

ACMR Newsletter

Association for Chinese Music Research

<http://acmr.info/>
中國音樂研究會通訊

ACMR Online

Discussion Group

ACMR's online discussion group is hosted by the University of Hawai'i. To send messages to the list, please use the address acmr-l@lists.hawaii.edu. If you have any questions about the list, write to Ted Kwok at tedk@hawaii.edu.

ACMR Newsletter sends special thanks to outgoing editor **Valerie Samson** for her dedication and detail during her time as editor!

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MESSAGE FROM THE PRESIDENT

Welcome to the Spring 2012 ACMR Newsletter. It is a great honor to serve as the new ACMR President. I want to take a moment to thank our outgoing President Fred Lau for all of his hard work during his term as ACMR President. As you will read in Bell Yung's report (page 10), ACMR has a rich history of scholars of Chinese music coming together to share research and resources. This community has grown over the years and we now have the increased capacity to promote the study of Chinese music within North America and beyond.

I am so pleased to see the regular biannual publication of the newsletter since it was resurrected in 2008; the newsletter serves as a wonderful resource to announce member news and report on activities of interest to our membership. We are always looking for ways to better serve our community so please feel free to email me with any suggestions and ideas you may have along these lines (lbryant@skidmore.edu).

By now most have probably heard of the great loss in our community with the passing of our friend and scholar Antoinet Schimmelpenninck. While I personally only had the great pleasure of meeting her once, I have followed her work and am thankful for all of her contributions to our field. In particular, as a founder of CHIME and the CHIME library, her scholarly and professional work will undoubtedly serve many more generations of Chinese music scholars. The ACMR officers wanted to be sure to take a moment to acknowledge her life and work in this issue and I want to thank Helen Rees and Meredith Schweig for their thoughtful contributions (see pages 6-9). Our loving thoughts go out to Nuria, Elias and Frank Kouwenhoven during this difficult time; for those of you who did not know Antoinet I encourage

you to read Helen Rees' reflections to learn more about Antoinet's rich personal and professional life.

A few announcements while I have your attention:

1) I am delighted to announce the 2010 Barbara Barnard Smith Student Prize for Best Student Paper presented at the 2010 SEM conference to Meredith Schweig (Ph.D. Candidate, Harvard University); see page 3 for details.

2) Please consider submitting nominations for the 2011 Rulan Chao Pian Prize for Best article on Chinese music, broadly defined, published in an English-language scholarly journal or edited volume within the past year; see page 19 for details.

3) We hope to see you at the 2012 ACMR meeting in New Orleans, more details on the meeting will appear in our fall newsletter. Also please keep a lookout for the call for papers for our 2012 ACMR meeting.

I hope that you enjoy this current issue of the ACMR newsletter and all that it has to offer. As always, I would like to thank the ACMR officers (past and present!) for their dedicated service to our organization that makes the newsletter and other projects possible. Best wishes to everyone with your summer projects whatever they may be, whether you are planning fieldwork, research, writing, and/or spending more time with family and friends!



Lei Ouyang Bryant

ACMR 2012 !

The 2012 annual ACMR meeting will be held Thursday, Nov. 1, 2012, 8:00-10:00 pm, in New Orleans, Louisiana in conjunction with the 57th Meeting of the Society for Ethnomusicology. This conference will be a joint meeting with American Musicological Society and Society for Music Theory. For more information, please visit the ACMR and SEM websites.

<http://acmr.info>

<http://www.indiana.edu/~semhome/2012/welcome.shtml>

Annual Meeting Report

By Charlotte D'Evelyn

The 2011 ACMR Annual Meeting took place on the evening of November 17th at the Sheraton Downtown Hotel in Philadelphia, Pennsylvania. Thirty people were in attendance.

The meeting opened with paper presentations given by Ho-Chak Law, a PhD student at the University of Michigan, Ann Arbor; Hyeok Hweon Kang, an undergraduate student at Emory University; and Beth Szczepanski, a part-time lecturer at the Ohio State University.

Ho-Chak Law's paper, "Eyunge Qupu and Jicheng Qupu as manifestations of the declining kunqu oral transmission in the late nineteenth and early twentieth centuries: a case study of the qupai Zao Luo Pao from episode Youyuan of Mudan Ting," presented a case study of the qupai entitled "Zao Luo Pao" and analyzed the decline of kunqu oral transmission in the late nineteenth and the early twentieth century.

In his presentation, entitled "Managing Historicity and Accessibility: Nanyin of Quanzhou," Hyeok Hweon Kang demonstrates how the sustainability of nanyin music and musical practices in Quanzhou today is characterized by an emphasis on restoring historical "authenticity" of nanyin performance practice, and at the same time, creating wider accessibility through musical innovations.

Finally, Beth Szczepanski's paper, "Baban and Babao: Form and Ritual Function of an Instrumental Interlude at Wutaishan," dealt with the adaptation of the baban tune type for use in monastic Buddhist ritual. She explored a shortened version that lacks the usual adherence to Confucian number theory but that comprises a brief, internally-symmetrical, descending musical bridge between sacred ritual and ordinary life.

Each of the papers was well-received and stimulated good discussion. As always, the ACMR meeting is an excellent forum for such presentations suited for Chinese music specialists. Please look for the 2012 ACMR meeting call for abstracts, which will go out in the fall.

After items of old business, including the treasurer's and newsletter editors' reports, noteworthy items of new business were:

(1) Prize Announcements.

The first Barbara Barnard Smith prize for best student paper in Chinese music went to Meredith Schweig for her paper "With This Song, You Will Remember: Hip-Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan." She presented this paper at the 2010 meeting of the Society for Ethnomusicology in Los Angeles, California. (Please see below for more information on this paper.)

The Rulan Chao Pian publication prize was not awarded this year due to the low volume of submissions. As a reminder, submissions and nominations for these prizes are typically due two weeks after the annual meeting. Look for the call for submissions in November and refer to <http://www.acmr.info/content/prizes> for more details. Please note that the deadline for the 2011 Rulan Chao Pian Prize has been extended to July 1st (see page 19 for details).

(2) Incoming Officers.

ACMR welcomed two new officers this year. Adam Kielman volunteered to be the incoming student representative. The membership voted in favor of a cycling rotation schedule for the newsletter editorship and Beth Szczepanski volunteered to be the incoming newsletter editor. Valerie Samson, who rotated off this year, was thanked for her remarkable work, vision, and commitment to the newsletter during her two-year term as editor.

(3) New President.

ACMR successfully conducted its first online and paper-ballot election this past fall for the position of president. Members had the option to vote online through the [surveymonkey.com](http://www.surveymonkey.com) website or in-person via paper ballots. The officers extend their thanks for this excellent turnout!

Candidates for president were Lei Ouyang Bryant, Assistant Professor of Music at Skidmore College, and Frederic Lieberman, Distinguished Professor of Ethnomusicology at the University of California, Santa Cruz.

Lei Ouyang Bryant received the most votes by a close margin and was elected as the new president of ACMR. She will serve a three-year term starting from the end of the 2011 meeting to the end of the meeting in 2014.

(4) Recognition of Fred Lau.

After seven years of dedicated service to ACMR (from 2004-2011), Frederick Lau stepped down as president at the 2011 meeting. He offered his parting words and thanks to the ACMR officers for their hard work. In recognition of Fred's excellent contributions to the association, the ACMR officers presented Fred with a gift of gratitude at the close of the meeting.



ACMR thanked outgoing president Fred Lau for seven years of service with a gift of engraved bookends.

ACMR welcomes incoming president Lei Ouyang Bryant

ACMR Presidential Election Report

ACMR extends a warm welcome to its new president, Lei Ouyang Bryant! She was elected into office at the 2011 ACMR Annual Meeting in Philadelphia and will serve for three years until the close of the annual meeting in 2014, at which time she may be considered for a second term.

