

The ephemera bursts from its hole,
 With a robe of hemp like snow.
 My heart is grieved,
 Would they but come and lodge with me!

蜉蝣 / Fú Yóu comes from the Book of Songs 诗经 / Shījīng (Book of Songs), a collection which contains some 300 songs dating back to between the 11th and 6th centuries B.C. It consists of 4 parts: the poem Fú Yóu comes from the part of feng 风 / (winds). It contains folk songs from Cáo—an ancient Chinese state that existed until 487 B.C. in the area of today's Shandong province, where I come from. The fúyóu is a small insect: the mayfly, which has a very short, but gentle, colorful, and beautiful life. When we compare our life of the last few years with the thousands of years of history, we as human beings realize that we are also very fragile and our life

is also not very long, even if it can be very meaningful and diverse.

ZHAO Yiran

TRADITIONAL

汉宫秋月 *Autumn moon over the Han Palace*

For Guqin and Erhu

Guqin 古琴 Simon DEBIERRE

Erhu 二胡 CHEN Teng 陈腾

This piece refers to the resentment of BAN Jieyu 班婕妤 (48 – 06 BCE) who had once been a favourite imperial concubine of emperor HAN Chengdi 汉成帝 (r. 41 – 7 BCE), but falling out of favour, was discarded in the outer quarters of the palace. The locus classicus for this story is Ban's (Song of resentment 怨歌行).

新製齊紈素，鮮潔如霜雪。
 裁為合歡扇，團團似明月。
 出入君懷袖，動搖微風發。
 常恐秋節至，涼颿奪炎熱。
 棄捐篋笥中，恩情中道絕。

Newly-cut white silken gauze from Qi,
 As fresh and pure as frost or snow,

Was made into a double-pleasure fan,
 As perfectly round as the fullest moon!

"Inside and out you take me with you,
 You wave me: I stir up a gentle breeze.

But how I fear that when the fall arrives,
 And chill winds steal away the summer heat,

I will be discarded, stored away in a box
 And your love for me broken off midway!"¹

Performed traditionally as a monodic piece, the duet version presented in this concert, juxtaposes two instruments from very distant spheres—the Guqin (the "old instrument," literally) the

1 The translation follows Wilt Idema and Beata Grant, *The Red Brush. Writing Women of Imperial China*, Cambridge: Mass. Harvard Asia Center Series, 2004, 7.

seven-stringed literati zither associated with the educated elite, on the one hand, and the Erhu (the "barbarian two-stringed fiddle") which can be found in many a popular entertainment ensemble. The piece was arranged by both HUO Yonggang 霍永刚 and DAI Xiaolian 戴晓莲, both from the Shanghai Conservatory of Music.

Maxim KOLOMIETS

***Mond und Steine* (2023 World Premiere)**

For soprano, mezzo-soprano, alto, tenor, baritone, percussion, piano and harp
Commissioned by KlangForum Heidelberg, supported by the Ernst von Siemens Music Foundation

SCHOLA HEIDELBERG

Soprano	Sarah Kuppinger
Mezzo	Clémence Boullu
Alto	Livia Kretschmann
Tenor	Johannes Mayer
Baritone	Ferdinand Junghänel

ensemble aisthesis

Harp	Alice Belugou
Piano	J. Marc Reichow
Percussion	Boris Müller
Conductor	Walter Nußbaum

The piece *Moon and Stones* was inspired by Serhij Zhadan's poem *Are you ready?* I was fascinated by this poet's story, full of inner dignity, but at the same time vivid and moving. In it, the city appeared as a living organism that was both an all-seeing eye and a trembling body and nerve stretched to the limit. And the whole text is a thrilling journey with an unpredictable ending. I have tried to convey this state of frenzied tension and at the same time tenderness and love in my composition, to recreate a kind of world in which tender love is a direct result of inner fractures and tensions. And the only way to exist in this world is to find a balance between irreconcilable opposites.

Maxim KOLOMIETS

Seid ihr bereit?

Text: Serhij Zhadan

Translated from Ukrainian by Claudia Dathe

Die Seelen der Waldvögel reiben sich in der Luft.
Zeit, die Nacht zu belauschen, die unsichtbaren Flügel zu berühren.

Seid ihr bereit, am Mitternachtsgleis auszusteigen
und in die alte Melodie einzustimmen?
Der Griffel in der Kinderhand zeichnet die Atemlinie,
die Linie, die das Feuer nicht überschreitet.
Zusammenhalten, beim Licht,
zusammenhalten unter den Flügeln,
die sich in dieser Luft auf etwas stützten,
ihr etwas entrissen, sich spreizten,
das Licht in den Pappkartons des Frühlings durchbrechen.

Seid ihr bereit,
so leidenschaftlich zu rezitieren,
als küsstet ihr den eigenen Atem,
als erklärtet ihr dem Sauerstoff des Landes eure Liebe?
Seid ihr bereit zu sprechen, als hinge von euren Worten
die Zukunft der Zivilisation ab?
Bereit, über den Abend zu sprechen,
wie sie im OP über den Tod sprechen?

Die rabenschwarze Freude entlangzubalancieren,
im Hof des Krankenhauses den vorgegebenen Kreis
zu verlassen. Seid ihr bereit?
Den Flügel zu fassen, den Laken
der Dämmerung entrissen. Seid ihr bereit?
Den geschlachteten Rindern die Finger in die Wunden
ihrer gefrorenen Leiber zu legen,
den Herzschlag der Stadt an den abendlichen Kreuzungen
zu spüren.

Gesang, der in die Gipsformen der Stimme fließt.
Gesang, der die Postkästen der Lungen
mit Korrespondenzen des Windes füllt.
Gesang, der den Sprachlaib bricht,
den Morgen mit dem Roggengeschmack eines Psalms
speist.

Alle, die stark genug sind, dem Dunkel zu trotzen,
alle, die unter dem Banner des mitternächtlichen Gesangs
stehen –
so atmen wir unsere Freiheit aus,
Tabakrauch im durchscheinenden Gewölbe des Morgens,
so zeichnen sich die Muster der Entzündungen

auf den Glasfenstern der Lungen ab.
So besingen wir die Gefallenen im goldenen Sand des
Frühabends.

Klingen, sonst nichts.
Freude und ein langer gediegener Abend wie die Stimme,
wie der Atem,
brüchig von Gesang und Küssen.

II Steine im Schnee

Doch
es gibt nur wenig Dinge,
deren Namen es wert sind, wiederholt zu werden:
die Bäume am Ufer, die Steine im Schnee.
Die warmen Schwaden, in denen sich
die morgendliche Einsamkeit verbergen lässt,
die Bushaltestellen
als Zeichen von Dank und Geduld.

Die Hügel liegen da
wie Menschen in der Holzklasse –
still und ausgelaugt:
Das Jahr war lang,
alle haben etwas zu bereuen,
aber alle haben auch etwas, wofür sie dankbar sind.

Die Zeit vergeht,
Züge fahren,
die stummen Passagiere liegen über der kalten Erde,
erinnern sich an das Wichtige,

denken an das Wesentliche.

Doch es gibt nur wenig Wichtiges
und kaum Wesentliches:
die Nummern der Waggonen!
die die gewöhnliche Wärme ins Land bringen,
die Namen der Vögel
wie die Namen der Frauen,
die ständig irgendwo über dir sind.

III Der Mond

Wenn der Mond größer wird,
wenn der Mond größer wird,
geht die Frau durch den Garten,
sieht nach den Blumen.
Hinter ihr das Haus.
Still und leer.
Still am Tag.
Still gegen Abend.
Keine Kinderstimmen.
Kein Gesang.
Wenn der Mond größer wird,
wenn der Mond größer wird,
müssen die Fehler auf den Blumenbeeten korrigiert,
muss das Gras erzogen werden.
Keiner sagt dem Mond was,
keiner sagt dem Mond was.
Wenn er groß ist, wird er alles verstehen.



The second half of the program focusses on the Guzheng-zither one of the most popular Chinese musical instruments that has quite extensively changed throughout its long history. The pieces range from the traditional repertoire to compositions that have just been performed for the first time recently. They come in juxtaposed and interlaced pairs—not unlike rare earth, indistinguishable and difficult to trace: one set of two pieces focusses on memory, another set of two on voyages, yet another set employs Indian instruments or melodies.

Nalini VINAYAK (b. 1955)

Memories in Raag Kirwani (2005)

For Zheng and Tabla

The piece was composed by Sitarist Nalini Vinayak based on the Hindustani raga Kirwani from the classical Southern Indian instrumental music tradition. Utilizing left-hand bendings, the Guzheng brings out the subtlety of raga while introducing a new possibility of blending world music elements in contemporary Chinese musical expression.

TRADITIONAL

月兒高 — *The Moon is High*

For Zheng

The elegant melody, rhythmic flexibility, poetic images, and subtle timbre of this piece are typical for the literati *Wen* 文 musical style. It is said to have a Tang dynasty origin. The earliest notation was compiled in 1814 and 1818 Ming Dynasty pipa manuscripts. There are various arrangements. This arrangement is based on the Guzheng and Pipa Duet version by Wang Zhongshan 王中山.

Chihchun Chi-sun LEE 李志純

Zheng Tu 《箏途》

The Path of the Zheng (2004)

Zheng Tu which phonetically can also be read to imply “The journey of conquest 征途” suggests that obstacles must be conquered with optimism as it alludes to the following narrative in which memory, melancholy and mindfulness overlap: “Gazing through the mist of dawn, the warrior

reflected. Life flashed by as a day was just relived; struggles and glories keenly caressed the healed wound. As the dust of passion fell, then settled, the road lengthened; a fearless mind, rejuvenated, would now be led toward another journey of determination worth living for.” This contemporary solo Guzheng work is based on the primary concept of using different pentatonic scale combinations in a single scordatura tuning.

DENG Haiqiong 邓海瓊

Memory-Voyage (2023 World Premiere)

For Zheng and Percussion

Guzheng: Deng Haiqiong 邓海瓊
Tabla/Percussion: Lalit Kumar Ganesh

The music of this piece conveys a journey of life filled with memories and an unremitting quest for renewed energy and creativity. This piece was initially conceived as a trio, *Memory: for the Pipa, Guzheng, and Percussion*, commissioned by Guzheng master Yin Qun 尹群 and premiered in Singapore in 2022.

Event 7

ROUNDTABLE

Creative Transformations—Gustav Mahler's *Lied von der Erde* and its "Covers" Exoticism and Chineseness reconsidered

October 3, 2023, 17.30-19.00

CONCERT— INTERVENTIONS

October 3, 2023, 19.15

VENUE

Aula der Alten Universität
Grabengasse 1
69117 Heidelberg

ROUNDTABLE

Creative Transformations—Gustav Mahler's *Lied von der Erde* and its "Covers" Exoticism and Chineseness reconsidered

With WANG Ying, Stefan HAKENBERG,
DAI Xiaolian and J. Marc REICHOW
Moderation: Barbara Mittler

Already 25 years ago, at our last CHIME conference in Heidelberg, Gustav Mahler's *Lied von der Erde* played a significant role. This is why we are revisiting it again this time.

When Gustav Mahler, in his *Lied von der Erde*, covers Tang poetry, he does so not in first, but in fourth, even fifth derivation: he follows, but also himself rewrites in some places—and there are significant differences between the piano *Urfassung* and the reworked symphonic version—Hans Bethge's recreations of poetry that are themselves based on German translations of a French translation of the Chinese texts. Mahler's is thus a quadruple "cover" of the Chinese poetry, and he translates, transforms it, into yet another language: music.

