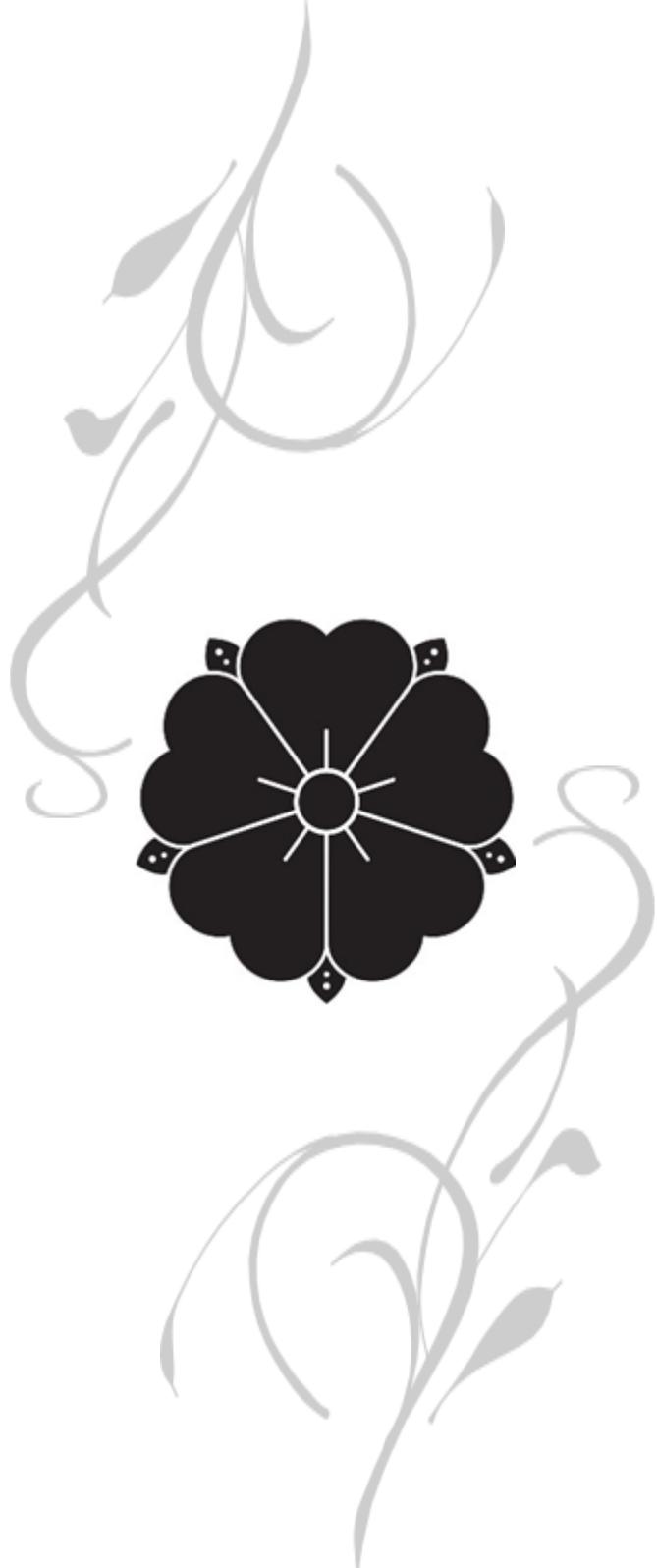




2015 Festival of East Asian Music

March 2nd – 3rd, 2015 Wolfson Gallery, Palace Green





MUSICON 2014-15 Concert Season

Honorary Patrons

Professor Christopher F Higgins, PhD, FRSE, FRSA, FMedSci

Sir Peter Maxwell Davies

Dame Gillian Weir OBE, Hons DMus

The Very Reverend Michael Sadgrove

Board of Musicon

Professor Richard Rijnvos chair

Professor Julian Horton treasurer

Karen Nichol administrator

Musicon Executive Committee

Joyce Dent

Jasmine Oakes

Sarah Creagh Chapman

Laura Chapman

Adam Laughton

James Lay

Sonia Vallentin

Bruno Needham

Chad Langford

Musicon gratefully acknowledges the financial support of
Arts Council Korea and Durham University.