Lei received her PhD in ethnomusicology from the University of Pittsburgh in 2004 and is an Assistant Professor of Music at Skidmore College. Her scholarly interests are music, culture, and performance in East Asia (primarily China, Japan, and Taiwan) and Asian America. Her research examines issues of music and memory, identity, politics, race and ethnicity, popular culture, and social justice and her current research projects include music and memory in the Chinese Cultural Revolution, race and

performance in Asian American musical theatre, and social justice and taiko drumming in the American midwest.

The election for ACMR president was conducted online through the Survey Monkey voting website and in-person at the Philadelphia meeting through a ballot election. Over 80% of the membership participated in the election -- a big thanks to those of you who cast your votes!

Lei comes into office after seven years of leadership by outgoing ACMR president, Frederick Lau. Through Fred's dedication and guidance, the association put several projects into motion, including the Chinese Music Bibliography and the annual paper prizes. He leaves the association in a healthy financial state that will enable Lei and the ACMR officers to undertake new projects to serve the membership body.

ACMR Prize Announcement

Schweig's winning paper: "With This Song, You Will Remember: Hip-Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan."

ACMR is pleased to announce that the 2011 Barbara Barnard Smith Prize has been awarded to Meredith Schweig, a student at Harvard University, for her article "With This Song, You Will Remember: Hip-Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan." Meredith presented her paper at the 2010 Annual Meeting of the Society for Ethnomusicology in Los Angeles, California.

In her paper, Meredith explores an underground hip-hop benefit concert that took place in Tainan City, Taiwan in 2009 following the disaster of Typhoon Morakot. Through this case study, she examines rap music as a potent medium for sounding divisive sociopolitical discourses on the island. She demonstrates how performers located Morakot meaningfully among other issues and concerns, such as the question of Taiwan's political sovereignty, pollution along the island's coastlines, and the systematic erosion of

local languages and lifeways. Meredith draws on theories of trauma and memory to explore the means by which individual performers at the festival both wove the typhoon into a larger musical narrative of disaster and discontent on Taiwan and articulated their own visions for how to move past the tragedy to a more hopeful tomorrow.

Congratulations to Meredith for her excellent work and for her contribution to our field!

Meredith Schweig is a graduate student in Ethnomusicology at Harvard University. Her doctoral research explores cultural politics, narrativity, and emotion in the popular musics of Taiwan and China. She is currently at work on a dissertation entitled "The Song Readers: Rap Music and the Politics of Storytelling in Taiwan," an ethnographic study of the island's hip-hop community and an examination of rap music's emergence as a trenchant form of narrative discourse in the post-martial law era.

The Barbara Barnard Smith Paper Prize is awarded on a yearly basis to recognize an outstanding student paper in the field of Chinese music, broadly defined, presented at the Annual Meeting of the Society for Ethnomusicology. The prize is accompanied by a \$100 award. (See the ACMR website for details on prize submissions or email develyn@hawaii.edu.)



Outgoing president Fred Lau presents Barbara B. Smith Prize to Meredith Schweig at the 2011 annual meeting.

People and Places

Elise Anderson

Recent publication:

"The Construction of Āmānnisā Khan as a Uyghur Musical Culture Hero."

Elise Anderson recently published "The Construction of Āmānnisā Khan as a Uyghur Musical Culture Hero." *Asian Music* 43 (1): 64–90. 2012.

Conference presentations:

"The Irony of the Intangible: Uyghur Heritage in Xinjiang," presented at the Central Eurasian Studies Society conference, Columbus, OH, September 2011.

"Making Minzu Heritage in Xinjiang," presented at the Association for Asian Studies meeting, Toronto, ON, CA, March 2012 (with travel support from the Department of Central Eurasian Studies and the College of Arts and Sciences at IU).

"Symbols of Identity, History, and Geography: Uyghur Music and the Arts in Twentieth-Century Xinjiang" at the Musical Geographies of Central Asia conference, University of London, UK, May 2012 (with support from the East Asian Studies Center at IU).

New position:

Professor of Music and Department Head at University College Cork

Jonathan Stock

Jonathan Stock has completed his year as Associate Dean, Research at the Sydney Conservatorium of Music and moved from his long-time post at the University of Sheffield to a new permanent position as

Professor of Music and Head of Department at University College Cork, Ireland where he already has a graduate student working on Mei Lanfang's symbolic standing. His new email is: j.stock@ucc.ie.

Chuen-fung Wong

Congratulations!

Chuen-Fung Wong received his tenure at Macalester College.

Upcoming Fulbright:

"China's Emergent Soundscape: New Music Creativities, Body Politics and the Internet in Defining a Global Chineseness."

Su Zheng

Su Zheng (Wesleyan University) has been awarded a Fulbright award to carry out her research on "China's Emergent Soundscape: New Music Creativities, Body Politics and the Internet in Defining a Global Chineseness," in China in the academic year 2012-2013. Her

book, *Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/Chinese America* (Oxford University Press 2010) has been translated into Chinese, and is forthcoming from Shanghai Conservatory of Music Press in 2013.

Collaboration across borders:



Tsering Dorjee Bawa, WANG Xin Xin, Yogi Ani Jetsun Pemo, and Kutmanaaly Sultanbekov after their performance

The Twelfth Annual San Francisco World Music Festival brought together musicians from diverse cultures to collaborate in performances at the Jewish Community Center and other venues. This unique "Epic Project" included musicians from China, Taiwan, Tibet, Kyrgyzstan, India, Azerbaijan, Burkina Faso, and the United States. Twenty three "masters" and sixty youths participated in the collaboration. At least forty performers crowded the stage for the jointly-created finale, *Noboda Hera*.

Participating Chinese musicians included guzheng master LIU Weishan and twelve members of the S.F. Guzheng Society Youth Ensemble, nanguan masters from Taiwan WEI Bo Nian and WANG Xin Xin, and percussionist WANG Wei. Participating Tibetan performers included Yogi Ani Jetsun Pemo and Tsering Dorjee Bawa along with an ensemble of fifteen.

For more information see <http://doordog.org/festival/artists.html>.

People and Places, cont.

John Winzenburg

New publications:

Winzenburg, John. "Aaron Avshalomov and New Chinese Music in Shanghai, 1931-1947," *Twentieth-Century China* 37/1 (January 2012), pp. 50-72.

Winzenburg, John (文盛伯). "混合乐种和文化的融和：中西融合协奏曲在香港的发展," *Journal of the Central Conservatory of Music* 《中央音乐学院学报》第三期(总第一百二十四期, Fall 2011) 第31至多43 页.

Commercial CD Recording: "Aurora," by Hong Kong Composer Joyce Tang, Hong Kong New Music Ensemble, John Winzenburg, Conductor, Ablaze Records Millenium Masters Series, Vol. 2 (2011).

John Winzenburg conducted Hong Kong Chinese performers of Balinese Gamelan in two new works by Hong Kong composers at "A Musical Celebration," 2012 HKU Concert Series, Department of Music, The University of Hong Kong, in February 2012. The works included:
1) "Galactic Gala," by Daniel Lo Ting-cheung, Mary Wu (Piano) and Almond Yeung Kwun-man (Drum Set), HKU Balinese Gamelan and HKU Percussion Ensemble
2) "A Mid-Autumn's Daydream," by Gordon Fung Dic-lun,

HKU Balinese Gamelan and HKU Percussion Ensemble. The concert DVD and studio CD recording are currently in the editing process.

Winzenburg also gave a keynote speaker presentation "Translating Chinese Musical Terms & Contexts into English: Issues for Western Performers, Researchers, and Teachers" at the International Symposium on the Translation of Musical Texts from Chinese to Foreign Languages, Central Conservatory of Music, Beijing, October 2011.