How far removed from the "Chinese universes" in which the Tang poets found themselves, is his work which falls into the high-time of musical exoticism (which also sees the making of Puccini's *Turandot*)? And what does it mean if a Chinese composer like WANG Ying, is responding to his "exotic" transformations with a set of contemporary Chinese poems, accompanied by electric guitar? Must we consider the "Chineseness" of her particular use of this instrument, so prominently linked to the Chinese protest music that accompanied her childhood years—notably the demonstrations on Tiananmen Square in 1989?

What does it mean, on the other hand, if a German composer like Stefan HAKENBERG, in his composition for CHIME in 1998 unusually employs a duo of two of the oldest Chinese instruments, the literary zither *Guqin*, and some of the most emblematic melodies from this instrument's repertoire in his composition? The making of this composition was accompanied by an extended philological search for the "originals" of Mahler's poetry (which by now have all been identified!)¹ so that they could be recited in their original Chinese as well as in their German re-reading in the composition. Must this compo-

¹ For a complete collection see *Das Lied von der Erde: The Literary Changes*

<http://www.mahlerarchives.net/Archive%20documents/DLvDE/DLvDE.htm>



sition still be called “exoticist,” after all? And why does WANG call her composition *Of Detours and Updates*—thus pointing more to the ruptures and changes—whereas HAKENBERG titles his work *In diesem Zusammenhang*—thus hinting at integration and contextual connections rather than disjunctions and breaks? And how does one translate their attempts at rethinking both Chineseness and Exoticism into musical practice?

This Roundtable will ask questions about Exoticism and Chineseness, considering HAKENBERG’s and YANG’s, and some of the many other covers inspired by Mahler’s composition—such as those created at the Gustav Mahler Research Center for the 2022 Mahler Musikwochen in Toblach where Mahler composed *Das Lied von der Erde*. All of these works seem to be inspired by Mahler’s use of (Chinese) poetry, his musical form and specific motifs as well as his musical imagery) and the importance and meaningfulness of engaging in the experiment of transcultural montage.

CONCERT

INTERVENTIONS

Gustav Mahler & WANG Ying: ‘Das Lied von der Erde’—Of Detours and Updates²

Gustav Mahler’s *Lied von der Erde*, in the version for two voices and large orchestra completed in 1908, was premiered posthumously in November 1911, six months after Mahler’s death. It requires an ensemble of some 90 musicians. The composition by WANG Ying *Of Detours and Updates* for voices and E-guitar had its world premiere in the spring of 2023, when it was performed in conjunction with the so-called *Kammerfassung* (chamber version) of Mahler’s *Lied*, as arranged by Arnold Schoenberg (1874-1951), to be performed in 1921 in the *Vienna Verein für musikalische Privataufführungen* (Society for Private Musical Performances). This performance never materialized and the piece subsequently remained unfinished. It was completed by Rainer Riehn in 1983. The present concert will combine WANG’s interventions with Mahler’s piece in yet another version, however, its *Urfassung* for two voices and piano. This first ever version was prepared by Mahler himself during the composition process in the summer of 1908 in Toblach (South Tyrol), but remained unpublished until 1989.

MUSICIANS

Mezzosoprano Solo Julie C. Eggli
Tenor Solo Johannes Mayer

SCHOLA HEIDELBERG

Soprano Sarah Kuppinger
Mezzo Clémence Boullu
Alto Livia Kretschmann
Tenor Ferdinand Junghänel
Baritone Daniel Sauer

ensemble aisthesis

Piano J. Marc Reichow
Electric guitar Christian Wernicke

Conductor (WANG): Ekkehard Windrich

² Commissioned by KlangForum Heidelberg, supported by the Ernst von Siemens Music Foundation.

PROGRAM

Gustav Mahler (1860-1911)

Das Lied von der Erde

For piano, mezzo soprano and tenor

WANG Ying (*1976)

Of Detours and Updates

For Voices and E-Guitar (2023)

Composition commissioned by
KlangForum Heidelberg e.V.
with the support of the Ernst von
Siemens Music Foundation (2023, world premiere)

I. Das Trinklied vom Jammer der Erde

Based on LI Bo (Li-Tai-Po)

(Tenor solo)

II. Die Einsame im Herbst

Based on QIAN Qi (Tschang-Tsi)

(Alto solo)

III. Der Pavillon aus Porzellan

Based on LI Bo (Li-Tai-Po)

(Tenor solo)

IV. Am Ufer

Based on LI Bo (Li-Tai-Po)

(Alto solo)

V. Der Trinker im Frühling

Based on *Gefühle beim Erwachen aus einem*

Rausch an einem Frühlingstag by LI Bo (Li-

Tai-Po) (Tenor solo)

VI. Der Abschied

Based on *In Erwartung des Freundes* by

Mong-Kao-Jen (MENG Haoran, 691-740) and

Der Abschied des Freundes by WANG Wei

(699-761) (Alto solo)

I. Waiting for tomorrow

From XU Zhangrun (*1962)

Robbing / Doomed Ash (2022)

II. My Dear, It's time to get up

LIU Xiaobo (1955-2017)

for LIU Xia (1997)

III. My country is a giant cemetery

From REN Kuang 人矿 („menschliche
Mine“, „Erz“)

My country is a giant cemetery (2023)

IV. Way to Darkness

LIU Xia (*1961)

For LIU Xiaobo (2010)

V. For Mother

From LIAO Yiwu (*1958)

For Mother (1991)

LIBRETTO

Mahler I—

Das Trinklied vom Jammer der Erde¹

Based on a poem by Li Bo (Li-Tai-Po, 701 - 762)

Tenor solo

Schon winkt der Wein im gold'nen Pokale,
Doch trinkt noch nicht, erst sing' ich euch ein Lied!
Das Lied vom Kummer
Soll auflachend in die Seele euch klingen.
Wenn der Kummer naht,
Liegen wüst die Gärten der Seele,
So erstirbt die Freude, der Gesang.
Dunkel ist das Leben, ist der Tod!

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen Weins!
Herr diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser leeren,
das sind zwei Dinge, die zusammen passen.
Ein voller Becher Weins zur rechten Zeit
ist mehr wert, als alle Reiche dieser Erde!
Dunkel ist das Leben, ist der Tod

Das Firmament blaut ewig, und die Erde
wird lange fest stehn und aufblühn im Lenz.
Du aber, Mensch! Wie lang lebst denn du?!
Nicht hundert Jahre darfst du dich ergötzen
an all dem morschen Tande dieser Erde!

Seht dort hinab! Im Mondschein auf den Gräbern
hockt eine wild-gespenstische Gestalt!
Ein Aff' ist's! Hört ihr, wie sein Heulen
hinausgellt in den süßen Duft des Abends
Jetzt nehmt den Wein! Jetzt ist es Zeit, Genossen!
Leert eure gold'nen Becher zu Grund!
Dunkel ist das Leben, ist der [Tod]

¹ Texts sung: Bold font and crossouts indicate changes made by Mahler on the Bethge re-creations of the French and German translations of Tang poems that he used. Marked here are the changes that are found in the *Urfassung* for piano.

Wang I—

Waiting for tomorrow¹

XU Zhangrun (*1962) – Robbing / Doomed Ash (2022)

In between one dusk and another, Waiting for tomorrow.
Using an old dream to string together
A bouquet of new dreams.
Waiting for tomorrow, one hand holding a sword, the
other holding a plough.
Waiting for tomorrow, one thought can make you a,
demon, another can make you a Buddha.
Waiting for tomorrow, either offer blessings or don't
forget to curse.
Waiting for tomorrow, words need to be written before
they can be spoken.
Waiting for tomorrow, stone weapons of the
Neolithic age are being refurbished into sacrificial vessels.
Waiting for tomorrow, the Party's history lectures are being
recycled from a cesspool into cheap toilet paper.
Waiting for tomorrow, because of living, death is inevitable.
Waiting for tomorrow, above one soul, there is another soul.
Waiting for tomorrow, I pound my chest with three fists,
innocent, innocent, still innocent.
Waiting for tomorrow, only tomorrow can conquer tomorrow.
Waiting for tomorrow, this is the first tomorrow, and also
the last tomorrow.

¹ Composed texts, all translations by WANG Ying.

Mahler II— Die Einsame im Herbst

Based on a poem by QIAN Qi
(Tschang-Tsi, ca. 765 - ca. 830)
Alto solo

Herbstnebel wallen bläulich überm Strom
vom Reif bezogen stehen alle Gräser
Man meint, ein Künstler habe Staub vom Jade
über die feinen Blüten ausgestreut

Der süsse Duft der Blumen ist verfliegen,
ein kalter Wind beugt ihre Stengel nieder
Bald werden die verwelkten goldnen Blätter
der Lotosblüten auf dem Wasser zieh'n

Mein Herz ist müde Deine kleine Lampe
erlosch mit Knistern, es gemahnt mich an den Schlaf.
Ich komm' zu dir traute Dammerstätte
ja, gib mir Ruh, ich hab' Erquickung not

Ich weine viel in meinen Einsamkeiten
Der Herbst in meinem Herzen währ't zu lange
Sonne der Liebe, willst du nie mehr scheinen?
um meine bittern Tränen sanft aufzutrocknen!

Mahler III— Der Pavillon aus Porzellan

Based on a poem by LI Bo (Li-Tai-Po)
Tenor solo

Mitten in dem kleinen Teiche
steht ein Pavillon aus grünem
und aus weissem Porzellan

Wie der Rücken eines Tigers
wölbt der Rücken sich aus Jade
zu dem Pavillon hinüber

In dem Häuschen sitzen Freunde,
schön gekleidet, trinken plaudern
Manche schreiben Verse nieder.

Ihre seidnen Ärmel gleiten

Wang II— My Dear, it's time to get up

LIU Xiaobo (1955-2017) - for LIU Xia (1997)

My dear, it's time to get up
The bridge leading to the abyss is about to collapse
With your explosive bite on my will
Suspicion begins with the stone of Sisyphus
Faith begins with the key to your lost home
I give all my fear and hatred to you, and only you
Let my head once again Rise nobly until
The darkest moment arrives

rückwärts, ihre seidnen Mützen
hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich Alles
wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
in dem Pavillon aus grünem
und aus weissem Porzellan;

Wie ein Halbmond scheint die Brücke
umgekehrt der Bogen Freunde
schön gekleidet trinken plaudern.

Mahler IV— Am Ufer

Based on a poem by LI Bo (Li-Tai-Po)
Alto solo

Junge Mädchen pflücken Blumen,
Pflücken Lotosblumen an dem Uferrande
Zwischen Büschen und Blättern sitzen sie.
Sammeln Blüten in den Schoss und rufen
sich einander Neckereien zu

Goldne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wieder [sic]
Sonne spiegelt ihre schlanken Glieder,
ihre süßen Augen wieder [sic]
und der Zephir hebt mit Schmeichelkosen
Das Gewebe ihrer Ärmel auf und
Führt den Zauber
Ihrer Wohlgerüche durch die Luft

O sieh, was tummeln sich für schöne Knaben
dort an dem Uferrand auf mutgen Rossen,
Weithin glänzend wie die Sonnenstrahlen;
schon zwischen dem Geäst der grünen Weiden
Trabt das jungfrische Volk einher!