2015 Festival of

MUSICON



East *Asian* Music

WELCOME TO THE 2015 FESTIVAL!

In the late 1970s and early 1980s, Durham University hosted a ground-breaking series of events called “The Oriental Music Festival”, which was the first of its kind in Europe and a precursor to WOMAD and other major festivals that showcase the “music of other people”. The Musicon East Asian Music Festival hopes to recapture some of the atmosphere of those days and to reinstate Durham as a centre for East Asian music performance.

Last year’s Festival took place in the perfectly suited ambience of Durham University’s Oriental Museum, with the artefacts complimenting the music (and vice versa). This year’s festival is hosted in the spacious ambience of the Wolfson Gallery, located upstairs in the Palace Green Library. While the acoustic environment is ideally suited to the subtle sonorities of East Asian instruments, the Gallery’s exhibits about Durham’s cultural history provide a thought-provoking backdrop – inviting a profound experience of “East meets West”.

– Sunghee Park & Simon Mills, Festival Organisers

FESTIVAL SCHEDULE

The Moon of My Hometown: The Silk and Bamboo Quartet

Monday 2nd March 2015, 7:30 pm,
Wolfson Gallery, Palace Green Library

Playing a varied selection of traditional Chinese string and wind instruments (silk and bamboo), including the *erhu* fiddle, *pipa* lute, *yangqin* dulcimer, and *dizi* flute, these virtuoso regulars of the WOMAD and WOMEX festivals dazzle with their Shanghai tea-house and Cantonese melodies, also showcasing new pieces by contemporary composers.

Mieko Miyazaki: Songs for the Koto

Tuesday 3rd March 2015, 1:30 pm,
Wolfson Gallery, Palace Green Library

Praised by the legendary koto player Kazue Sawai for “opening up new perspectives in Koto music”, Tokyo-born Mieko Miyazaki has created a highly individual body of work, fusing her prestigious skills as an instrumentalist, composer and singer. In this solo concert, Miyazaki revisits old folksongs and her own pieces, revealing a world of extreme contrasts, impressionistic splashes, improvisatory flourishes, and soul-searching lyricism.

From the Earth and Sky: The Kim Sunok Ensemble

Tuesday 3rd March 2015, 7:30 pm,
Wolfson Gallery, Palace Green Library

The celebrated instrumentalists of the Kim Sunok ensemble capture the essence of Korean folkart and court tradition, performing classics on the *geomungo* plucked zither, *daegeum* flute, *jangu* drum, and seldom-heard *ajaeng* bowed zither. Showcasing a stunning range of sonorities, from earthy to celestial, their music also provides a harmonious backdrop for supremely elegant traditional dance.

Monday 2nd March 2015, 7:30 pm,
Wolfson Gallery, Palace Green Library

The Moon of My Hometown: The Silk and Bamboo Quartet



PROGRAMME

1. “Full of Joy” and “Flute and Drum at Sunset”

Played by the full ensemble, “Full of Joy” is a folk melody from Northeast China. “Flute and Drum at Sunset” is an arrangement by Cheng Yu of a piece in the so-called “civil style”, originally included in the 1796 Jul Shiling *pipa* notation collection.

2. “Picturesque Tianshan” and “The Sound of Chuan River”

These two solo pieces showcase the delicate sonorities of the *yangqin* hammered dulcimer, played by Chao Yujing.

3. “Watertown Silhouette” and “The Cattle Herder”

Accompanied by the ensemble, Li Ming demonstrates two contrasting Chinese wind instruments.

“Watertown Silhouette” features the *hulusi* – a type of instrument not commonly heard outside of China, combining a gourd with free-reed pipes. “The Cattle Herder” perfectly captures the bright timbres of the *dizi* bamboo flute.

4. “Colourful Clouds Chasing the Moon” and “Rain Drops on Banana Leaves”

With their distinctive ornamentation, scales, and instrumental roles, these two pieces are typical of the traditional Cantonese ensemble repertoire.