Winzenburg and Hong Kong chamber choir Cantoría Hong Kong were recently invited by the National Centre for the Performing Arts in Beijing to perform a feature "Weekend Concert" (国家大剧院周末音乐会) this June entitled "New Choral Sounds of China and the World 「中外合唱新声」". The 90-minute Cantoría concert took place on June 10th in the Concert Hall of the NCPA, and was recorded live for broadcast the following week on Beijing TV: 北京电视台文艺频道《古典也流行——国家大剧院周末音乐会》.

For programme information, please visit the NCPA website at <http://www.chncpa.org/yspj/zmyyh/zmyyhxxxx/2012-02-14/310737.shtml>. He and the Cantoría performed a run up concert at Hong Kong City Hall on 28 April.

Member Profile: Tsun-Hui Hung

Dr. Tsun-Hui Hung holds a B.A. in Erhu performance from the Chinese Culture University, Taiwan, an M.A. in music composition from Ohio University, and a Ph.D. in Cognitive Ethnomusicology from The Ohio State University. She received one of the first doctorates in Cognitive Ethnomusicology and successfully used fMRI scans to investigate ethnomusicological questions. Her dissertation examines differences in the perception and processing of vocal and instrumental rhythm by the human brain. This dissertation has a uniquely cross-cultural, comparative perspective on human music perception. Although many psychological studies have pursued similar approaches, most such studies focus only on Western classical

music, or a particular culture, but leave aside the question of transcultural differences. Her ethnomusicological background contributes to a better understanding of how music has developed in various human societies. Tsun-Hui is also an artist active worldwide. She has been studying and playing Erhu for twenty years and devoted her interest to Chinese music since then. She grew up in a traditional Chinese music environment and learned the Erhu from master artists. She won the Excellent Prize in the National Erhu Competition in Taiwan, and has performed many times in the National Concert Hall and National Opera House in Taiwan as well as overseas.



Tsun-Hui Hung.

OBITUARY—Antoinet Schimmelpenninck (1962-2012)

Following a long struggle with cancer, Dr. Antoinet Schimmelpenninck passed away in Leiden, the Netherlands, on April 15, 2012. Mother to Nuria (8) and Elias (13), and partner to Frank Kouwenhoven, Antoinet was well known to many in our community as a tireless scholar and promoter of Chinese musical culture.



Antoinet Schimmelpenninck. Photo courtesy Frank Kouwenhoven.

Born in Dordrecht in 1962, she studied at the Universiteit Leiden and established CHIME, the European Foundation for Chinese Music Research, with Kouwenhoven in 1989. Antoinet leaves behind a rich legacy of scholarship and service. She conducted extensive fieldwork in rural Gansu and Jiangsu provinces and lectured frequently at institutions throughout Europe, North America, and China. The CHIME Library, which she and Kouwenhoven founded in 1991 near their home in Leiden, has in just two decades grown into an indispensable resource for scholars of East Asian musics, as well as for the general public. Antoinet's monograph, *Chinese Folk Songs and Folk Singers: Shan'ge Traditions in Southern Jiangsu*, was published in 1997, and she contributed to the production of numerous CDs, films, concerts, and cultural events all over the world. Antoinet has been laid to rest at the Little Green Church in Oegstgeest. She will be remembered by her colleagues as a gracious, funny, modest woman, passionately devoted to her family and community.

—Meredith Schweig

Reflections on the Life of Antoinet Schimmelpenninck, by Helen Rees

I first met Antoinet and Frank in September 1988, when we were all foreign students at the Shanghai Conservatory of Music. I had recently completed my B.A. in Chinese at Oxford, and was the lucky recipient of a British Council/Chinese government exchange scholarship that allowed me to take *dizi*, *xiao*, *qin*, and academic classes. Antoinet had received the equivalent Dutch/Chinese scholarship to pursue her Ph.D. research on Jiangsu folk song, and Frank worked closely with her on this project, as well as taking classes himself. We hit it off immediately, auditing Prof. Huang Bai's survey of Chinese folk song styles together,



Schimmelpenninck performing during a Shanghai qinhui, 5 January 1989. Photo courtesy Bell Yung.

participating in a memorable *qinhui* in January 1989, and sharing the trials and tribulations then attendant on life as foreign residents of Shanghai.

My friendship with Frank and Antoinet not only made life in Shanghai

more pleasant, but also turned out to be a pivotal point in my professional development. Antoinet was a couple of years ahead of me, being already well into her dissertation research at a time when I was just starting to consider going to graduate school, and she and Frank kindly invited me to join them on a couple of six-day fieldtrips, for which I ran the back-up tape recorder. Although I had already spent a lot of time in the Shanghai teahouses playing and recording *jiangnan sizhu* and had explored the ritual music, *shuochang*, and local operas performed in the teahouses, clubs, parks, and theatres of Shanghai, Suzhou, and Shandong, this was my first real taste of rural fieldwork, and I was instantly hooked. A lot of the time we were freezing cold; on one trip we cycled for miles to reach a farmhouse, then walked for miles on the way back when one tyre developed a puncture (which we couldn't fix, since at the time portable puncture kits weren't sold in China); and we couldn't wash more than face, hands, and feet for days on end. But the physical discomforts were irrelevant—it was an extraordinary experience to discover phenomenal singers in obscure villages, to learn their life stories and how their music fitted into the local culture, to observe how they and other community members talked about what they did, and to begin to explore the numerous hidden facets of their mostly oral literature. This was a period when there were very few

Reflections, cont. (Rees)

“...always a warm and welcoming host in Leiden, quick to help others both at home and in China. I have lost count of the Chinese scholars and musicians who have told me of their enormous sorrow at her passing, and who have reminisced about numerous acts of generosity and kindness, quite apart from her professional achievements.”

recordings of “real” Chinese folk music available, and when officially published materials frequently glossed over elements of local culture that were related to ritual, did not conform to the ideology of the day, or were just too raunchy for comfort. Participating in these expeditions was an eye-opener that soon propelled me in the same direction, albeit in a very different province (Yunnan) and in pursuit of a rather different set of genres (primarily ritual-related).

Back in Europe, we did not lose touch. In early January 1990, Antoinet and Frank invited Steve Jones (London), François Picard (Paris), and me to their home in Leiden, along with Rembrandt Wolpert, where in the frigid cold of a Dutch winter that gave me flu and a stomach upset (treated quite effectively by Frank with a piping hot mixture of brandy and honey) we spent a lively couple of days discussing the planned establishment of the European Foundation for Chinese Music Research (better known as CHIME [Chinese Music Europe]). Imagination and efficiency were the hallmark of everything Frank and Antoinet did as a working team, and in short order we had an Executive Board consisting of Frank, Steve, François, Marlies Nuttebaum and me; a newsletter/journal edited by Frank and Antoinet; and a series of more or less annual CHIME conferences held in different cities each year around Europe. CHIME also acquired an

ultimately acting as liaisons, organizers, and expert advisers for events as large-scale as the 2005 Amsterdam China Festival and the 2009-2010 Europalia-China International Arts Festival in Belgium. In spite of this, Antoinet found time to complete a path-breaking dissertation, published as its first book by the CHIME Foundation in 1997 (*Chinese Folk Songs and Folk Singers: Shan'ge Traditions in Southern Jiangsu*), and she and Frank together collaborated on three more important creative projects: their children Elias and Nuria, and a splendid film that documents the little-known shadow puppet tradition of eastern Gansu (*Chinese Shadows: The Amazing World of Shadow Puppetry in Rural Northwest China* [Leiden: Pan Records 9607, 2007]). CHIME's journal became a place for scholars, musicians, composers, and other interested parties to publish important work on Chinese music that might not otherwise have fitted the rubric of the standard scholarly journals—exciting fieldwork updates, state of research reports, interviews with Chinese composers and scholars, event reports, large numbers of book/recording/film reviews, etc. CHIME also published, as its second book, Stephen Jones's meticulously detailed account of ritual musicians in Hebei (*Plucking the Winds: Lives of Village Musicians in Old and New China*, 2004), for which Antoinet did the entire lay-out herself.