Das Ross des Einen wiehert fröhlich auf
Und scheut und saust dahin,
Über Blumen, Gräser wanken hin die Hufe,
sie zerstampfen jäh im Sturm
die hingesunk'nen Blüten,

Wang III— My country is a giant cemetery

Based on the first line of a poem by REN Kuang 人矿
(Human Mine) (2023)

My country is a giant cemetery

Heil! Wie flattern im Taumel seine Mähnen,
Dampfen heiss die Nüstern!

Gold'ne Sonne webt um die Gestalten,
spiegelt sie im blanken Wasser wieder, [sic]
Und die schönste von den Jungfrau'n sendet
Lange Blicke ihm der Sehnsucht nach
Ihre stolze Haltung ist nur Verstellung.
In dem Funkeln ihrer grossen Augen,
In dem Dunkel ihres heissen Blicks,
schwingt klagend noch die Erregung
Ihres Herzens nach.

Mahler V— Der Trinker im Frühling

Based on the poem
*Feelings on Waking from an Intoxication
on a Spring Day*
by the Chinese poet LI Bo (Li-Tai-Po)
Tenor solo

Wenn nur ein Traum das Dasein ist
Warum denn Müh' und Plag!?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör' ich beim Erwachen, Horch!
ein Vogel singt im Baum!
Ich frag' ihn, ob schon Frühling sei;
mir ist, als wie im Traum

Der Vogel zwitschert: Ja! Der Lenz
Der Lenz, der Lenz, sei kommen über Nacht
Aus tiefstem Schauen lauscht' ich auf—
Der Vogel singt und lacht!

Wang IV— Way to Darkness

LIU Xia (*1961) - For LIU Xiaobo (2010)

Way to Darkness
Knowing that sooner or later
You will leave me
And walk the way to darkness alone
I pray to see that moment again
To look at the image in memory
And hope that the me in the picture
Will shine brightly
When I was terrified and stunned
But I failed to do so
Only tightly clenching my fists
And not letting any strength slip away from my fingertips

Ich fülle mir den Becher neu,
Und leer ihn bis zum Grund
Und singe, bis der Mond erglänzt
Am schwarzen Himmelsgrund.

Und wenn ich nicht mehr trinken kann,
Und wenn ich nicht mehr singen kann,
So schlaf' ich wieder ein
Was geht mich Welt und Frühling an
Lasst mich betrunken sein!

Mahler VI— Der Abschied

Based on poems by Mong-Kao-Jen
(MENG Haoran, 691-740) and WANG Wei (699-761).
Alto solo

Part I
(based on *In Erwartung des Freundes* by MENG Haoran)

Die Sonne scheidet hinter dem Gebirge.
In aller Täler steigt der Abend nieder
Mit seinen Schatten die voll Kühlung sind.

O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee herauf
Ich spüre eines feinen Windes Wehn
Hinter den dunklen Fichten

Der Bach singt voller Wollaut durch das Dunkel;
Die Blumen blassen im Dämmerchein.
Die Erde atmet voll von Ruh und Schlaf;
Alle Sehnsucht will nun träumen.
Die müden Menschen geh'n heimwärts
Um im Schlaf vergessnes Glück
Und Jugend neu zu lernen.

Die Vögel hocken still in ihren [Zweigen]
Die Welt schläft ein!

Wang V— For Mother

LIAO Yiwu (*1958) – For Mother (1991)

You always criticize my poetry for being too long
But now, fate has compressed
Your son into a short phrase
This phrase is still being edited
Until only a pile of empty skin remains
A word that has been raped and disfigured
Not even worthy of being called a noun
I am just a traditional character
Often misspelled because of too many strokes
I have grown old
Looking even older than you
When I return to my hometown one day
Will this bald head still be accustomed to calling out
"mom" in public?
Will I have the strength to feel love and accept
The gentle breeze?

Es wehet kühl im Schatten meiner Fichten;
Ich stehe hier und harre meines Freundes;
Er kommt zu mir der es mir versprach.

Ich sehne mich o Freund, an deiner Seite
Die Schönheit dieses Abends zu geniessen
Wo bleibst du? Du lässt mich lang allein.

Ich wandle auf und nieder mit meiner Laute
Auf Wegen, die von weichem Grase schwellen.
O kämst du! O kämst du ungetreuer Freund.

Part 2
(based on *Der Abschied des Freundes* by WANG Wei)

Er stieg vom Pferd und reichte ihm den Trunk
Des Abschieds dar. Er fragte ihn, wohin er führe
Und auch warum, warum es müsse sein.
Er sprach seine Stimme war umfort Du mein Freund
Mir war auf dieser Welt das Glück nicht hold.

Wohin ich geh? Ich geh, ich wandre in die Berge
Ich suche Ruhe für mein einsam Herz.
Ich wandle nach der Heimat! Meine Stätte
Ich werde niemals in die Ferne schweifen.
Still ist mein Herz und harret seiner Stunde
Die liebe Erde allüberall
Blüht auf im Lenz und grünt auf's Neu
Allüberall und ewig blauen licht die Fernen
Ewig, ewig.

Das Lied von der Erde—Gustav Mahler, at the piano

By J. Marc REICHOW

"I still remember New York, his room, his desk. I stood to his left and watched him. I can still see his hands in front of me, their shape and their fingers flattened from playing so much piano."

Anna Mahler, 1904–1988
the composer's second daughter¹

Mahler, one of the most respected opera conductors of his time, since his appointment as 1st Kapellmeister in Hamburg (1891), was a trained Kapellmeister of the old school and as such quite an aficionado on the piano.

Conducting solo concertos, he showed himself intimately acquainted with the style and art of the most important pianists of his time, such as Ferruccio Busoni and (towards the end) Sergei Rachmaninoff, whom he impressed with meticulous preparation and great empathy during the latter's own performance of the 3rd Piano Concerto in New York in 1910. Recordings of Gustav Mahler himself as pianist have come down to us only in the form of four player-piano rolls reproducing the 1st movement of the 5th Symphony, two songs and the song-based final movement of the 4th Symphony, recorded by him in Leipzig in 1905. Even though hampered by deficiencies of this early technology, Mahler's playing comes through with great expressive power, and one is able to make out specific styles and idiosyncrasies such as "bound rubato," uneven touch and arpeggiation, and differentiated tremolo, all typical of piano-playing at his time (comparable, for example, with Felix Mottl's recordings of Wagner).

Mahler had the habit of composing on the piano, and in many of his works—namely the early Symphonies 1–4—he used material from (his own) piano-accompanied songs on lyrics from *Des Knaben Wunderhorn*. His piano writing appears to be highly inventive in translating different orchestral timbres. Moreover, with the help of these piano versions, he could more directly ensure the prop-

er use of tempo rubato, i.e., the necessary balance of stability and flexibility in music-making.

In the case of the *Lied von der Erde*, as elsewhere, Mahler's sovereign reduction of the musical material to its core is particularly striking. This might well be read as a transliteration, or as a transformative appropriation. But, with regard to the *Lied von der Erde*, even if our listening habits are likely to be *orchestra-centric*: the piano version performed in this concert must be considered its auctorial original version, its *Urfassung*, not its reduction.

This version of the work "for a high and a medium voice with piano," referred to by Mahler at times as a "symphony for a tenor and an alto voice," had for a long time been part of Alma Mahler's private collection. It was published only in 1989, as part of the Critical Complete Edition of Mahler's works, and premiered as such. Musicologist Hermann Danuser comments:

The compositional process reflects ... the specific special position of the work between the genres of symphony and song. On the one hand, the existence of partitells and score drafts refers to the symphonic composition process—in the case of the songs Mahler did not use score drafts—on the other hand, the existence of the autograph version for voice and piano accompaniment ... points to the song-specific compositional process, which is distinguished from the symphonic one by an authorial piano version (instead of a piano reduction procured by another hand).

Unlike the editor Stephen E. Hefling, Danuser questions the "transformation of the musical poetics of the work in the course of the compositional process" and surmises, "It is possible that Mahler nevertheless clearly shifted priority over time to the version for voice with orchestra in this work that was so ambitious in terms of the development of the genre." He also sees signs of this in the treatment of the text, which in the piano version is far less removed from Hans Bethge's "*originals*":

¹ Cited in Norman Lebrecht, *Mahler remembered*, London 1987. Re-translated by the author from its German translation, Zürich 1991.

Four of the six song headings still correspond with Bethge and have not yet reached the formulations of Mahler's final form: No.2 is still called *Die Einsame im Herbst* (instead of *Der Einsame im Herbst*), No.3 *Der Pavillon aus Porzellan* (instead of: *Von der Jugend*), No.4 *Am Ufer* (instead of *Von der Schönheit*), No.5 *Der Trinker im Frühling* (instead of—à la Nietzsche—*Der Trunkene im Frühling*). These later changes in the movement titles may have different reasons in individual cases, but overall they reveal Mahler's intention to expand the lyrical particularity of the individual songs into the general and to adapt it to the conception of the work as a symphony. ... The piano version clearly shows that the changes in the text were only imposed in the course of the compositional work Although Mahler succeeded in many cases in enhancing the aesthetic quality of the poems as a layer of his work, it would be wrong to assume that the composer primarily focused on this.

In a performance of the piano version, its particular closeness to the compositional process and to the first form of the work can be understood. In the words of editor Hefling:

Mahler did not want to create a mere piano reduction, but a piano version adapted to the specificity of the instrument. Therefore, despite the complex structure in score and score drafts, he



did not hesitate to simply drop important features of the musical fabric in order to write ... to write more suitably for the piano. ... All movements of the piano autograph show differences to the orchestral version: in pitch, transposition signs and in the precision of the rhythmic notation. ... Some deviations may be due to carelessness, but others seem deliberate, the result of Mahler's long experience as a pianist and accompanist.²

This concert presents a new reading of this oldest version of Mahler's (Klavier)-*Lied von der Erde!*

² Stephen E. Hefling in: *Gustav Mahler, Sämtliche Werke, Kritische Gesamtausgabe*, Supplement Band III, Wien 1989.

Of Detours and Updates for Voices and E-Guitar (2023)

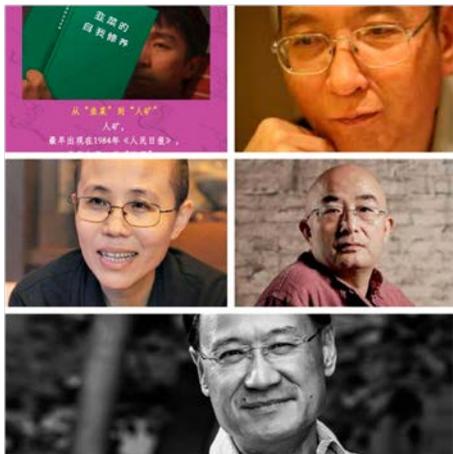
Xu Zhangrun, Liu Xiaobo, Liu Xia, Ren Kuang and Liao Yiwu—five contemporary poems by poets living in China and in exile-form the basis for five intermezzi that reconnect the six movements of Mahler's "Song of the Earth" like meandering stepping stones.

Musically, each intermezzo links directly to Mahler. The five movements radiate out into and into Mahler's work. In each case, his final chords are both reverberations and nuclei for the movements and development in Wang's intermezzi.

Wang opens up Mahler's sounds or allows them to collapse into themselves. She never

seeks the direct path between movements. She turns and creates new shapes out of Mahler's tonal shadows. Her music tells of a China other than that of the Tang poets Li Bo (Li Bai or Li Tai-Po), QIAN Qi, MENG Haoran and WANG Wei, who set Mahler to music in German translation—a China that refuses exotic access and does not hide the scabs left behind by the 20th century.