INTERVAL

5. “White Snow in Sunny Spring” and “Dance of the Yi People”

Cheng Yu performs two solo pieces on the *pipa* 4-stringed lute – the first, a highly evocative traditional melody and the second a piece composed by Wang Huiran in 1965, drawing ideas from the musical culture of the Yi Chinese minority ethnic group.

6. “The Moon Reflected in the Second Spring” and “Galloping Horse”

Demonstrating his virtuosity on the *erhu* 2-stringed fiddle, Chen Dacan performs one of the best loved pieces in the instrument’s repertoire by the famous composer Ah Bing. This is followed by a more recently composed favourite by Huang Haihe. Chao Yujing provides delicate *yangqin* accompaniment.

7. “The Moon of My Hometown” and “Dance of the Yao People”

The Quartet finish the programme with an original composition by Chen Dacan (1990) and another piece that draws inspiration from a minority ethnic group, musically depicting a vibrant celebration.



Chen Dacan – *Erhu* (2-stringed fiddle)

Chen Dacan graduated from the Shanghai Conservatory of Music in 1964 and taught *erhu* there for more than 20 years while also establishing himself as a renowned expert in Chinese Daoist music. Following a

period in Paris, at the École Pratique Des Hautes Études, Chen Dacan moved to England in 1990, becoming a founder member of the UK Chinese Ensemble. He has performed extensively with the ensemble, contributed to the soundtracks of “Around the world in 80 days” and “Shanghai Knight”, recorded a solo *erhu* album (CD 1991), and contributed to “Silk and Bamboo Music” (CD 2007) and a specialist album of Daoist music (CD 2008).



Cheng Yu – *Pipa* (4-stringed lute)

Born in Beijing, Cheng Yu studied the *pipa* from the age of 7, graduated from Xi’an Conservatory of Music with distinction, and became *pipa* soloist in the Central Orchestra of Chinese Music. Based in London since the 1990s, she is a founder member of the UK Chinese Music Ensemble, the London Youlan Qin Society (2003) and the award winning Silk String Quartet (2006). Besides performing regularly in venues such as the Queen Elizabeth Hall, Royal Opera House and WOMAD and Edinburgh Festivals, Cheng Yu has been collaborating with composers including Tan Dun, Zhou Long, Philip Glass, Carl

Jenkins, Peter Wiegold and Judith Weir. She has performed with orchestras including the London Sinfonietta (1996), Lyon Ensemble Orchestral Contemporain (2001-2), Grand Union Orchestra (2002-11), and the London Symphony Orchestra with Lang Lang (2009). She has toured over 40 countries and published more than a dozen CDs and articles on Chinese music.