More than this, however, Antoinet—along with her immediate family members Frank, Gao Ying, Elias, and Nuria—was always a warm and welcoming host in Leiden, quick to help others both at home and in China. I have lost count of the Chinese scholars and musicians who have told me of their enormous sorrow at her passing, and who have reminisced about numerous acts of generosity and kindness, quite apart from her professional achievements. For my part, I occasionally envisioned celebrating the 50th anniversary of CHIME in Leiden in 2040 with Antoinet, Frank, Steve, and François, all in our 70s or 80s, and am more sorry than I can say that we fell almost thirty years short of this.

For those of us who followed Antoinet's blog in the last year or so of her life, and who corresponded with her by email or were able to see her in person, her courage and sense of humour despite dire circumstances have left an indelible impression. At the 2011 CHIME meeting held in England, we took turns carrying a Mac laptop around so that Antoinet could participate from her bed by Skype in what was going on; and she was cheerful and interested in everything. Between late January and late March this year, a few weeks before she passed away, she and I enjoyed an extensive email correspondence in which we discussed YouTube clips, CDs, photographs, live music events, and interesting and funny things happening in each other's lives. It was a privileged way to mark almost a quarter century of intertwined lives and careers, dozens of mutual friends, and by this point thousands of shared laughs over the crazy things in the world.



CHIME facilities, Leiden. Photo by Meredith Schweig.

entire 17th-century Leiden house that is now its archive and library, holding one of the biggest collections of Chinese music-related materials outside Asia.

CHIME soon became a major player in the European world performing arts scene. Already by the mid-1990s the annual conferences with their excellent concerts were attracting dozens of participants, mostly Europeans and Chinese, and had become a welcoming venue to catch up on the latest scholarly developments in the field. Antoinet and Frank also got into the impresario business,

Publications of Antoinet Schimmelpenninck

Dissertation:

Schimmelpenninck, Antoinet. "Taal En Muziek in Volksliederen Uit Jiangsu." Doctoral Dissertation in Sinology. Rijksuniversiteit Leiden.

Book:

Schimmelpenninck, Antoinet. 1997. *Chinese Folk Songs and Folk Singers: Shan'ge Traditions in Southern Jiangsu*. Leiden: CHIME Foundation. [ISBN: 9080361518]

Articles and chapters:

- Schimmelpenninck, Antoinet. 1990. "Report on Fieldwork in the Wu Area : Jiangsu Folk Song." *CHIME: Journal of the European Foundation for Chinese Music Research*. 1: 16-29.
- . 1990. "Hundred Years of Folk Song Studies in China." *CHIME: Journal of the European Foundation for Chinese Music Research*. 2: 4-23.
- . 1991. "Lectures on Chinese Music at Sem, Oakland, 1990." *CHIME: Journal of the European Foundation for Chinese Music Research*. 3: 104-10.
- . 1991. "In Reply to Zhang's and Schaffrath's Article: What About the Singers?" *CHIME: Journal of the European Foundation for Chinese Music Research*. 4: 34-39.
- . 1991. "Major Focus on Chinese Music: 31st World Conference of the ICTM in Hongkong." *CHIME: Journal of the European Foundation for Chinese Music Research*. 4: 79-83.
- . 1991. **Review of:** *The treasury of Zheng music, I-V, 1989-1990* (4-CD set). *CHIME: Journal of the European Foundation for Chinese Music Research*. 4: 117-18.
- . 1991. "Tolling of Buddhist Temple: Guangdong Music." *CHIME: Journal of the European Foundation for Chinese Music Research*. 4: 121.
- . 1992. **Review of:** *Pipa daquan*. Li Guangzu, Wu Man, Yang Wei, et al. 1989 (CD). *CHIME: Journal of the European*

- Foundation for Chinese Music Research*. 5: 155-57.
- . 1993. "The Shanghai Conservatory of Music: History and Foreign Student's Experiences." *CHIME: Journal of the European Foundation for Chinese Music Research*. 6: 56-92.
- . 1993. **Review of:** *Songs of Pasta'ay*. Tai-li Hu and Daw-ming Lee. 1988 (VHS/DVD). *CHIME: Journal of the European Foundation for Chinese Music Research*. 6: 159.
- . 1995. "Field Report from the Yangzi Delta : Chinese Folk Singers in Jiangsu Province (1)." *CHIME: Journal of the European Foundation for Chinese Music Research*. 8: 32-58.
- . 1995. "Recherches Dans La Province Du Jiangsu (Chine)." *Cahiers de musiques traditionnelles*. 8: 33-57.
- . 1996. "Chinese Folk Singers in Jiangsu Province (2)." *CHIME: Journal of the European Foundation for Chinese Music Research*. 9: 63-88.
- . 1998. **Review of:** *The eternal storyteller: Oral literature in modern China*. Vibeke Børdahl, ed. 1999; and *The oral tradition of Yangzhou storytelling*. Vibeke Børdahl. 1996. *CHIME: Journal of the European Foundation for Chinese Music Research*. 12-13: 206-08.
- . 1998. **Review of:** *The eternal storyteller: Oral literature in modern China*. Vibeke Børdahl, ed. 1999; and *The oral tradition of Yangzhou storytelling*. Vibeke Børdahl. 1996. *CHIME: Journal of the European Foundation for Chinese Music Research*. 12-13: 206-08.
- Schimmelpenninck, Antoinet, and Frank Kouwenhoven. 1990. "Chasing a Folk Tune in Southern Jiangsu, China." *European studies in ethnomusicology*. 268: 247-68.
- . 1995. "Female Folk Singers in Jiangsu, China." *Ethnomusicology in the Netherlands Leiden: Present Situation and Traces of the Past*. Eds. Zanten, Wim van and M. J. van Roon. Oideion: The Performing Arts World-Wide. Leiden: Research School CNWS. 261-74. [ISBN: 9073782449]
- . 1997. "Guo Wenjing: A Composer's Portrait—the Strings Going 'Hong Hong Hong' and the Percussion 'Bong Kééh', That's My Voice!." *CHIME: Journal of the European Foundation for Chinese Music Research*. 10-11: 8.
- . 1999. "Unfinished Symphonies: The Formulaic Structure of Folk-Songs in Southern Jiangsu." *The Eternal Storyteller: Oral Literature in Modern China*. Ed. Børdahl, Vibeke. 78-87. [ISBN: 9780700709823]
- . 2003. "What Do We Wish to Preserve of China's Traditional Music, for Whose Sake?" *Preservation of traditional music: report of the Asia-Europe Training Programme*. Chinese Academy of Arts; Asia-Europe Foundation. 55-67.



Precursor to CHIME, a 1988 conference on Chinese music research held at Kingston Polytechnic (now Kingston University) in London. Photo courtesy David Hughes.

CD/DVD:

- Kouwenhoven, Frank, and Antoinet Schimmelpenninck. 2007. *Chinese Shadows: The Amazing World of Shadow Puppetry in Rural Northwest China*. Leiden, Netherlands: Pan Records. (DVD)
- . 1997. *Folk Songs of Southern Jiangsu, China*. Leiden: Chime Foundation; Pan Records. (CD)

CHIME—Call for Papers in Memory of Schimmelpenninck

Dear ACMR friends,

Here is a revised call for papers for the CHIME conference in Leiden in September. The revision is due to the sad passing of Antoinet Schimmelpenninck (whose obituary is included in this newsletter). We have decided to extend the conference by a day to allow time for papers, films and other events to celebrate Antoinet and her research interests.