Wang lets the poets speak in a modern English translation—they speak themselves, they give their names, they communicate with us and with each other in an immediately accessible language. The megaphone throws back



From left to right: REN Kuang, LIU Xiaobo, LIU Xia, LIAO Yiwu, and XU Zhanrun, picture compilation by WANG Ying

truths to the eternal propaganda (I.), echoes of electronic dance music are like the echoes of a techno track with which one dances away the “wail of the earth” in the club (II., IV.), a rhythmic passacaglia paws at the earth (III.), ideas condense and blossom anew—a cycle within a cycle is formed (I., V.).

Wang’s music is highly associative without being narrative. Her figures are directly accessible, emotions never obscured by abstraction. The electric guitar underlines some words, connotes, comments on others. It is the background noise of the new millennium.

AK & YW, Berlin 2023

Lamenting the Fate of one’s Country— *Of Detours and Updates* by WANG Ying, in dialogue with Gustav Mahler’s *Lied von der Erde*

By Barbara MITTLER

“I live and form my identity as a contemporary composer from China with a keen and critical eye on the entanglements of politics, culture, society and technology and their consequences. I am looking for a contrasting and multishaped combination of my three major tools: the traditional instruments of the European music and their extended techniques, the critical examination of my Chinese heritage and the current possibilities of electronics. In my music I transform the world of today, its crises and tragedies, as well as its beauty and diversity – there is both screaming criticism and delightful admiration for this world in my music.”

Ying WANG 王颖¹

上以風化下，下以風刺上。
主文而譎諫，言之者無罪，
聞之者足以戒，故曰風。

Those above changed those below
using (critical/wind) songs,
Those below criticise those above using
(critical/wind) songs.
Whoever utters such words (of criticism)
is free from guilt,
and whoever hears such, takes them
as admonishment,
that’s why they’re called (critical/wind) songs.

from: *Great Preface* 大序 to the
Book of Songs 詩經 (trad. attributed to Confucius).

The Confucian world order is determined by a close link between poetry/song/art and politics—it is used to ensure communication between ruler

¹ Based on an interview: <https://www.digitalinberlin.de/ying-wang/>

and ruled, the open “road of speech” 言路. In the microcosm of a country’s art and music, its political situation (the macrocosm) is reflected: “治世之音安以樂其政和 ... 亡國之音哀以思其民困. The sounds in a well-governed age are peaceful and happy, its politics harmonious ... the sounds of a doomed country (on the other hand) are sad and thoughtful, its citizens are in distress.” This sentence can be read in the *Great Preface* 大序 to the *Book of Songs/Classic of Poetry* 詩經 *Shijing*, which, according to tradition, Confucius compiled. The *Great Preface* explains further: “Songs/poetry (and thus all art) are the product of one’s (heartfelt) ideas 詩者志之所之也 ...”. Every song is an expression of one’s innermost being, of people’s desires, their dreams, then. Yet, at the same time this very personal expression is always already potentially political as it reflects on the state of one’s country—well-governed or not.

In this view, the song-poet-literatus—be he a freelance dilettante artist or a permanently employed state official—took on a fundamental task in the Confucian world-order: he had the obligation to care for the well-being of society, of his own country. He was obliged to react critically to difficulties and grievances, and to report them to the ruler. A state official would do this *qua* office, the “censorate” was a firmly established department in the Chinese government system responsible for criticism in both directions, downwards and upwards. And so, when a man of letters expresses sorrow in his poems, when he sighs and laments—conveying his innermost feelings—he does so, not for his own sake alone, but because he cares about, is worried for his country: *youguo* 憂國 in Chinese.

This plaintive, sorrowful mourning gesture is evident in the Chinese poetry from the Tang period (618-907) that Gustav Mahler makes use of in his *Lied von der Erde*. Indeed, Mahler concentrates the lamentful tone to some extent in his versions of the text based on the German re-compositions by Hans Bethge. These re-composed poems evoke a sense of “darkness where sorrow is near” (I *Das Trinklied vom Jammer der Erde*: “Dunkel ist das Leben, ist der Tod—Life is dark, as is Death”), they speak of the weary “autumn heart” that weeps “many a ... bitter tear” (II *Die Einsame im Herbst*: “Mein Herz ist müde—My Heart is Weary”). And even in the face of spring and beauty, the lyrical

I still complains: “Why then toil and trouble?!—Warum denn Müh` und Plag`?!“ (IV *Am Ufer, V Der Trinker im Frühling*) and hopes for nothing but rest for this “lonely heart—das einsame Herz” that “is still” and “awaits its hour—harret seiner Stunde” (VI *Abschied*). Mahler’s gesture of mourning is, above all, personal—or, more generally, human. This is so all the way to the last and final transfiguration, when the text reads reconciliatorily: “Die liebe Erde allüberall / Blüht auf im Lenz und grünt aufs neu! / Allüberall und ewig Blauen licht die Fernen! Ewig... ewig...” (VI *Abschied*: “Our dear earth (will) everywhere / (have) Blossoms in spring and greens anew! / Everywhere and eternal, blue light in the distance! Eternally... eternal...”).

In the five interventions by composer WANG Ying, on the other hand, the poetic gesture of mourning goes further. One could argue that it is Confucian: she sees in the *Lied von der Erde* and its Chinese poetical texts not only individual “sorrow” and “longing for love”, but, as she writes, the “sorrow” that expresses the intellectual’s habitual “worry/care for his country *youguo* 憂國”.² And she therefore responds to Mahler with her own very particular selection of poems, taking up the atmospheric, existentialist mood that comes to bear in Mahler’s selection—between autumn and spring, dark and light, grief and love—but pointing directly toward politics. The China that Wang’s chosen poets lament is the China that she, born in 1976 just a day after Mao’s death, knows particularly well: a post-Mao, post-Cultural Revolution China; the China of the brief hope for a 5th modernization (i.e. democracy with the democracy wall movement around 1979); but also the China post-Tian’anmen—the China of the 1989 crushing of the protest movement, then, which was a great disappointment to those hopes. She takes up the words of Noble Peace Prize laureate LIU Xiaobo 刘晓波 (1955-2017) and his wife in exile LIU Xia 刘霞 (1961-), as well as another exile, LIAO Yiwu 廖亦武 (1958-), winner of another Peace Prize, the Friedenspreis des Deutschen Buchhandels, and dissident lawyer XU Zhangrun 許章潤 (1962-), as well as anonymous REN Kuang 人矿, whose censored name, which literally means “Human Mine”, already points in a specific, critical direction.

² From an email dialogue between Barbara MITTLER and WANG Ying, March 2023.

The first intervention by WANG, following after the first movement, *Das Trinklied vom Jammer der Erde*, consists of a selection from the final lines from a long poem by XU Zhangrun, written in July 2022 and—referring to China's hidden COVID-19 victims—entitled “Calamitous/Doomed Ashes 劫灰.” Detained many times for his critical public stance and finally removed from his professorship in law at the renowned Tsinghua University in Beijing for good in 2021, XU now lives in internal exile. He says of himself that, in spite of everything, as an intellectual, he still has to care and worry about his country: “What I have done is to continue in a tradition long hallowed among educated individuals in China by following the dictates of my conscience to speak out against tyranny.”³ And accordingly, he writes remonstrating essays in which he openly criticises XI Jinping, while drawing on the Confucian tradition of protest through song.⁴ In 2018, he publishes his concerns under the title: “Our current Fears and Hopes 我們當下的恐懼與期待”,⁵ in 2020 he follows up with “Angry Citizens Fear no More 憤怒的人民已不再恐懼.”⁶ Here, Xu warns of the dangers of one-man rule, a bureaucracy of sycophants, and a host of other problems that threaten the system if it continues to reject political reform. In the title of this essay, Xu alludes to a famous line from a poem by DU Mu 杜牧 (803-852), as he evokes “popular anger” and contrasts it with the “hubris of an (arrogant) autocrat” who never learns from the mistakes, the grievances, the lamentations of the people. Says DU Mu: “獨夫之心 / 日益驕固。天下之人 / 不敢言而敢怒。The heart of the great one / grows daily arrogant and proud. The people under Heaven / Dare not speak, but dare to be angry.”

The poem that WANG Ying uses in her first intervention, responding to Mahler's “Dunkel ist

das Leben, ist der Tod” (Dark is life, is death) is brimming with allusions to ancient and modern Chinese poetry thus taking up the mission of the critical poet. It speaks with the gesture of the emblematic righteous, or “pure official” 清官 who—believing in truth and justice, his letter of remonstrance in hand—“questions Heaven 天問.” This is, if one will, a “Confucian” version of Job's gesture, asking Heaven how it can allow so much calamity: is it still possible to “Wait for Tomorrow 等候明天”? This line from XU's poem which is repeated again and again in his poem, in numerous variations, is picked out by WANG.

With this gesture of posing critical questions to Heaven, XU alludes to a well-known figure, the first to become a proverbial “pure official” who criticized his ruler to his own detriment—QU Yuan 屈原 (340-278) who, sent into exile, continued to write his critical poems/songs, a set of “Heavenly questions” among them: more than 170 questions about the world and its creation, about myths and legends, about historical events and their rationale. His remonstrating, ‘raving questions’ many of which queried justice and ethics, written on the walls of the shrines of former kings and the ancestral halls of the nobles of the state of Chu, have become the model for all those who claim their right to engage the classical “road of speech” which a good ruler was obliged to keep open.

In XU's poem the repetitive passage “Waiting for Tomorrow” 等候明天 is then followed by paradoxical pairs of opposites: “Waiting for Tomorrow—Only Tomorrow can defeat Tomorrow; Waiting for Tomorrow—This is the first and the last Tomorrow. 等候明天，只有明天才能征服明天 / 等候明天，這是第一個明天也是最後一個明天” are the lines WANG cites. In a final variation of the question, this paradoxical play with possible meanings is taken even further: “Waiting for tomorrow—I am too old to have a tomorrow and too old to fear it. 等候明天，我年逾花甲沒有明天更無懼明天，” followed by: “Get up, don't be afraid! 起來吧，不要害怕!”

It may not always be easy to understand such critical poetry—and the reason this is so, may precisely be because it is critical. Confucius says: “If the right *Dao* (way) prevails in the land, let words be bold and deeds daring; if the right *Dao* does not prevail in the land, let deeds be bold, but words tame 子曰：「邦有道，危言危行；邦無道，危

3 XU Zhangrun, with Geremie R. Barmé, interviewed by Matt Seaton “The Refusal of One Decent Man” *The New York Review of Books*, 21.8.2021. <https://www.nybooks.com/online/2021/08/21/the-refusal-of-one-decent-man/>.

4 See for example XU Zhangrun “Ten Letters from a Year of Plague” 庚子十割 New York: Bowen Books, 2021.

5 The essay is translated by Geremie Barmé “Imminent Fears, Immediate Hopes - A Beijing Jeremiad” *China Heritage* 01.08.2018, <http://chinaheritage.net/journal/imminent-fears-immediate-hopes-a-beijing-jeremiad/>. The Chinese text can be found here: <http://unirule.cloud/index.php?c=article&id=4625>.

6 XU Zhangrun is translated by Geremie Barmé “Viral Alarm: When Fury Overcomes Fear” *ChinaFile* 10.02.2020 <https://www.chinafile.com/reporting-opinion/viewpoint/viral-alarm-when-fury-overcomes-fear>.