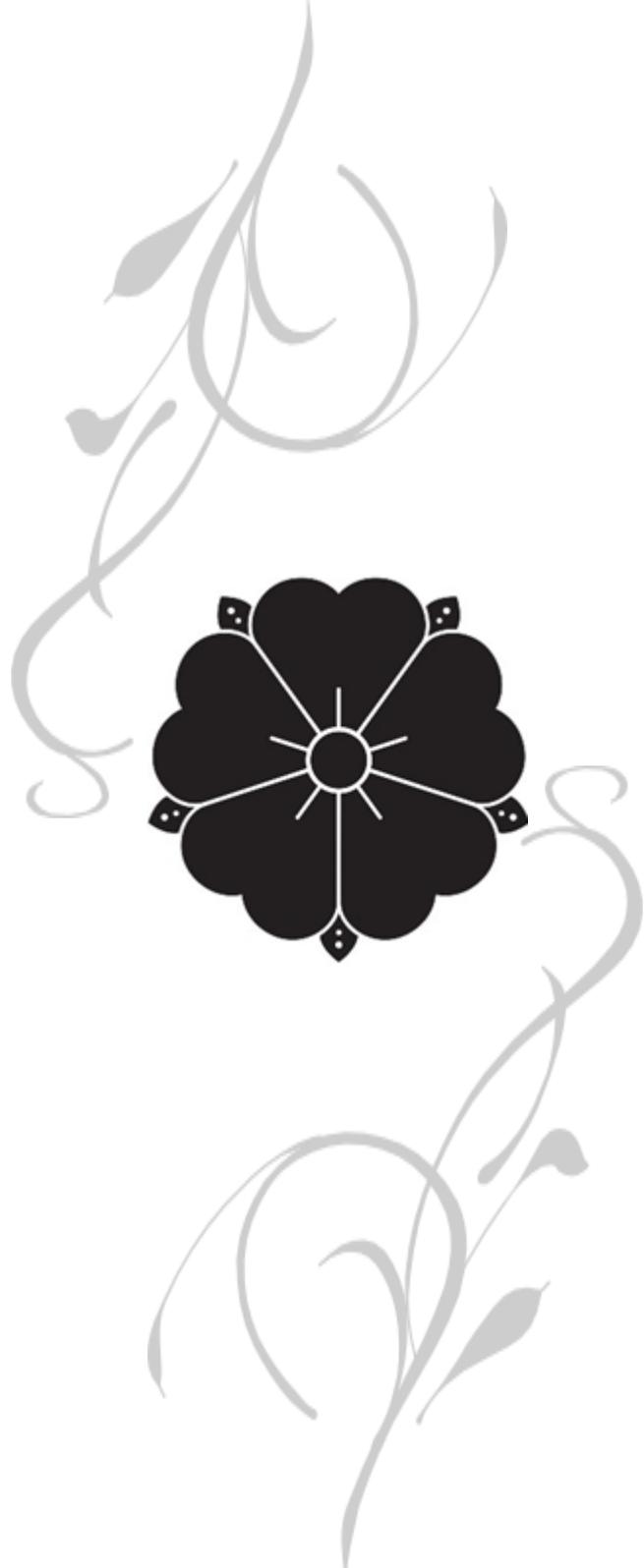
Yujing Chao – *Yangqin* (hammered dulcimer)

Born in Guizhou, Southwest China, Yujing Chao started learning the *yangqin* at aged 6 and graduated in performance from the Art College of Xiamen University in 2011. She won Gold medal at the 4th International Chinese Youth Art Festival, specialising in folk music of the Fujian area, and has given recitals at various Universities in China and Macao. Since coming to England in 2013, she has been a key member of the UK Chinese Music Ensemble, performing widely with the group, at the V&A and British Museums, City of London Festival, and many other venues.

Li Ming – *Dizi* (bamboo flute) and *Hulusi* (gourd pipe)

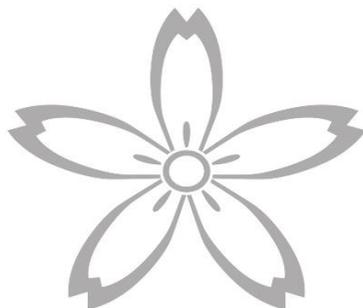
Li Ming was born in Shenyang, Northeast China. After receiving training on *yangqin* dulcimer, various traditional wind instruments and *erhu* fiddle from master musicians, he worked in the Liaoning Provincial Music and Dance Ensemble before coming to Britain in the 1990s. He has participated in various collaborative projects, including the Havasi Symphonic stage show in Hungary, and has played extensively with the UK Chinese Ensemble at the Royal Festival Hall and diverse festivals throughout Europe.





Tuesday 3rd March 2015, 1:30 pm,
Wolfson Gallery, Palace Green Library

Mieko Miyazaki: Songs for the Koto



PROGRAMME

1. *Tinsagu nu hana* ("Balsam flowers") – Traditional

This is a much-loved old folksong from the island of Okinawa, located over 400 miles to the south of mainland Japan. With melody and scale that instantly mark it out as Okinawan, the song's lyrics show that it is also centuries old. Some lines are incomprehensible to many modern Japanese (especially to the children who are singing them!) Following on from a depiction of Okinawan children's pastime of squeezing the sap from balsam flowers to stain their fingernails, the song's six verses present six Confucian teachings; the first three relate to filial piety, while the latter three refer to respecting one's body and one's goals:

"Just as my fingernails are stained
with the pigment from balsam
flowers,
my heart is painted with the
teachings of my parents.
Although the stars in the sky are
countable,
the teachings of my parents are not.
Just as ships that run in the night are
guided to safety by the North star,
I am guided by my parents who gave
birth to me and watch over me.