And "celebrate" is a perfect word. Her funeral was a wonderfully lively and joyous occasion, as she desired. In her last months, bedridden due to cancer, she had plenty of time to plan - with Frank and their two children - the details of the memorial ceremony to ensure that it would be a happy, vibrant, musical occasion. Which it was.

We hope to see many of you in Leiden.
David Hughes

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CHINESE INSTRUMENTS AND WESTERN MUSEUMS CHIME/CMA WORKSHOP, 13-16 SEPT 2012

CALL FOR (EXTRA) PAPERS: SESSION IN MEMORY OF A. SCHIMMELPENNINCK (1962-2012)

Antoinet Schimmelpenninck, co-founder of CHIME and ardent collector and researcher of Chinese folk songs, died of cancer in her hometown, Leiden, The Netherlands, on 15 April 2012. She was 49.

Antoinet will be remembered as a passionate fieldworker, a fine scholar in the realm of Chinese music research, a warmhearted personality, and one of the driving forces behind CHIME from the very time when this platform started, in the early 1990s.

We would like to commemorate Antoinet with an extra session tagged on to the CHIME/CMA meeting at Leiden University from 13 to 16 September 2012.

For the Leiden meeting, we have received a promising series of panel and paper proposals, discussing Chinese musical instruments collections and research both in China and in the West, and offering concrete proposals for collaborative research and database creation projects. A list of participants will be announced soon on the CHIME and CMA (Chinese Music Archive Hong Kong) websites.

For the extra session devoted to Antoinet Schimmelpenninck's scholarly work and interests, we would like to invite extra presentations on Chinese music, in the realms of folk song, shadow puppet theatre, story-singing, silk and bamboo music, guqin and ancient chime bells. All of these were fields in which Antoinet took an active interest.

Proposals for 20-minute presentations (plus 5 min discussion) for this particular session can be submitted by email to Frank Kouwenhoven (chime@wxs.nl) until 15 June. (Please send abstracts in English, max. 350 words). Final decisions on this part of the programme will be announced by the end of June.

Information on pre-registration and booking accommodation in Leiden will follow shortly by email, and will also be posted on the websites of CHIME and the Chinese Music Archive in Hong Kong.

website CHIME:

<http://home.wxs.nl/~chime>

website Chinese Music Archive:

www.cuhk.edu.hk/mus/cma/contact_en.htm

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Dr. David W. Hughes (email: dh6@soas.ac.uk)
Research Associate and retired Head of Department, Department of Music, SOAS, University of London, Thornhaugh Street, London WC1H 0XG, U.K. and Honorary Research Fellow, Department of Music, Durham University, U.K.



CHIME 2009 meeting in Brussels. From left: Frank Kouwenhoven, Antoinet Schimmelpenninck, Francois Picard, Alan Thrasher, and David Hughes. Photo courtesy Frank Kouwenhoven.

Bell Yung: Early Days of Chinese Music Teaching and Research in North America and the Beginning of ACMR

Chinese musicology in North America straddles the two academic disciplines of music and sinology, benefitting from the intellectual trends and research methodologies of each.

Chinese musicology in North American universities is considered a subcategory of musical studies, and finds its home mainly in music departments. Within those departments, it is subsumed under the discipline of ethnomusicology. At the same time, the study of Chinese music is also very much a part of sinology, with close intellectual links to the study of Chinese history, theater, anthropology, folklore, linguistics, and other disciplines in the humanities and the social sciences. Thus Chinese musicology in North America straddles the two academic disciplines of music and sinology, benefitting from the intellectual trends and research methodologies of each.

In 1969, Han Kuo-huang provided a list of graduate theses on Chinese music from North America and Europe in a Chinese publication called *Yinyue de Zhongguo*, among which only a handful were significant works that gained wide attention. Two decades later, Theodore J. Kwok updated the list of graduate theses, showing that the number had increased greatly (Kwok 1994). Among the earliest theses in Han's list was one by Bliss M. Wiant of Peabody Conservatory of Music (1946); but the most influential who probably the study of Song dynasty (or "Song" in the Romanization system used by the author) musical sources by Rulan Chao Pian of Harvard University in 1960. Co-directed by John Ward, a European music historian, and Lien-sheng Yang, a Chinese literary historian, Pian's dissertation combined Western musicological and sinological

research methods. When published (1967), it won the prestigious Otto Kinkeldey Award of the American Musicological Society as the best musicological monograph of that year, thus establishing Chinese music research as a serious subject in both music history and sinology. Pian was for many years a professor in both the Department of Music and the Department of East Asian Languages and Civilizations at Harvard University, anticipating and establishing the dual nature of Chinese music research; she was among the first to offer academic courses on Chinese music, and, besides her celebrated monograph, she published widely on Peking Opera and various kinds of narrative songs. She trained a number of graduate students in the two departments with a focus on Chinese music; among the earliest were Catherine Stevens writing on Peking Drum Song (1972), Bell Yung on Cantonese Opera (1976), and Robert Provine on 15th century state ritual music in Korea (1979).

The 1970s was the first really productive decade for doctoral dissertations. Besides Harvard, the University of California, Los Angeles, began offering courses on Chinese music in the 1960s taught by the acclaimed pipa and qin master Tsun-yuen Lui, who assisted in the supervision of doctoral dissertations by David M. Liang on qin playing technique (1973), Marjory Bong-ray Liu on Kun opera (1976), and Frederic Lieberman on the qin handbook *Mei'an Qinpu* (1977). Dissertations from other universities include Fu-yen Chen on Confucian ceremonial music in Taiwan (1976), Ronald Riddle on music in San Francisco's Chinatown (1976), Alice Yu on the relationship between language and music in songs (1977), Alan Kagan on Cantonese rod-puppet theater (1978), Patricia Haseltine on Taiwanese folk theater (1979), and Alan Thrasher on ethics and aesthetics in ancient music (1980).

Most of the graduates listed above began teaching in universities to continue the training of the next generation of researchers. For example, Stevens taught at the University of Toronto; Liang at the University of British Columbia and later the University of Maryland, Baltimore County; Yung at the University of Pittsburgh; Lieberman at Brown University, then the University of Washington, and later the University of California, Santa Cruz;



With the blind singer Dou Wun at Fu Lung Teahouse in Hong Kong where I recorded 40 hours of his singing. May to June 1975.
Photo credit: Rulan Chao Pian.

Yung, the Early Days, cont.

Provine at the University of Durham, U.K., and later at the University of Maryland, College Park; Kagan at the University of Minnesota; Thrasher at the University of British Columbia; and Riddle at New College of the University of South Florida.

The 1980s saw the emergence of a new generation of doctoral graduates, with dissertations by Loh (1982), Wichmann (1983), Tong (1983), Yeh (1985), Chan (1986), Myers (1987), Witzleben (1987), Lam (1988), T. Liu (1988), Tuohy (1988), D. Ferguson (1988), F. Ferguson (1988), Tsao (1989), B. Wu (1990) and W. Wu (1990). This was the first generation of Western researchers who were able to do extensive ethnographic work on the Mainland due to the opening of the PRC in the late 1970s. Their topics include Peking Opera (Beijing Opera) in Nanjing, Jiangnan Sizhu ensemble music in Shanghai, Cantonese Opera in Guangzhou, narrative songs in Tianjin, and Hua'er songs in the Northwest. A few of these graduates returned to the Mainland, Taiwan, or Hong Kong to teach, while others stayed in North American institutions and further developed courses on Chinese music and the supervision of graduate students.