行言孫」”(14.3). XU's poem obviously reflects—tame and obscurely—the difficult times in the “New Age” under XI Jinping, in which the hope for justice, the hope for freedom and for an open “road of speech” 言路, the “right Dao” is fading more and more. In doing so, and in repeating his queries about “tomorrow” and its possibilities, the poem makes direct reference to another influential poem by BEI Dao 北島 (*1949) entitled *Tomorrow*, *no—明天, 不*. This influential poem had been polemically declared an “Obscure Poem” 朦胧诗. “Obscure Poetry” emerged after MAO's death, at the time of the Wall of Democracy (1979), a time of awakening some still hoped for a 5th modernization—democracy. And yet, one could never be sure. This is why, in this poem we can read: “Whoever (awaits) something (i.e. tomorrow)... (and thus cherishes hopes)/ Is a criminal 谁期待, 谁就是罪人。” The sentence is beautifully ambiguous: on the one hand, it alerts to the fact that the false hopes that a regime of injustice projects should not be believed. Whoever does so, is a criminal for BEI Dao. Yet, on the other hand, he also hints at the other side of the coin: because in times when obscure and tame words are in order, words which in reality hide daring, the regime immediately condemns such signs of hope (by those who are protesting for improvement, for democracy, for example)—and these protesters with their hopes are criminalized (such as WEI Jingsheng, who had called for the 5th modernisation). The government thus does not abide by the rules of the open “road of speech” which is actually prescribed in the *Book of Songs*, which guarantees that “whoever utters such words is free from guilt”—to the contrary.

While “Waiting for Tomorrow” 等候明天 is repeated, time and again, in XU's poem, like the chanted call in a demonstration, it captures these ambiguities. The composer explains her use of this repetition: “My megaphone throws back truths to the eternally same propaganda.” By chanting the repetitive line “Waiting for Tomorrow” over and over again, questioning, leading it *ad absurdum*, XU Zhangrun in the end seems to await tomorrow, in spite of everything, “too old to fear it” (while WANG, too young? does not cite this line in her composition). XU thus shows an activist courage that also defines his other critical writings: no

matter how hard the government tries to silence important voices (like his), no matter how often people simply lose their voices in the face of repression 失声, he remains sure that there will always be those who “dare to speak out” 敢言 if need be in obscure, and thus (just apparently) tame words. In his poem, the attempts of the lyrical I to articulate itself are not directly undermined and stopped, they are never drowned out by the ominous “calamitous/doomed ashes” that appear in the title and that repeatedly re-appear, and thus spread—linguistically as well as visually—everywhere, to the very end of the poem—for good or for bad.

The intellectual and artist thus fulfils a traditionally established function, intervenes in contemporary events as someone who cannot refuse to participate in discourses of power. Even if their speech is not heard, or is *instantly* reinterpreted, even if they are banned from speaking altogether and censored, their powerlessness is also power: the Chinese intellectual, who already appears in ideal form in the earliest Chinese writings such as the *Book of Songs*, does not allow himself to be buried under “calamitous/doomed ashes” even today and has thus not (and never?) lost his supporting role in the institutional structure of even the People's Republic of China. Many Chinese writers and artists have developed this kind of artistic expression under conditions of censorship into a special aesthetic: subtlety is their motto, abstraction, obscurity, comedy and archaism are determinant in their works, which in their clear indistinctness builds on a universally shared knowledge of what it is like to live in a political system that demands daring deeds because it does not allow open speech: it plays with this knowledge and at the same time subverts it in the very speech that only seems to be tame and obscure.

This becomes all the more evident in the second text WANG selects: she takes up a poem by LIU Xiaobo, Nobel Peace Prize laureate and repeatedly imprisoned since his participation in the Tian'anmen Square protests in 1989. He was the main author of the so-called *Charter 08*, which more than 300 Chinese intellectuals signed and which called for democratic structures, free elections and the separation of powers. WANG's second intervention, responding to Mahler's *Die Einsame im Herbst*, takes up a poem addressed to his wife. Written in 1997 from the re-education camp,

7 Cf. also Wolfgang Kubin “Wer Hoffnungen hegt, ist ein Verbrecher”. Bemerkungen zur Lyrik von Bei Dao., in *Die horen* 30 (1985): 263-265.

outburst is ironically embedded between the two brighter movements in Mahler's *Der Pavillon aus Porzellan* (III) and *Am Ufer* (IV). On the one hand, it is directly related to the general gist of Mahler's dirge, but on the other, it circles much further: the "author" of the poem has been given the name 人矿 RĒN Kuang, a neologism which took the Chinese internet by storm at the in January 2023. It quickly advanced to become a "sensitive word" 敏感词 to be officially censored and banned. Composed of the characters 人 "human" and 矿 "ore", "mineral deposit" or "mine", it refers to the merciless exploitation of humans—until they finally end up on the rubbish heap like other resources. A popular joke about these "human mines" says that the best resources in the world are "Saudi oil, Australian iron and Chinese people."⁸

With this reference, WANG moves very close to a debate that has been conducted by Chinese intellectuals for centuries and which is also behind the poetry that Mahler employs: "If the right way does not prevail in the country," should one let oneself be "harnessed" by politics at all or, in case of doubt, prefer to withdraw into nature, as did MENG Haoran 孟浩然 (689/691-740) whose poem is used in Mahler's final movement (VI *Wo die Vögel still in ihren Zweigen hocken, und es kühl im Schatten der Fichten wehet: die Welt schläft ein!*—Where the birds perch quietly in their branches, and it blows cool in the shade of the spruces: the world falls asleep!) or, as did LI Bo 李白 (701-762), should one but indulge in wine (I, V: *Was geht mich denn der Frühling an!? Laßt mich betrunken sein! What is spring to me? Let me be drunk!?*)

8 Alexander Boyd "WORD OF THE WEEK: HUMINERALS (人矿 RĒN KUÀNG)" DIGITAL TIMES 13.2.2023 <https://chinadigitaltimes.net/2023/02/word-of-the-week-huminerals-人矿-ren-kuang/>: To be a human being as a mine means: 1. you are a resource, not a protagonist. You are a means, not an end. Your life's work is directed towards the fulfilment of others' desires, not the pursuit of your own. 2. a person's life can be divided into three phases: Extraction, Exploitation and Disposal. Investment in his education in the first ten years is aimed at exploiting his potential and turning him into usable ore. The middle decades are a process of exploitation and consumption. When it is finally unusable, it will be disposed of using the least environmentally damaging method. 3. human beings drive the engines that turn the wheels of history. Human beings have little choice: either they drive the engine of history or they are crushed beneath its wheels. Of course, the reverse is also true. If people stopped driving history, then the other people who abstain would not be crushed. Yet there are always people who see more value in being fuel for life than risking being flattened.

In spite of long years of incarceration, Liao Yiwu 廖亦武 (1958-) who has lived in exile in Germany since 2011, has never withdrawn. On the day of the suppression of the student movement at Tian'anmen Square, June 4th, he writes a poem entitled "Massacre 大屠杀". Liao does not mince his words: "Shoot, shoot! 开枪! 开枪! / 扫射吧扫射吧" is one of the recurring refrains of the poem, next to "Cry-crycrycrycry... 哭吧哭吧哭吧哭吧哭吧哭吧哭吧哭吧!" The poem is an outcry, it is daring and does not speak in tame, even obscure words:

You girls with the pale lips, let's go home
 You death-defying brothers and sisters, let us go home
 Let us disappear silently
 Let's take the higher road
 Straight ahead until we find a quiet place somewhere.
 A place where you don't hear the thunder of guns,
 somewhere
 We want to turn into a blade of grass. Into a leaf.
 Uncle, aunt, grandma, grandpa, mum, is it still far
 home?

嘴唇苍白的姑娘，我们回家吧。
 肝脑涂地的兄弟姐妹，我们回家吧。
 我们无声无息地走。
 在离地面三尺高的路上走。
 一直朝前、总会有安息的地方。
 总会有听不见枪炮声的地方。
 我们多想躲进一根草茎。一片叶子。
 叔叔、阿姨、奶奶、爸爸、妈妈，家还有多远？

We have no home.
 Everyone knows that the Chinese don't have a home.
 Home is a tender longing.
 Let us die of our desire. Shoot, shoot
 Let us die in freedom. Justice, equality, love, peace
 So much futile desire
 Let us become our desires
 Standing on the horizon, tempting more of the living to
 go to their deaths
 It's raining—are those raindrops or crystalline ash
 flakes?
 Run fast, mum. Run, son. Run, brothers. Come run, little
 boy, you and I, we die like brothers.
 An executioner knows no pardon.

……
 我们没有家了。
 谁都知道，汉人没有家了。家是一个温柔的愿望。

让我们死在愿望里！扫射吧扫射吧！
 让我们死在自由。正义、平等、博爱、和平这些缥缈
 的愿望里！
 让我们变成这样一些愿望。
 站在地平线，引诱更多活着的人去死！
 下雨了，不知是雨滴还是透明的灰烬。
 妈妈你快跑！儿子你快跑！哥哥你快跑！弟弟你快
 跑！小兔崽子，你快跑啊，
 咱们哥俩只能死一个。刽子手不会手软！

The poem is distributed throughout China, LIAO ends up in prison, is tortured and mistreated. The book that he writes as testimony of these experiences will have to be written several times—because his manuscripts, barely completed, are always being destroyed, his critical words erased. In Chinese, the book will eventually be called Testimony 证词, while in German it is published as Für ein Lied hundert Lieder (One hundred songs for one). The poem/song on which WANG's last intervention is based, is one of these "one hundred" (and presumably more) songs, written during his imprisonment, for composing that one song, Massacre. It is a song of protest, peppered with motifs that already have their place in critical poetry since the Book of Songs: the repeatedly muzzled poet whose (sensitive!) choice of words is more and more restricted, "compressed into a short phrase," "raped" and "disfigured" until his words resemble but a "pile of empty skins;" the prematurely aged homecoming stranger, with his "bald head", "older than you (i.e. his mother)" who can no longer fit into the world of empathy and love, of the "gentle breeze", who can no longer pronounce the word "mom", who is therefore not a homecomer at all, but one who has hopelessly lost his homeland (as those fugitives on Tian'an-men). And yet, in spite of everything, he remains

a lamenting poet, worried about his lost country 亡國. Homeless, yes, and yet, not quite: for the poem ends, with a "gentle breeze—wind/song/criticism" 我是否有力气去感受爱，接纳 太轻柔的风—not unlike XU Zhangrun or LIU Xiaobo, LIAO also seems to wonder: can he wait for a tomorrow after all?

Gustav Mahler is said to have asked Bruno Walter, with regard to the last movement of his composition: "What do you think? Is it even bearable? Won't people kill themselves after it?" Compared with the desperate dissident cries we have seen pronounced by the Chinese poets WANG Ying evokes, and by comparison, his composition actually ends quite affirmatively:

I walk towards home! My place
 I will never wander off into the distance.
 My heart is still and awaits its hour!

Ich wandle nach der Heimat! Meine Stätte
 Ich werde niemals in die Ferne schweifen.
 Still ist mein Herz und harret seiner Stunde

At the end of his composition, Mahler envisages a lonely heart that is quiet, calm, at home. His composition which, first and foremost, is based on his very personal fate, is significantly transfigured through the interventions offered by WANG Ying: by bringing the relentlessly critical (諷 critical-feng) tradition of Chinese poetry/song (e.g. 風 wind-feng) into a dialogue with Mahler's composition, WANG Ying adds something to his very personal and human message and thus—infinitely courageously—she places herself in an old tradition of critiquing systemic inhumanity and injustice—not just in China, but all over the world!