There's no point in possessing
magnificent jewelry if you don't
maintain it;
people who maintain their bodies
will live life wonderfully.
The desires of the person who lives
sincerely will always run true
and as a result she will prosper.
You can do anything if you try,
but you can't if you don't."

2. *Shinsencho bukyoku* ("Shinsencho dance") – by Shinichi Yuize (1923-2015)

A highly influential koto virtuoso, Shinichi Yuize only passed away very recently – and this piece is played today in his memory. Yuize did much to expand the modern koto repertoire and to popularise the instrument in the West, for example, by contributing on the 1964 album "Music for Zen Meditation". *"Shinsencho bukyoku"* (1951) was inspired by his memory of watching little children play in a Japanese garden.

3. *Chidori no kyoku* ("Song of the Plover") – by Yoshizawa Kengyo (1800-1872)

This piece comes from a set of five compositions by Yoshizawa Kengyo for voice and koto, known collectively as "*Kokingumi*" – named after the source of the poems, the 10th Century "*Kokinshū*" poetry anthology. It is amongst the most beautiful and most frequently played works of classical koto music and has been re-arranged for many different formats. The piece can also be performed by a solo koto, without voice. The call of the plover is deeply significant, sounding like "chi-yo chi-yo" (meaning "thousands of generations").

"At Shionoyama,
Frequenting the sand spit,
Plovers call out:
'You, my lord,
May you live eight thousand years!'
'You, my lord,
May you live eight thousand years!'
At Awaji Island,
The plovers call,
Flying to and fro.
How often they have awakened

The guard at Suma Pass!
How often they have awakened
The guard at Suma Pass!"

Trans. Gen'ichi Tsuge

4. *Hachigatsu* ("August") – by Mieko Miyazaki

The summer in Japan is hot and humid. In this original composition, you can hear the voices of the cicadas, croaking of frogs, and the sigh of the leaves in the dense green...

INTERVAL

5. *Harukaze* ("Spring Breeze") – by Mieko Miyazaki

The title of this original composition says all that one needs to know!

6. *Yamanaka bushi* ("Song of Yamanaka") – Traditional

This is one of Japan's most widely recognised folk songs. Yamanaka, already praised by the famous 17th-century poet Matsuo Basho, continues to be one of the most popular hot-spring resorts on the Japan Sea side of the main island. "Yamanaka bushi" used to be sung by geisha to (and with) vacationing clients, as intimate entertainment.

"Never forget the road to Yamanaka: to the east, Pine Mountain; to the west, Mt. Yakushi.

In the valley, the sound of rushing water; on the peak, a storm; in between, at Yamanaka, the aroma of the hot baths.

(From Mt. Yakushi I can see all of Yamanaka at a glance; why can't I see into his heart?)"

Trans. Dr. David W. Hughes

7. *Mushi no uta* ("Song of the Crickets")
– by Michio Miyagi (1894-1956)

Michio Miyagi was a leading figure in the New Traditional Music (*shin hōgaku*) movement, which developed following World War I, aiming to absorb elements of Western music into Japanese music, while continuing to draw from Japanese musical traditions and exploit the sonorities of Japanese traditional instruments. A master koto player of the Ikuta School, Miyagi greatly expanded the instrument's repertoire and its popularity in Japan and abroad, through his teaching, pioneering recordings and radio broadcasts. He also promoted many innovations in playing technique and instrument construction (- even devising an 80-string koto!). "*Mushi no uta*" (1943) is one of Miyagi's most well-known pieces.

8. *Wadaiko* ("The Drums") – by Mieko Miyazaki

Between 2000 and 2005, Mieko Miyazaki frequently toured the world with a traditional Japanese drumming group. Their drum rhythms became deeply etched in her mind, and they are the inspiration behind this original composition.