When I first entered the graduate program at Harvard in 1969 and a year later decided to focus on Chinese music under the guidance of Mrs. Pian, she said to me: "You need to be aware that the research of Chinese music in North America is a lonely endeavor." By the 1980s, less than two decades after I began graduate school, Mrs. Pian's observation was no longer true. The number of students enrolled in graduate programs multiplied and an increasing number of scholarly publications appeared. When ACMR began in 1986, it was a different environment from the 1970s, and certainly from the 1950s when Mrs. Pian wrote her dissertation. A critical mass of young scholars developed and thereby created an environment conducive to systematic and informal interaction outside of scholarly publications. However, the impetus arose from an unexpected factor. Let me explain.

The annual meeting of the Society for Ethnomusicology during the first half of the 1980s was a relatively intimate affair compared to today. It was customary for a few longstanding programs with many students and alumni to hold parties on one of the conference evenings. Usually one or two particularly dedicated and energetic faculty members from the institution did the preparation

and opened his/her room in the conference hotel to be the site for the party. News of the party was spread by word of mouth; drinks flowed freely, accompanied by lots of munchies, and the revelry would stretch way into the night. I remember one such party when the room was completely packed, with people crammed into the narrow spaces between and around the beds, in bathrooms, and overflowing into the hotel hallway, reminding me of the famous stateroom scene in the Marx Brothers' "Night at the Opera". It was great fun, but unavoidably people became somewhat overly happy and rowdy and drew complaints from some other hotel guests.

That was when I said to myself, rather than drinking, munching, and cramming into a hotel room like sardines, why not have the China specialists get together to share their thoughts on research and teaching in a more civil, though obviously duller, manner? If China people could talk just among themselves, they could delve right into the specifics, dispensing with the preliminaries such as explaining the location of Yunnan, the dates of the Yuan dynasty, the difference between qin and zheng, the nature of the Chinese language, and how traditional Chinese operas differ from European ones.

But there was another more important consideration. 1986 saw an unprecedented

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With Charles Seeger when he visited Harvard, 1976. Photo credit: Rulan Chao Pian.

Yung, the Early Days, cont.

June 1987
marked the
first ACMR
Newsletter.

six graduate students in Chinese music at the University of Pittsburgh, including senior student J. Lawrence Witzleben, who would graduate the next year, Ping-hui Li and Ying-fen Wang, who were midway in the program, and new students Guangming Li, Xiwei Li and Benny Tsao. We were fortunate to have so many on the scene who shared a general interest. In other ethnomusicology programs, however, there might be only one or two graduate students in Chinese music, and some programs might not have a China specialist on the faculty. As Mrs. Pian had remarked, students in such programs studied in a lonely environment, and would likely welcome the opportunity to be part of a gathering with fellow students in Chinese music, albeit meeting only once or twice a year.

It was with these thoughts in mind that I rallied a gathering at the 1986 SEM conference in Rochester, New York. The time chosen was early Sunday afternoon, the last day of the conference when all paper sessions were over. Fourteen of us gathered in a basement coffee shop of some building at the Eastman School of Music. Sitting in chairs that formed a circle there were 15 of us present: Kuo-Huang Han, Kyle Heide, Joseph Lam, Li Guangming, Ping-hui Li, Li Xiwei, Fred Lieberman, Rulan Chao Pian, Barbara Smith, Amy Stillman, Benny Tsao, Ying-fen Wang, Larry Witzleben, Siu-wah Yu, Bell Yung. I remember that we each of us first introduced ourselves and briefly talked about our scholarly interests. We discussed forming a more permanent organization and sketched out a plan

to meet regularly and to publish a newsletter. A brief paragraph in the first ACMR Newsletter of June 10, 1987 reads:

At the Thirty- First Annual Conference of the Society for Ethnomusicology (Rochester, N. Y., October 16-19, 1986), a group of participants with research interests in China held an impromptu meeting to acquaint themselves with one another and their work. It was unanimously felt that similar meetings should be held in the future. A group should be formed whose membership is to comprise scholars interested in Chinese music, and whose purpose is to establish channels for communication and a forum for exchange of ideas. At least initially, the group is catered mainly to scholars living in the U. S. and Canada. Group members shall meet once or twice a year taking advantage of the annual Association for Asian Studies meeting (when Chinoperl is held in conjunction) in March-April, and the annual SEM meeting in October-November. The possibility of publishing and distributing a periodic newsletter was discussed. The first structured meeting was scheduled for April in conjunction with the annual meeting of the AAS. An initial list of about sixty names was compiled to whom a letter was sent in November announcing the formation of the "Chinese Music Study Group" (later changed to "Association for Chinese Music Research"). About forty responded in active support of the group.

Thus ACMR was launched and, through subsequent years has flourished, although not without ups and downs of the sort all organizations are naturally subject to. Thanks to Ted Kwok's vision and hard work, the Newsletters and Reports have been scanned and made easily accessible to all, providing testimony to the development of ACMR. The Newsletter during those early years offered members reports on conferences around the world relevant to Chinese music, summaries of papers read at the ACMR meetings, reviews, bibliographies, and other tidbits of interest to its members. As I browsed through some of



With Yang Yinliu in Beijing, 1980. The others, L to R, are Bell Yung, Wang Di, Xu Jian, Joseph Lam. Photo credit: unknown

Yung, the Early Days, cont.

the Newsletters today, I was struck by how valuable some of the materials are. For example, in the Newsletter Vol. 5, No. 2 (Summer 1992), the section of From the Editor highlight one item in the newsletter:

ACMR is pleased and proud to publish in this issue of *Newsletter* a set of exploratory reports on the Chinese and their musics in the Pacific. These reports originated as a panel presented by the ICTM Study Group on Musics of Oceania at the 31st World Conference of the International Council for Traditional Music held in Hong Kong last summer. Barbara B. Smith, the inspiration and organizer of the panel, worked towards the development of the oral reports into the current publishable form. These reports will undoubtedly stimulate interest among scholars of both Oceanic and of Chinese musics to take a closer look into this neglected but important topic, resulting, hopefully, in future collaborative and interactive research projects.

This valuable document, with contributions from six scholars, under the guidance of Barbara Smith, deserved more than just an item in what a "newsletter" is understood to be. Such a thought was one reason why ACMR decided to convert the *Newsletter* into *Reports* a couple of years later.

The eight volumes of *Reports* in subsequent years continued to provide news, but also included bibliography, reviews, extended reports on events, and full-fledged scholarly articles. As I flip through the eight issues from 1995 to 2000, I am impressed, unashamedly, by the quality and diversity of material, although flaws and errors are certainly abundant. One particularly interesting feature is "Viewpoints". In Vol. 11 (1998), Nancy Guy's article "Peking Opera as 'National Opera' in Taiwan: What's in a Name?" solicited six viewpoints from prominent scholars, including Nancy's own follow-up comment. Another "Viewpoint" section worth noting consists of three comments on the controversy over the authorship of a report in *Scientific America* that reported on the discovery of the Jiahu flutes (Vol. 12, 1999). (Who today still remembers, or is even aware of, this hot topic that flared up 13

years ago among our members?) Finally, I have nearly forgotten that Rulan Chao Pian, under my gentle pressure, wrote and published the first half of her autobiography (Vol. 8, No. 1, Spring 1995), covering her professional life until the mid-1960s. Regrettably she never did get around to writing the second half of her life. These and other gems bear witness to an important era in the development of Chinese music research, being publications that have historical significance as well as scholarly merit.