4. Jamming Sessions—Everyone can join!

Event 8

Jamming Session 1

October 1, 2023, from 20.30

Jamming Session 2

October 2, 2023, from 22.15

Jamming Session 3

October 3, 2023, from 21.30

FINAL Jamming Session CONCERT Negotiating Authenticity in the Musics of China—Transcultural Soundscapes

MODERATOR: Frank KOUWENHOVEN

October 1, 2023, from 20.30

VENUE

CATS Auditorium, CATS 010.01.05
and adjacent rooms for the Jamming Sessions

5. Podcast-Series

CATS Chinese Music Collections PODCAST SERIES

www.cats.uni-heidelberg.de/bibliothek/ausstellungen/chimepodcasts.html

A series of five Podcasts has been created to build up excitement before and during this year's 25th CHIME conference. We are also hoping to inspire some of you to join us in continuing this endeavour, by producing a podcast in this series, bringing in your own area of expertise—perhaps based on the paper you presented at the CHIME conference!

The first series of Podcasts we have produced for you introduces some important soundbites from China and also reflects some of the collections in the CATS Library. Naturally, we are asking different types of questions about authenticity and touch upon questions of the politics of identity in Chinese musics during the war years, in the Mao-

ist period, in contemporary rock scenes, and in China's avantgarde compositions.

We are thus reflecting on the question of how dangerous, strange or (in)authentic sounds and musics are and who "owns" them, as this question has been pivotal to music-making in China, thus exploring how in China's music worlds "authenticity" has been claimed, contested and negotiated. Listen to these podcasts, enjoy some of the jewels of the CATS music collections (including the CHIME collection) and hear more about the intricacies and beauties of musicking in China

Odila Schröder: *Collaborationist Songs*
Yuri Sasaki: *The East is Red*
Tilen Zupan: *Socialism is Good*
Odila Schröder: *Teaching Chinese Music*
Barbara Mittler: *Ying Wang's Set of Intermezzi to
Gustav Mahler's Song of the Earth*

ALSO available on Spotify:

open.spotify.com/show/5Fg64k1wW114dtc692B-0pH?si=8cfc1a777c8d4c28&nd=1

AND Apple-Podcasts:

podcasts.apple.com/de/podcast/cats-chinese-music-collections-podcast-series/id1702677153



The Library of the Centre for Asian and Transcultural Studies at Heidelberg University holds an extensive collection of musical treasures—recordings, scores, ephemera, and secondary literature on Chinese music. This podcast is set out to introduce you to some of the jewels of these music collections and enjoy the intricacies and beauties of musicking in China ... We begin with a series of 5 podcasts accompanying this year's CHIME conference in Heidelberg, from October 1-4, entitled *Barbarian Pipes and Strings Reconsidered: Negotiating Authenticity in the Musics of China: Transcultural Perspectives*.



Podcast on Spotify



Podcast on Apple-Podcasts

MUSICIANS AND COMPOSERS (A-Z)

張

CHIME



CHANG Chia-Ling 張嘉玲

CHANG Chia-Ling, born in Taipei in 1994, is a musicologist and a musician of Liuqin and Zhongruan. She completed her bachelor's degree at the National Taiwan University of Arts, where she studied Liuqin with CHENG Tsui-Pin. She received her master's degree from the Institute for Musicology at the University of Leipzig. In her career, she worked as a Zhongruan musician in the Taoyuan Chinese Orchestra and has been a member of the Taipei Liuqin Ensemble since 2009. CHANG also has a great passion for music theory, composition and music arrangement. She has previously been taught by LIU Chih-Hsuan, CHEN Ju-Chi, SU Wen-Ching in composition, Dr. LIU Chu-Wei in music aesthetics and analysis, and Dr. LEE Wei-Han in music history. Currently, she works as the spokesperson of the general music director in the Theatre of Freiburg. Furthermore, she is engaged in a PhD in Musicology at the University of Bonn. Versed in contemporary and older Chinese musics, she is frequently invited as a soloist.



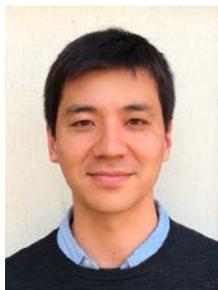
CHEN Teng 陈腾

CHEN Teng is a PhD music candidate at the University of Southampton. She was awarded a master's degree in music at King's College London. CHEN Teng is also an Erhu soloist who graduated from Shanghai Conservatory in 2017. In 2019, she cooperated with London Symphony Orchestra in a series of concerts *East meets West*, held at LSO St Luke's, London. She was an External advisor of Erhu performance for the *Performance as Research* module at Goldsmith, University of London.



DAI Xiaolian 戴晓莲

DAI Xiaolian 戴晓莲 is Professor of Guqin in the Department of Chinese Music at the Shanghai Conservatory of Music. She notably studied the Guqin under the tutelage of her great-uncle, the renowned master ZHANG Ziqian 张子谦 from the Guangling School, then absorbing the best from various schools of teaching. She has recorded and published multiple CDs and teaching DVDs, and edited and published the several textbooks, contributing significantly to both the popularization and professional training of the Guqin. A few years ago, she has set up the Lingran 冷然 -Ensemble, which successfully staged the much-acclaimed *Guqin Whispering Concert Series*.



Simon DEBIERRE *alias* GUI Zhiwei 桂智伟

Simon Debierre graduated from the Shanghai Conservatory of Music (SHCM) with a Master of Art in Guqin performance in the class of Prof. DAI Xiaolian 戴晓莲. From 2016 to 2021, he was an honorary council member (*Mingyu lishi* 名誉理事) of the Chinese Qin Society (*Zhongguo qinhui* 中国琴会). He is now a Temporary Teacher and Research *Attaché* (A.T.E.R.) at Artois University in France. His research focuses on scriptures and practices of literati music in late imperial China and in particular the example of the *Wuzhi zhai* 五知齋 manual (ca. 1724) for Guqin zither.



DENG Haiqiong 邓海琼

DENG Haiqiong is a master player of the 21-string Chinese (Gu)Zheng and a veteran practitioner of the 7-string Guqin. DENG Haiqiong received her Bachelor of Music in Guzheng Performance from the Shanghai Conservatory of Music (1997), Master of Arts in Arts Administration (2004) and Ethnomusicology (2006), and Ph.D. in Musicology/Ethnomusicology (2020) from the Florida State University. She has taught at Florida State University, the University of South Florida, and Tallassee Community College. She also directed the FSU Chinese Music Ensemble for seventeen years.

In 2020, Haiqiong founded the Inner Space Music Academy (ISMA) to provide a live and virtual platform to cultivate mindful listening, nurture cultural understanding, and contribute to human wellbeing to people worldwide.

Haiqiong has given hundreds of concerts and lectures to promote traditional and New Music from China in North America in the last two decades. She has expanded her musical expressions by exploring diverse world music

traditions. She has learned classical Indian music with guru Nalini Vinayak since 2013. In 2014, they released *Stringing Echoes: Classical Indian Music by Sitar and Chinese Zheng*—a CD that, for the first time in history, combined Chinese Zheng, Indian Sitar, and Tabla with classical Indian Music. Haiqiong has extended VINAYAK's teaching into their collaborated compositions—*Fa Xi* (2022), and *Guru* (2020). Other world music-inspired pieces by Haiqiong include *Kora: for Intercultural Band Omnimusica* (2018) and *Layered Fantasy: for Indonesian Gamelan and Chinese Zheng* (2014).

She has been selected as the 2023 Innova Records Nominee by the American Composer Forum to release an album on contemporary Zheng pieces by Chihchun Chi-sun LEE in January 2024. Haiqiong is also the recipient of numerous grants, e.g. the 2021-2022 Florida Specific Cultural Project Grant, the 2018 Florida State University College of Music Research Fellow, the 2017 Florida Cultural Heritage Award, 2017 The Ruby Chao Yeh Award from the Association for Chinese Music Research, a 2013 Florida Individual Artist Fellowship, 2012 the Master Artist of the Florida Folklife Apprenticeship Award, and she is winner of the Outstanding Performance Prize at the 1995 Chinese National Guzheng Competition in Shanghai.

Haiqiong is the featured artist in the chapter on Chinese music in the widely used university textbook *World Music: Traditions and Transformations* (McGraw-Hill) by Michael B. Bakan. In addition to extensive coverage of her music, life, and career in the text, there are recordings of her performing Guzheng in the textbook's accompanying CD released by Sony BMG Music Entertainment.



Julie Catherine EGGLI

Julie Catherine Eggli is a Swiss mezzo-soprano. She is completing her Master's Degree with Prof. Julian Prégardien in Munich. She is as enthusiastic about early music as she is about Lied and contemporary music, and sings an eclectic and often unexpected repertoire.

After preliminary studies in Lausanne with Stephan MacLeod, she completed her Bachelor's degree with KS Prof. Christiane Iven in Munich and studied at the Conservatoire Supérieur de Musique et de Danse de Paris with Valérie Guilloit. Since then she has worked with Susan Manoff, Véronique Gens and Alexia Cousin in Paris.

The 23-year-old singer can be heard regularly as a soloist and has performed several times as part of the chamber concerts of the Bavarian Radio Symphony Orchestra. Among others, she has performed Pierre Boulez' *Le Marteau sans maître* under the baton of Joseph Bastian in 2019. In autumn 2021 she sang alongside Julian Prégardien and Martin Helmchen at the Schwetzingen SWR Festival and at the Stadttheater Aschaffenburg. This project was supported by "*Momentum: our future, now*" initiated by Barbara Hannigan, and the young singer is an active participant in this organisation. She is a scholarship holder of the Fondation Royaumont and the Fritz Wunderlich Society.

Active in the framework of different festivals, and due to her special affinity with literature, she has created her own projects and concert programmes combining music and texts. Julie Catherine Eggli is driven by the desire to find a clear and transparent sound language, free of artificiality and mannerisms.

ensemble aisthesis



A sensory understanding of new sound worlds: the ensemble aisthesis focuses on contemporary music from the 20th/21st centuries. Its Greek-inspired name reflects the bid for all-encompassing perception. Under the artistic direction of founder Walter Nußbaum, the instrumentalists (up to 20 in number) have steadily built up an extensive repertoire ranging from modern classics like

Schoenberg, Webern, Boulez, Stockhausen, and Lachenmann to forward-looking Romantic works by Wagner or Mahler. Commissions invariably take shape in close conjunction with the composers.

Close collaboration with the SCHOLA HEIDELBERG has resulted in concert formats like *Prinzhorn* or *Heimathen* and the CD *Nuits – Weiß wie Lilien* ("Nights – White as Lilies").

The ensemble aisthesis performs regularly in Heidelberg and has been invited to festivals like *musica viva* Munich, the Zurich Festival, the Romanische Nacht in Cologne, the Tongyeong International Music Festival in South Korea, the Kasseler Musiktage or the Basel Music Forum.

One much-noted recording by the ensemble is *LEIBOWITZ – COMPOSITEUR*, issued to coincide with the 100th anniversary of the composer's birth. It contains a representative cross-section of René Leibowitz' works, impressively documenting his impact on the musical world.



Lalit Kumar GANESH

Hailing from Singapore—a city that brims with cultural diversity, GANESH's artistic persona has been inspired by this aesthetic vibrance of his hometown. His love affair with the Tabla began at the age of 10, learning the intricacies of the instrument at the Temple of Fine Arts under the tutelage of Nawaz Mirajkar. The performance and production master's program at the prestigious Berklee College of Music allowed Lalit to develop his repertoire in Latin percussion and Flamenco with leading exponents such as Victor Mendoza, Yoel Paez, and Sergio Martinez.