Mieko Miyazaki

Born in Tokyo, Mieko Miyazaki started studying the Japanese Koto with Tomizo Huruya and Sachiko Tamura. After being accepted to the Tokyo National University of Fine Arts and Music, her training finished with an invitation to perform as a soloist in the presence of the Imperial couple in Japan. She graduated in 1992, and the following year was awarded the highest distinctions by the national radio NHK-FM. Chosen by the "Japanese Foundation" to represent Japan during international cultural events, her international career began with various concerts in Asia, Europe and throughout the United States. Following the example of earlier masters, like Michio Miyagi, she expanded her skills into the realm of composition, initially creating several original works for NHK children's programs.

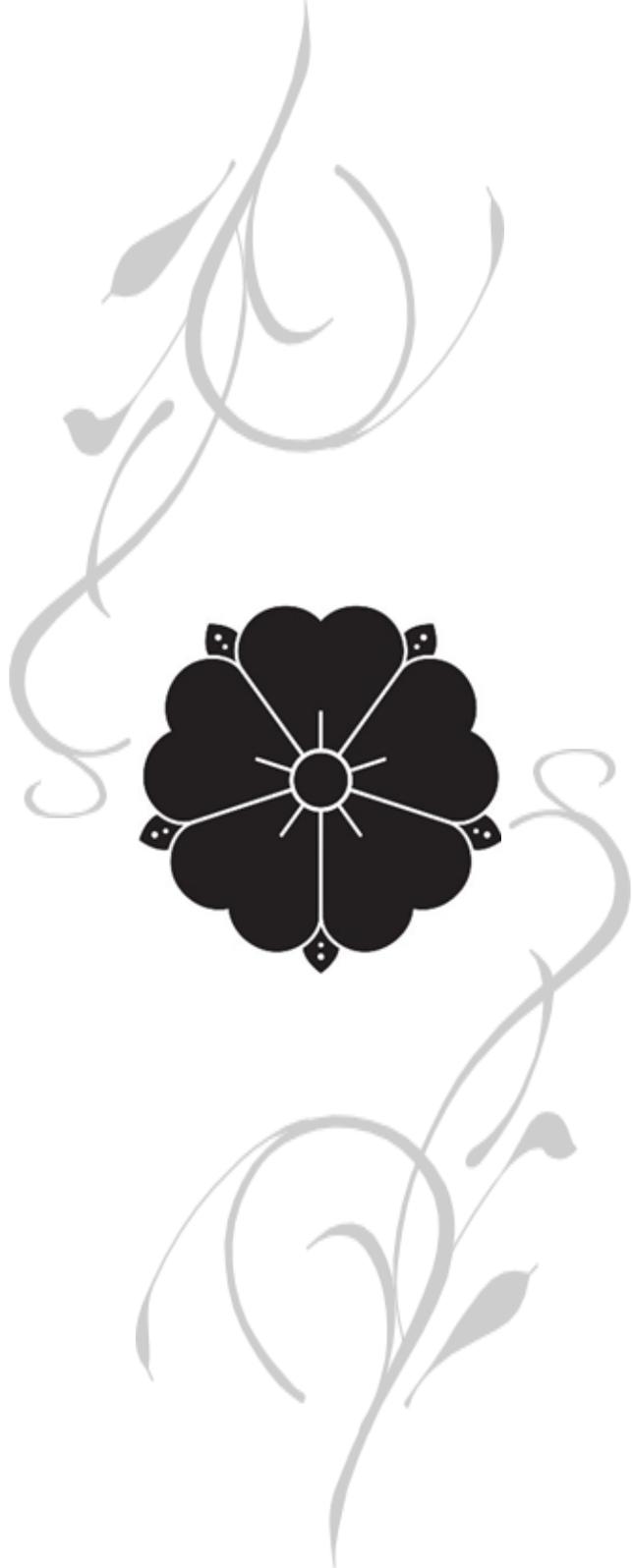
Her 2003 piece for koto and shakuhachi flute entitled "The Current" (recorded by herself and Dozan Fujiwara on "East Current", CD Columbia Records) has been recognised as one of the thirty most beautiful compositions of all time by the Hōgaku Journal specialists, "The Kotoby". Since moving to France in 2005, Mieko Miyazaki has become even more widely recognised as a leading figure in Japanese koto, pushing the limits of the instrument into diverse different musical genres. She has participated in many collaborative projects, working with preeminent musicians such as the guitarist Nguyễn Lê (CD "Fragile Beauty" ACT), tabla player Edouard Prabhu (CD "Sayuki" ACT), accordionist Bruno Maurice and violinist Manuel Solans (CD "Saiko" Daqui/Harmonia Mundi), Corsican