The eight volumes of *Reports* served their purpose well, but the *raison d'être* for the *Reports'* existence ceased as scholars matured and preferred to publish in mainstream journals that would reach a larger readership – a natural development. So it was finally laid to rest. Early 2000 saw a leadership vacuum that may be described by the Chinese set phrase "qing huang bu jie" (a gap between the colors green and yellow), resulting in the hibernation of the ACMR publication. It was our good fortune that Fred Lau stepped in as the new President a few years later and brought on board two young and dedicated scholars Chuen-Fung Wong and Lei Ouyang Bryant. Under Fred's leadership, the ACMR Newsletter was revived in 2008, co-edited by Wong and Bryant, and distributed digitally. The rich content of the new generation of Newsletters needs no further comment. Fred also initiated and implemented a systematic method of "succession," which in 2011 produced yet another dedicated leader. ACMR's future is in good hands.

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- Ferguson, Francesca [a.k.a. Lawson, Francesca R. Sborgi, and Rebollo-Sborgi,

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Yung, the Early Days, cont.

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Symposium Celebrating Professor Bell Yung's 31 Years of Excellence in Teaching and Research, March 24, 2012. Report by Shuo Zhang

The University of Pittsburgh's Department of Music recently sponsored "New Research in Asian and American Music," a symposium including recent research in the areas of Asian and American music by scholars from the U.S. and elsewhere. The symposium assembled eight of Bell Yung's former students to celebrate his 31 years of teaching at the University of Pittsburgh, together with four of his current students.

The presentations focused on historical sources, musical genres, performance practices, musicians, and musical communities of China, Japan, Korea, Singapore, and the U.S. The research invoked diverse theories and methodologies, and explored issues of gender and ethnicity, politics and economics, war and patriotism, the environment, transnational interaction and cross-cultural translation, and the "magic" of a musical performance. Acknowledging one of Yung's interests beyond Asia, one paper investigated the music philosopher Charles Seeger's thoughts on music semiotics.

The paper sessions were followed by a thought provoking discussion session, headed by guest discussants Prof. Joseph Lam, Prof. J. Lawrence Witzleben, and Prof. Amy Stillman, who presented an overview of the themes and methodological issues seen throughout the papers and situated them in the larger picture of Professor Bell Yung's scholarship, intellectual tradition, and the development of the field of ethnomusicology. A reception was held on Mar.23, in honor of Professor Yung's retirement by the Department of Music, University of Pittsburgh, with musical performance featuring instrumental music from China and Korea (visit <http://www.ucis.pitt.edu/asc/conference/music/index.html> for more details).



Seated from left to right: Amy Ku'uleialoha Stillman, Joseph Lam, Bell Yung, Andrew Miller, J. Lawrence Witzleben. Standing from left to right: Shuo Zhang, Meng Ren, Nimrod Baranovitch, Eun-Young Jung, Hee-Sun Kim, Benjamin Pachter, Tong Soon Lee, Helen Rees, Nancy Guy, Da Lin. Not pictured: Lei Ouyang Bryant.

Announcements

For more information
about Hung Liu's "Dirge"

see [http://www.sfcmp.org/
wileyPrint.php](http://www.sfcmp.org/wileyPrint.php)



"Dirge" and *Red Lantern* help raise funds for new music

The artist Hung LIU has chosen an excerpt of the score of "A Debt of Blood Must be Paid with Blood" from the model opera *Red Lantern* to accompany limited-edition prints she is offering to raise funds for the San Francisco Contemporary Music Players. The funds will support the commissioning and performance of new music. The ensemble frequently performs music by Chinese composers, and currently has three commissions in progress from composers born in China: Chou Wen-chung, Lei Liang, and Du Yun.



To view the press release please see [http://
www.sfcmp.org/press/hungLiu/
PressRelease_HungLiu_Dirge.pdf](http://www.sfcmp.org/press/hungLiu/PressRelease_HungLiu_Dirge.pdf).

For information about the commissioned
composers please visit
[http://www.sfcmp.org/press/tenfourteen/
PressRelease_TenFourteenPR.pdf](http://www.sfcmp.org/press/tenfourteen/PressRelease_TenFourteenPR.pdf).

Folklife Reading Room, American Folklife Center Requests Back Issues of *Chinese Music*.

The American Folklife Center's Folklife Reading Room seeks to locate issues of *Chinese Music* (Chinese Music Society of North America) absent from its collection in order to complete its collection of journal issues.

Please contact and/or respond to the head of the Reference Staff, Judith Gray
jugr@loc.gov, 202-707-1740, if there are questions.

The following numbers are missing:

- vol. 1 -- all
- vol. 2 (no. 1)
- vol. 5 (no. 4)
- vol. 6 -- all
- vol. 7 -- all
- vol. 8 -- all
- vol. 9 (nos. 1, 3, 4)
- vol. 10 (nos. 1, 2)
- vol. 11 (nos. 3, 4)
- vol. 12 -- all
- vol. 14 (no. 4)
- vol. 15 (nos. 1, 2)
-
- vol. 31 -- all

ACMR "Chinese Music Bibliography" Updated Alec McLane, Bibliography Editor

The annual update to the ACMR "Chinese Music Bibliography" is available on the ACMR website at [http://www.acmr.info/
biblio](http://www.acmr.info/biblio). Development continues to make the *ACMR Bibliography* searchable. For more information about the bibliography updates please see <http://>

[www.acmr.info/content/chinese-music-
bibliography](http://www.acmr.info/content/chinese-music-bibliography).

Citations, questions, and comments may be sent to the ACMR Bibliography Editor, Alec McLane, at amclane@wesleyan.edu.



Kunqu The Jade Hairpin

Performers: Weng Jia-hui and Yuan Jia,
Shanghai Kunqu Opera Troupe
20 March 2012

Lee Hysan Concert Hall, CUHK



Weng Jia-hui
Graduated from the School of Traditional Theatre of the Shanghai Theatre Academy, Weng Jiahui has been trained as a cross-dressed xiaosheng (young gentle male roles) under Kunqu artist Yue Meiti and received the

"Graduate of the Year Award" in 2003. An outstanding young performer in the Shanghai Kunqu Opera Troupe, Weng was awarded the "Rising Artist in Leading Role" at the 2008 White Magnolia Awards.



Yuan Jia
Yuan Jia is a young actress specialized in guimendan (young unmarried lady roles). She receives training from Kunqu artists Zhang Xunpeng, Zhang Jingxian and Wang Junhui. Her repertoire includes leading roles in The

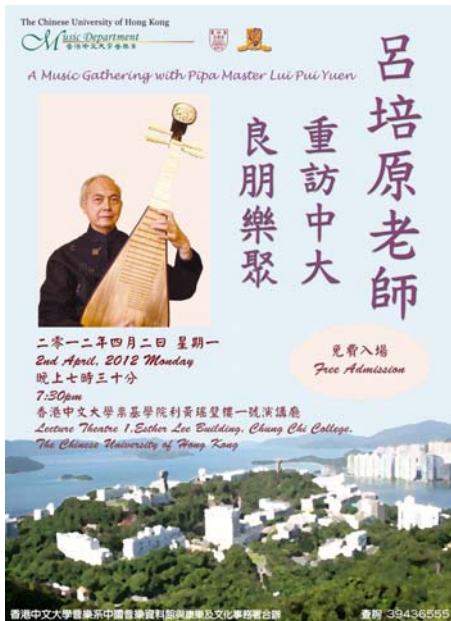
Peony Pavilion, The Story of the Jade Hairpin, and the Broken Bridge. She has also performed in the 2007 heritage classic version of The Peony Pavilion in Hong Kong.

Announcements

Chinese Music Archive Hosts Spring Performance Events

Janet Chui of the Chinese Music Archive at the Chinese University of Hong Kong (CMA) submitted news of three performance events held this spring at the Archive. The Chinese Music Archive is directed by Professor Yu Siu-Wah.