Underpinned by his foundations in Indian classical music, Lalit constantly seeks to discover music interlaced with sounds and narratives of different traditional cultures. His collaborations have allowed him to travel to music festivals from Shanghai to Spain. Some of these include Singapore Day 2019 (Shanghai), Swan Festival of Lights (Perth), Singapore Week Festival (Moscow), PBRU International Music Festival (Bangkok), Uzbekistan Music Festival (Uzbekistan), and Afterwork: Jazz and Classical Concert (Spain), to name a few.

As a music producer, his works celebrate this diversity of inspirations with singles like *Breaking Dawn*, *Serendipity*, *Teardrop*, *Celeste* and soundtracks for ethnic dance styles such as Bharatanatyam, Kathak & Flamenco. These works embody Lalit's musical palette, underpinned by innovative and avant-garde elements, thanks to the subtle mixture of captivating electro-ethnic rhythms, afro-Cuban rhythms, flamenco music & Indian-inspired melodic structures.

As an educator, Lalit is constantly inspired to bring traditional performing arts to younger and newer audiences. He teaches Tabla at the Temple of Fine Arts (Singapore) and Flamenco percussion at Flamenco Sin Fronteras (Singapore).



Maxim KOLOMIETS

Maxim (Maksym) Kolomiets, composer, oboist, performer, was born in Kyiv in 1981. He graduated from the National Music Academy of Ukraine as an oboist (2005) and as a composer (2009) and from the Hochschule für Musik und Tanz Köln as a composer (class of Johannes Schöllhorn, 2016). He took part in International Young Composers Academy in Tchaikovsky city (2013), and reading sessions by Ensemble MusikFabrik. He is the winner of the national competitions *Gradus ad Parnassum* (Kyiv, 2000), *Step to the Left* (Saint Petersburg, 2012), *Skoryk Competition* (Lviv, 2021) and won the *Varele Komponistenpreis* (III, Oldenburg, 2015).

Maxim Kolomiets is the author of two operas. One of them was presented in a concert version in October 2020 by the Kyiv Symphony Orchestra and Luigi Gaggero as conductor.

His music has been performed at the international festivals (selection): MATA-Festival (New York), Summer New Music Courses in Darmstadt (Darmstadt), New Talents (Cologne), Donaueschinger Musiktage, Warsaw Autumn (Warsaw), World Music Days (Leuven), Other Space (Moscow), Gogofest (Kyiv), Contrasts (Lviv), Randfestspiele (Zepernick), Ukrainian Contemporary Music Festival (New York).

Among the performers of his music are Ensemble MusikFabrik (Cologne), Haydn-Orchester (Bolzano), Arditti Quartett, Amaryllis Quartett (Hamburg), Ascolta (Stuttgart), KlangForum Heidelberg, notabu.ensemble (Düsseldorf), Latenze Ensemble (Basel), Lions Gate Trio (U.S. und Europe), Neo Quartet (Gdansk), Ukho Ensemble (Kyiv), the National Symphony Orchestra of Ukraine (Kyiv), Kyiv Chamber Orchestra (Kyiv), Ensemble Nostri Temporis

(Kyiv), Moscow Contemporary Music Ensemble (Moscow), Ian Pace (London), Helen Bledsoe (Cologne), Hayk Melikyan (Yerevan).

Maxim Kolomiets took part as the performer in many Ukrainian and foreign festivals and master courses: historically informed performance with Freiburg Baroque Orchestra and contemporary music with Ensemble Recherché (2007, 2008), Internationale Ferienkurse für Neue Musik Darmstadt (2010), impuls academy (Graz, 2011), Per suonare l'oboe (Freiburg, 2011), Montepulciano (Italy, 2015) as an oboist, a composer and a conductor. He is the co-founder of the contemporary music ensemble Ensemble Nostri Temporis (2007), the founder of the baroque music ensemble Luna Ensemble (2014) and music curator at the Gogolfest (Kyiv) in the year 2017.



Chihchun Chi-sun LEE 李志純

Taiwanese-American composer Chihchun Chi-Sun LEE's works have been described as "eye-opening, befittingly, complex, but rather arresting to hear" by Boston Globe, "exploring a variety of offbeat textures and unusual techniques" by Gramophone and "eastern techniques blended with sophisticated modern writing style" by "Amadeus." As winner of the 1st Biennial Brandenburg Symphony International Composition Competition in Germany and 2015 Guggenheim Fellow, LEE originates from Kaohsiung, Taiwan. She has received commissions from the Boston Symphony Orchestra (as the 1st Taiwanese and the 4th Asian composer), the Fromm Music Foundation at Harvard University (2018 & 2001), the Barlow Endowment, the Taiwan National Culture and Arts Foundation, the National Taiwan Symphony Orchestra (NTSO), the National Orchestra of Korea (NOK) and Taiwan National Chinese Orchestra. She also received the Theodore Front Prize from the International Alliance for Women in Music, and won the ISCM/ League of Composers Competition, International Festival of Women Composers Composition Prize, a Florida Individual Artist Fellowship, aGugak Fellowship, and the Golden Melody Awards nomination for "best composer" (2019 & 2009) and "Best Crossover Music Album Award" (2022). She was the 1st Taiwanese/Asian composer to serve as a composer-in-residence at NeoArte Syntezator Sztuki, Poland in 2022 with a portrait concert. In 2017, Lee has been honored with the Alumni Achievement Award in Music in Recognition of Outstanding Contribution to Music at Ohio University's 100th anniversary of the music department.



Johannes MAYER

Tenor Johannes Mayer initially studied music at the Hochschule für Musik und Darstellende Kunst (HfMDK) Frankfurt am Main, where he also completed his vocal studies with Henriette Meyer-Ravenstein in 2017. As part of his studies, he attended master classes by Helmut Deutsch and Andreas Scholl in the areas of art song and historical interpretation practice. His repertoire includes the great Oratorio repertoire (Bach, Handel and Haydn). In opera he

gained his first experience at the Burgfestspiele in Bad Vilbel as Pedrillo in Mozart's *Entführung aus dem Serail*.

Between 2015 and 2022 he was engaged as a soloist at the Staatstheater Mainz. He appeared in numerous small to medium-sized roles, such as the Servant Zeriffo in the German premiere of the opera *Veremonda* by Francesco Cavalli (a co-production with the Schwetzingen SWR Festival), the Danish Knight in *Armide* by C.W. Gluck, as well as the Artisan Flute in *A Midsummer Night's Dream* by Benjamin Britten and Váňa Kudrjaš in *Kát'a Kabanová* by Leoš Janáček. His main roles included Prince Andreas Stefan in the operetta *Fairy Tale at the Grand Hotel* by Paul Abraham (German stage premiere), Truffaldino in *The Love for Three Oranges* by Sergei Prokofiev, and Il Contino Belfiore in *La finta giardiniera* by W.A. Mozart.

In addition to his solo activities, he is an enthusiastic ensemble singer and regularly sings with renowned ensembles such as the SCHOLA HEIDELBERG or the SWR-Vokalensemble Stuttgart, which he has joined permanently since September 2022. His focus is primarily on the interpretation of early music from the Renaissance to the early Baroque, as well as contemporary works from the 20th and 21st centuries. Concerts have taken him to numerous renowned festivals in Germany and other European countries.



Nachin 那琴

A native Mongolian from Ordos, in Northwest China, Nachin graduated in horsehead fiddle performance from the National Minorities University of China in 2020, where she also took courses in ethnomusicology. She has studied various types of horsehead fiddles, and has been taking lessons with a number of traditional masters. She has given recitals of Morinkhuur music both in China and abroad, and has participated in music festivals and music programs on China Central Television (CCTV). Since 2020, she has taken lessons from Badma, a representative inheritor of China's national intangible cultural heritage in the genre 'Long-Tune'. Since 2015, she has carried out fieldwork on regional traditional music in Mongolia as well as in Inner Mongolia.



Walter NUSSBAUM

Walter Nußbaum studied church music and conducting. Until 1992 he was Kantor at the Johanneskirche in Heidelberg, subsequently teaching choral and orchestral conducting at Hanover's University of Music, Drama and Media until 2015. In 1992 he founded SCHOLA HEIDELBERG and the ensemble aisthesis.

His musical preferences extend from early vocal music to vocal and instrumental works by contemporary composers, including many first perfor-

mances (e.g. at the National Theatre in Mannheim) and guest appearances at the Biennale in Venice, the Lucerne Festival, the Salzburg Biennale, the Styrian Autumn Festival, Milano Musica, musica viva Munich, Ultraschall Berlin, the New Chamber Music Festival in Witten, the Schwetzingen Festival, the Tongyeong International Music Festival in South Korea and other major events. Walter Nußbaum has received numerous awards and top ratings for his CDs, including the Diapason d'or and the Choc du Monde de la Musique.



J. Marc REICHOW

J. Marc Reichow, having studied in Cologne and The Hague (with concert exams on modern piano in 1992, in chamber music in 1994 and on fortepiano in 1994), has since worked as the pianist for, most notably, ensemble aisthesis and as an artistic advisor for KlangForum Heidelberg.

As a piano soloist, he has made first recordings of 20th century piano works (by composers such as Boehmer, Koenig, Krenek, Leibowitz, Steuermann and Wolpe) and has been invited by international festivals and radio stations. Next to his activities as a chamber musician and song accompanist, he is an author of music and literature for concert, theatre, radio and online media.

SCHOLA HEIDELBERG



Virtuosity coupled with versatility: both individually and collectively, the vocal soloists of the SCHOLA HEIDELBERG are equally at home with widely differing styles and vocal techniques, all the way up to microtonal intonation and vocal and respiratory noise. Under the artistic directorship of their founder Walter Nußbaum, works from the 16th/17th and the 20th/21st centuries meet head-on, often with astounding results. A new interpretive culture materializes from an intensive concern with historically informed performance and contemporary music. The ensemble's extensive repertoire is the fruit of close collaboration with leading present-day composers. Much noted are the commissions for new works deriving from projects like *Heimathen* and *Prinzhorn*.

SCHOLA HEIDELBERG performs in its home, the city of Heidelberg but also all over Germany and at international festivals like the Salzburg Festival, Milano Musica, the Lucerne Festival, the Biennale in Venedig, the Biennale Salzburg and the Festival d'automne in Paris.

The SCHOLA has formed successful cooperative partnerships with the Ensemble Modern, the WDR Symphony Orchestra Cologne, the SWR Symphony Orchestra, the Bamberg Symphony Orchestra, the Deutsche Radio Philharmonie, and the Gürzenich Orchestra. SCHOLA HEIDELBERG's CD recordings of vocal compositions from the 20th/21st centuries have received several international awards.



Nalini VINAYAK

Nalini Vinayak, a well-known professional Sitarist and Tabla player from India, hails from a family of composers and musicians dating back to early 1900. Blessed by her grandmother Sri. Andavan Pichai, a saint and composer (www.andavanpichai.com), VINAYAK has carved a niche for herself in the field of music, as a performer, composer, ensemble director and teacher. Nalini received her training in Carnatic classical music at a very young age from her mother and Guru Smt. Kamakshi Kuppaswamy, a renowned Carnatic music vocalist who has performed worldwide.