“Voce Ventu” vocal ensemble (CD “TessiTessi” Daqui/Harmonia Mundi), pianist/improviser François Rosse, choreographer Carlota Ikeda (with the Ariadne Ballet Company), and Chinese erhu player Guo Gan (“NEN NEN SUI SUI” CD 2012 Daqui/Harmonia Mundi). She has taken her music to all corners of the globe – Europe, the USA, China, South America, India, Korea, Canada, Taiwan, Hong Kong, Turkey, Egypt, Madagascar and Japan.

Miyazaki’s compositions have been praised by the famous shamisen master Itchu Miyako and by the legendary koto performer Kazue Sawai, who said: “Mieko Miyazaki’s compositions really open up new perspectives for Koto music”.

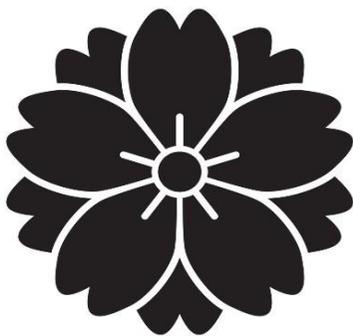




Tuesday, 3rd March 2014, 7:30 pm,
Wolfson Gallery, Palace Green Library



From the Earth and Sky: The Kim Sunok Ensemble



PROGRAMME

1. *Cheongseonggok* (“Clear Sound Piece”) – Traditional

“*Cheongseonggok*” is a set of variations on a melody called “*Taepyeongga*” (“Song of Perfect Peace”), which was one of the classical vocal pieces appreciated by the literati in the later part of the Chosŏn Dynasty (1392-1910). This piece is called “*Cheongseonggok*” because of the many clear timbres generated in the high register. The vibration of the instrument’s membrane (*cheong*), which is made of river reed, produces a unique sound, which can be heard extensively in this piece.

2. *Geomungo sanjo* – Traditional

Sanjo, literally meaning “scattered melodies”, is a solo instrumental folk-art form. It is thought to have evolved in the late 19th century from origins in the shamanic ritual music of Southwestern Korea. *Sanjo* has been developed for various instruments, including the *geomungo* – a highly distinctive six-stringed zither, with enormous raised frets and a percussive sound, created by striking the strings with a bamboo plectrum. Legend has it that when the first ever *geomungo* was performed before the King of Goguryeo in the 7th Century, black cranes flew in and danced around to the music.

3. *Chunaengjeon* (“Dance of the Spring Nightingale”) – Traditional

During the reign of King Sunjo (1790-1834), Crown Prince Hyomyeong created “*Chunaengjeon*” to celebrate the 40th birthday of his mother. Portraying a singing nightingale on a spring day, the dancer wears a crown of flowers, a formal dress, and extended sleeves, which enhance the elegance of her arm movements. The crowning moment of the performance is a pose known as “*hwajeontae*”, which portrays a nightingale sitting on top of a flower. Court dances were performed only in the audience of the King and required strict observance of decorum. Accordingly, the baring of one’s teeth was always forbidden. The *hwajeontae*, however, was a notable exception: at that moment alone, the dancer was permitted to smile subtly.

INTERVAL

4. *Ajaeng sanjo* – Traditional

The *ajaeng* is another unusual Korean instrument – a bowed zither. Following its introduction from China in the 12th Century, it was only ever used for court music. However, in the early 20th Century, it began to be used for *changgeuk* (Korean opera), dance accompaniment and folk ensembles, and a new version of *sanjo* was devised especially for it. Today’s folk version of the *ajaeng* was devised in the 1940s. It is smaller than the court *ajaeng* and is played with a horse-hair bow, rather than a hairless stick of forsythia wood.

5. *Dalmuri* (“Halo”) – by Jeong Daeseok (1993)

Through the course of its three movements, this piece effectively showcases the *geomungo*’s grave and percussive sonorities. ‘Moonlight’ expresses affection and sympathy; ‘Moon greeting’ expresses people’s pleasure at greeting and playing beneath the moon; and ‘Halo’, the climax of the piece, expresses the joy and mystery surrounding the moon’s halo.

6. *Ipchum* and *Sinawi* – Traditional

The term “*Ipchum*” refers to a type of improvised folk dance, which is considered to be the starting point for many other choreographed folk dances. Unlike other folk dances, it does not involve restrictions of setting, scale, or instrumentation and does not require special costumes or props. In this performance, the *ipchum* is accompanied by *sinawi* – a type of instrumental ensemble music originally used to accompany songs or dances in Southwestern province shaman rituals.



The Kim Sunok Ensemble

The Kim Sunok Ensemble – also known as “The Hyun” (“The Strings”) – came into being in 2013, growing out of an earlier ensemble, the Geumhwa Akhoe, which had actively worked to spread appreciation for Korean traditional music (and especially the *geomungo*) between 1996 and 2011. In September 2014, the group gave its first concert in the prestigious Olympus Hall in Seoul.

Kim Sunok: *Geomungo* (zither), *Janggu* (hourglass drum)

Ewha Womans University, Korean Music Department, Professor.
Ewha Womans University, College of Music, Musicology Ph.D.
KBS (Korean Broadcasting System) Korean Music Award, Grand Prix (2008).
Asian Zither Musicians Association, Director.
Kim has performed throughout Europe, America, and Asia.



Kim Youngkil: *Ajaeng* (bowed zither), *Janggu*

Former member of the National Changgeuk Company of Korea and National Orchestra of Korea.
National Gugak Center, Master of the Folk Music Ensemble.
KBS Korean Music Award, Grand Prix (1997).
Academy Charles-Cros World Music Award, in Marseille France (2013).
Kim has performed at the Rudolstadt International Folk Music Festival, La Maison des Cultures du Monde in France, the Rasa centre in Belgium, and elsewhere in Europe.



Song Youngin: Dance

BA, Korea National University of Arts, Traditional Arts, Traditional Dance.

MA, Sungkyunkwan University, Graduate School of Education.

Gukak National High School, Dance instructor.

Intangible Cultural Asset No.1 ('Jongmyo Jeryeak' ritual music and dance), *il-mu* (dance) master.



Kim Soyeon: *Geomungo*

Korean music BA and MA in Ewha Womans University.

PhD course in Ewha Womans University.

Gukak National Middle School, Teacher.



Park Hyeohn: *Daegeum* (bamboo flute)

Graduated from Gukak National High School.

Korean Music BA, MA, and PhD candidate in Ewha Womans University.

Former member of the National Orchestra of Korea.

Ewha Womans University, Lecturer.



Please join us for our next event, coming to Durham next month:

The Brodsky Quartet

Tuesday 28th April 2015, 7:30 pm
University Music School, Palace Green

Since its formation in 1972, the Brodsky Quartet has performed over 3000 concerts on the major stages of the world and has released more than 60 recordings. A natural curiosity and an insatiable desire to explore has propelled the group in a number of artistic directions and continues to ensure them not only a prominent presence on the international chamber music scene, but also a rich and varied musical existence. Their energy and craftsmanship has attracted numerous awards and accolades worldwide, while ongoing educational work provides a vehicle for passing on experience and staying in touch with the next generation.

Please be advised that the programme has been altered slightly to the following:

Anton Webern – *Langsamer Satz*

Anton Webern – *Six Bagatelles*

Alexander von Zemlinsky – *String Quartet No.2*

Ludwig van Beethoven – *String Quartet No.2, op.18 No.2*

For ticket information please contact Joyce Dent at 0191 334 3140.

For additional concert information please visit:

www.dur.ac.uk/musicon.concerts