Nalini spent several years learning Hindustani Classical Music on the Sitar in the Indian tradition of the Guru Shishya Parampara under the tutelage of Pandit Janardan Mitta (disciple of Pandit Ravi Shankar) of the Maihar Gharana. Her passion and love for rhythm drew her towards the Tabla and she received intense training under Sri. Srinivasa Rao of the Delhi Gharana. The combined knowledge of the Carnatic tradition from her mother and Hindustani tradition from her sitar Guru gave her an added edge compared to others in fusing the two styles. Nalini's artistry and command over melody and rhythm have rendered her style and compositions unique. Nalini feels very fortunate to have performed several genres of music. From Beatles to classical music, she has enjoyed playing every note. One of the foremost pioneers of fusion music, Nalini formed a band in India with extremely talented musicians and in 1992 released an album called '*Omkar*'—*The Life Cycle of Man* with HMV/RPG (now Saregama).

Nalini moved to the USA in 1993 and served at the College of Music, Florida State University as the Director of the Indian Classical Music Ensemble. She taught the Sitar and Tabla to full classes of aspiring students. Her ensemble presentations at University auditoriums drew record crowds and at times the auditoriums would be so full that the Fire Marshals had to be called in to control overcrowding at these venues. During this period, Nalini formed her second fusion band with talented musicians called "Agni". She went on to release her second fusion album *Soothing Embers* with her band released by Tribal Records Recording Company. Nalini collaborated with her senior disciple Haiqiong Deng, master Guzheng player and released a jugalbandhi album *Stringing Echoes*. This album was nominated for the Independent Music Awards (IMA) in 2013.



WANG Huiran 王惠然

WANG Huiran 王惠然 (1936-2023) was born in Shanghai, China. He started learning to play the Pipa and Liuqin at the age of 13 and became professional soloist in several musical troupes during his early career. In 1957 Wang was selected to go to Moscow State Radio Station and recorded several traditional Pipa solo pieces. He composed *Merry dancing under the moon* and, in 1960, the celebrated *Dance of the Yi people* which has become part of the Pipa repertoire. This piece, combining the spirit of the folk tradition with exquisite new Pipa techniques and has become a model for contemporary Pipa compositions.

WANG has also made great contributions to improving the Liuqin in such a way that this instrument, which was used mainly for accompanying local opera or other instruments, has become a solo instrument. He composed many pieces for Liuqin and wrote a book entitled *How to play the Liuqin*. Wang Huiran also displays excellent skill in conducting Chinese orchestra. He was invited several times to conduct Hong Kong Chinese Orchestra and Chinese Youth Orchestra.



WANG Ying

WANG Ying was born in Shanghai, China. After studying composition at the Shanghai Conservatory, postgraduate studies took her to Germany in 2003 to York Höller at the Hochschule für Musik und Tanz (HfMT) Cologne, where she also studied electronic composition with Michael Beil. Lessons with Rebecca Saunders and Johannes Schöllhorn rounded out her education. In 2010, she completed her studies in contemporary music at the Hochschule für Musik und Darstellende Kunst (HfMDK) Frankfurt on a scholarship from the International Ensemble Modern Academy (IEMA). In 2012, WANG Ying participated in the *Cursus de Composition et d'informatique musicale/Ircam* Paris.

WANG Ying works on her compositions with renowned orchestras such as the Deutsche Radio Philharmonie, Gürzenich Orchester Köln, Brandenburg Symphony Orchestra, Avanti! Orchestra Helsinki, renowned conductors such as Markus Stenz, Brad Lubman and Marcus Creed and established ensembles such as Ensemble Phoenix Basel, Ensemble Alternance, Lucerne Festival Ensemble, Cassatt Quartet, Ensemble Resonanz, Ensemble PHACE and Ensemble Kontrapunkt as well as the KlangForum (ensemble aesthetics & SCHOLA HEIDELBERG). Her compositions are performed at renowned festivals such as *Tage für Neue Musik* Zürich, *Acht Brücken* and *Wien Modern*. Her works have been performed in Paris, New York, Stockholm, Berlin, Beijing, Lucerne and many other metropolises.

2013 she was awarded the production prize of the Giga-Hertz-Prize and the composer prize of the 5th Brandenburg Biennale. In addition to the IEMA scholarship 2009/10 she received further scholarships from the Experimental Studio of the SWR, the Federal Ministry of Vienna and, on the advice of Peter Eötvös, a scholarship from the Edenkoben manor house. In 2014 she

was awarded the IRINO PRIZE for chamber orchestra in Tokyo, and in 2017, she was awarded the Heidelberg Female Artist Prize.

In 2015, the Deutschlandfunk invited her as "Composer in residence" to the festival "Forum Neuer Musik" in Cologne. WANG Ying has received numerous composition commissions, including from SWR, DLF, Ernst und Siemens Music Foundation, Lucerne Festival, Kasseler Musiktage 2011/2013, Lanxess "Young Euro Classic", Theater und Orchester Heidelberg, Kölner Philharmonie, KlangForum Heidelberg and many others. Since 2013, WANG Ying has been teaching composition at the Shanghai Conservatory.



Ekkehard WINDRICH

Ekkehard Windrich studied violin at the Hochschule für Musik (HfM) Hanns Eisler in Berlin and at the HfM Carl Maria von Weber in Dresden. Early on, he focused on the interpretation of contemporary solo and chamber music. Ekkehard Windrich was initially a member of the Kammerensemble Neue Musik Berlin (KNM) before becoming concertmaster of the Austrian ensemble für neue musik Salzburg (ænm). He also served as concertmaster with ensemble aisthesis. His special interest in electroacoustic music led him to the Institute of Sonology in The Hague in 2011-2013, where he completed the master's program with honors.

From the many years of collaboration with Walter Nußbaum and the KlangForum Heidelberg sprang the central impulse to understand contemporary music, despite all innovation, also as a continuation of the past. With a newly awakened sense for musical tradition, Ekkehard Windrich has since taken on numerous rehearsals of concert programs at SCHOLA HEIDELBERG and ensemble aisthesis. Since 2021 he has been working exclusively as a conductor and has already performed several times with the ensemble ascolta (Stuttgart), the oh-ton-Ensemble (Oldenburg) and the KlangForum Heidelberg.



WW Xiaodan 吴晓丹

WW Xiaodan 吴晓丹 graduated from Shanghai Conservatory of Music with a *Master of Art* in Guqin Performance in the class of Prof. DAI Xiaolian 戴晓莲. She is currently a PhD Candidate of Chinese traditional music theory at Shanghai Conservatory of Music, tutored by Prof LIU Hong 刘红. Since 2019, she has served as the Vice President of Guqin Association of Singapore. She also participated in the compilation of the *Repertoire of Guqin Grading Examination* (2021) by the Shanghai Musician's Association.



ZHAO Yiran

ZHAO Yiran (*1988) is a composer, performer, and sound artist based in Berlin. Her works focus on various modes of expression incorporating both musical and performative elements, lighting, visual arts, and other media. With great interest in the physicality of performance, since she came to Europe she has been working extensively with the human body and objects as compositional material.

ZHAO studied composition in CCOM Beijing, Hochschule für Musik und Darstellende Kunst (HMDK) Stuttgart, and the Musik-Akademie Basel; and also scenic composition in ABPU Linz, where she also taught. Within the framework of the KUNSTWELTEN from the AdK Berlin, she led workshops for students of various age-groups in Bitterfeld-Wolfen in 2018 and 2019. She has worked with numerous artistic groups and festivals in Europe, Asia, and North America; including Deutsches Symphonie-Orchester, Ensemble Musikfabrik, Ensemble Recherche, Neue Vocalsolisten Stuttgart, Ensemble Phoenix Basel, Ensemble Garage, Ensemble Phace, ensemble this ensemble that, the Philharmonia Chorus Stuttgart, SPOR Festival for Contemporary Music and Sound Århus, Ultima Oslo Contemporary Music Festival, Festival Internacional Zaragoza Contemporánea, ZEIT RÄUME Basel Biennale für neue Musik und Architektur, WIEN MODERN, Progressive Art HA-SS Fest Armenia, and many others.

She is supported by Ernst von Siemens Stiftung as composer-in-residence and was concert curator for the "Forum of Younger Composers 2016" at the Bavarian Academy of Arts. She is recipient of the INITIAL Special Grant from Akademie der Künste (AdK) Berlin 2021, Berlin-Basel fellowship of HGK Basel & AdK Berlin in Atelier Mondial 2019, Berlin fellowship of AdK Berlin 2017, Karlsruhe Composition Competition 2015, stipend of the Hochschule für Musik Basel 2014, the Deutschlandstipendium 2013/14, the State Stipend China 2010, Prizewinner of "Yanhuang" Composition Competition China 2010, Con Tempo Young Chamber Music Competition China 2009, the Ensemble Recherche Composition Competition 2008.

ORGANIZING INSTITUTIONS



Center for Asian and Transcultural Studies (CATS)

www.cats.uni-heidelberg.de

CATS is an Asia center of a different kind. It is committed to study Asia in a global context and through interdisciplinary dialogue. In CATS, four institutes from Heidelberg University whose regional focus is Asia are joined together. Scholars at CATs are specializing in a variety of disciplines such as Anthropology, Geography, History, Cultural Studies, Art History, Literary Studies, Musicology, Religious Studies, Politics, Sociology and others:

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- the Heidelberg Centre for Transcultural Studies (HCTS), successor of the Cluster of Excellence “Asia and Europe in a global Context”: five professorships in Buddhist Studies, Cultural Economic History, Global Art History, Intellectual History and Visual and Media Anthropology.

CHIME Foundation

www.chimemusic.net

CHIME, founded in 1990 by Chinese music scholars in Europe, is a worldwide network of researchers on Chinese music, with an international office based in the Netherlands, an archive of books,

journals and recordings held at the CATS Library (Center for Asian and Transcultural Studies) at Heidelberg University, Germany, and a collection of Chinese instruments kept at the Centro Científico

co e Cultural de Macao in Lisbon, Portugal. CHIME frequently cooperates with institutions in China, most notably with the Central Conservatory of Music in Beijing and the Shanghai Conservatory in Shanghai.

CHIME is a non-profit organization which relies on public funding. It is not sponsored by any government. It publishes the peer-reviewed CHIME Journal (now accessible as an on-line publication), and has held annual international conferences across Europe, in China and the United States since 1990, attracting a wide range of scholars in such realms as ethnomusicology, sinology, anthropology and media studies; its meetings are also frequented by journalists, media specialists, com-

posers, musicians, filmmakers and people with a broader range of cultural interests, and CHIME conferences have frequently been held in conjunction with major Chinese cultural festivals (such as Culturescapes in Switzerland, the Amsterdam Holland Festival, Festival Europalia in Brussels etc). In its more than thirty years of existence, CHIME has been able to invite thousands of musicians to participate in musical events in the West. CHIME has occasionally published, or supported the publication of, scholarly books, as well as CDs and film documentaries, but its main activity is its function as a meeting platform for scholars, musicians and aficionados in the realm of Chinese music.

Konfuzius-Institut an der Universität Heidelberg e.V.

www.konfuzius-institut-heidelberg.de

The Confucius Institute in Heidelberg is a registered non-profit association founded in 2009 with the aim of strengthening cooperation in the fields of education, culture, business and science between China and Germany, supporting and promoting the development of Chinese language education, and deepening mutual understanding between the people of China and Germany. In doing so, the principles of freedom of research, teaching,

art and culture are upheld. The scientific partner of the Institute on the Chinese side is Shanghai Jiao Tong University. The Heidelberg Confucius Institute sees itself as a bridge between cultures, as a cultural home for the Chinese community in Heidelberg, as a platform for creative and critical exchange with China – open, independent and multi-perspectival.

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