For more information about programs and events at the Chinese Music Archive see <http://www.cuhk.edu.hk/mus/cma/>



A Music Gathering with the
Pipa Master Lui Pui-Yuen

Performers: Lui Pui-Yuen
Date: 2 April 2012
Time: 7:30pm
Venue: Lee Hysan Concert Hall, the Chinese University of Hong Kong

Dou Wun's "Jade Palm-Leaf Fan" Naayam CD Launch and Concert

Performers: Ruan Zhao-Hui, Wu Yong-Mei and Liang Kai-Li
22 April 2012
Lecture Theatre, G/F, Hong Kong Central Library

香港文化瑰寶系列之四 《玉葉寶扇》之《大鬧梅知府》、《碧雲探監》 1975年香港富隆茶樓實地錄音

杜煥《玉葉寶扇》CD發佈會暨南音演奏會
Dou Wun's "Jade Palm-Leaf Fan" Naayam CD Launch and Concert

《玉葉寶扇》是廣東長篇木魚書中佼佼者，其中以《大鬧梅知府》和《碧雲探監》兩回最為流行，坊間有粵曲和南音版本，但觀音版本則絕無僅有，此輯CD是聲師杜煥於一九七五年在香港富隆茶樓演唱的實地錄音。杜煥的粵語說唱藝術早已膾炙人口，唱《大鬧梅知府》極盡活潑風趣，唱《碧雲探監》則一哭一淚，淒楚萬分。

二零一二年四月廿二日(星期日) 上午十時三十分
22nd April, 2012 (Sunday) 10:30 am
香港中央圖書館地下演講廳
Lecture Theatre, G/F, Hong Kong Central Library

免費入場
Free Admissions

南音演唱 Naayam Performances
《大鬧梅知府》選段 粵劇名家阮兆輝先生演唱
《孤龍雁》資深南音唱家吳詠梅女士演唱
《客途秋恨》、《夢會太真》梁凱莉演唱
杜泳、何耿明、陳國輝和

新秀演繹 Participation of the Younger Generation
《藏雲》梁凱莉、陳子晉、陳璧沁、李勁特演出

粵樂 Cantonese Instrumental Music
《連環扣》、《鳥投林》、《花間蝶》、《孔雀開屏》

The Chinese University of Hong Kong
香港中文大學音樂系中國音樂資料館主辦

BOOK REVIEW

East Asian Cinema and Cultural Heritage: From China, Hong Kong, Taiwan to Japan and South Korea. Edited by Kinnia Yau Shuk-ting. Chapter Authors: David Desser, Yu Siu-wah, Vivian Pui-yin Lee, Lo Wai-luk, Kinnia Yau Shk-ting, Kim Shin-Dong, Sangjoon Lee. New York: Palgrave Macmillan, 2001. xvii, 207 pp., list of figures and tables, biographies of contributors, index of names index of films. ISBN: 978-0-230-11695-5 (hardcover)

East Asian Cinema and Cultural Heritage: From China, Hong Kong, Taiwan to Japan and South Korean edited by Kinnia Yau Shuk-ting examines the uses of East Asian cultural elements in East Asian films, ranging from traditional drama, music, landscape, martial arts, philosophy, aesthetics and theatrical performance in East Asian countries. By widely discussing specific traditional elements in different genres of films, this book displays how East Asian films revive, re-present, and even re-create their cultural legacies to achieve the goal of winning international box offices while forming cultural nationalism in the globalized epoch.

East Asian countries have long and rich cultural heritages which define nations and peoples since ancient times. Challenged by Hollywood film trends, elements of these cultural heritages have become a great inspiration for filmmakers as well as an important marketing tool. In the discussion of Chinese cinema, David Desser and Yu Siu-wah discuss how cultural elements are used in Chinese films in order to claim a unique identity of "Chinese." Desser particularly examines how martial arts are brought back to recent Chinese films and is re-produced to create a "new-style martial art saga" (pp.2) by dressing up fight scenes with extremely appealing visual spectacles borrowed from Hollywood. Yu Siu-wah analyzes the performance of *huangmeidiao* (Chinese opera), plucked lute *pipa*, and bamboo flute in films of Hong Kong and mainland China and argues that these movies "invent" a Chinese musical heritage which may not actually exist in reality, but which reflects the trading of cultural authenticity for the newly-forged culture when facing the wave of globalization. In the discussion of Hong Kong cinema, Lee Pu-yin explores the relationship between heritage, collective memory and politics in Hong Kong films. She introduced the idea of the "Hong Kong spirit," which serves as a central part of the city's identity and which possibly carries cultural or political meanings in these films. In the discussion of Taiwanese cinema, Lo Wai-luk discusses the application of Chinese traditional aesthetics, *qi-yun* (spirit resonance), in Hou Hsiao-hsien's movies. He concludes that empathy is the *qi-yun* that penetrates in Hou's films, which becomes "an indispensable element that breathes life into what appear to be fragmented scenes." (xiv) In the discussion of Japanese cinema, Yau Shuk-ting explores the connection of the Madness Plays in traditional Noh and the female character (usually the ghost and the witness) in J-horror films. She displays that the J-horror films resemble Noh in many aspects and bring the highly localized and uniquely Japanese performing arts to the modern world. She also discusses, in another chapter, the influence of the story *Chushingura* on recent Japanese war movies to argue that "the legend of *Chushingura* sustains a high level of popularity not because of the *ronin*'s absolute loyalty to their lord, but due to their attempt to defy public expectation." (xv) In the discussion of Korean cinemas, Kim Shi-Dong explains how *pansori*, a vanishing genre of traditional music and storytelling, is successfully re-presented and re-created in Im Kwon-taek's films through a process which he terms "creative hybridization." Lee

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Sang-joon, on the other hand, surveys the development of Korean martial arts films by surveying the phenomenon "martial arts craze" fed by Chinese imports, and provides a "cross border" example of a cultural heritage evolved from its foreign root.

The seven authors in this book provide various perspectives to explore the new applications of East Asian culture in modern society, especially in East Asian films. By examining cinema's heritage functions which form identity for country and city, create visual attraction, and carry tradition, the book encourages readers to think about how East Asian traditional culture interacts with modern technologies as well as ideas, and how we re-perceive and re-value its situation in the globalized world. It makes an important contribution not only to East Asian film studies and cultural studies, but also to the question of cultural heritage.

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ACMR Rulan Chao Pian Prize: Deadline ~~June 1, 2012~~ NEW DEADLINE JULY 1, 2012

ACMR invites submissions, including nominations, for the 2011 Rulan Chao Pian Prize. The deadline for submissions and nominations is JULY 1, 2012.

This prize recognizes the best article on Chinese music, broadly defined, published in an English-language scholarly journal or edited volume within the past year. The prize is accompanied by a \$100 award. Reviews will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The winner will be notified by e-mail; an abstract of his/her paper will be included in the ACMR Newsletter.

APPLICATION PROCEDURES:

Articles should be submitted as a pdf attachment to lbryant@skidmore.edu. Be sure to include the following information in the body of your email: author's name, complete citation information, email address and phone number. If you are nominating an article, please provide as much contact information as possible.

Contact ACMR President Lei Ouyang Bryant with questions (lbryant@skidmore.edu) See ACMR website for additional information: <http://www.acmr.info/content/rulan-chao-pian-publication-prize>

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The Association for Chinese Music Research (ACMR) serves as a forum for the exchange of ideas and information for anyone interested in the scholarly study of Chinese music. Catering mainly though not exclusively to those living in North America, ACMR holds an annual meeting in conjunction with the annual meeting of the Society for Ethnomusicology.

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The **ACMR Newsletter** is published twice a year in spring and fall. We encourage ACMR members to submit the following kinds of materials: notices of recent publications and recently completed dissertations or theses, announcements of and reports on scholarly and performing activities, news of institutions and individuals, as well as views and opinions on any matter relevant to ACMR. Please send all materials and enquiries to editor **Jessica Turner** JessicaTurner@vic.edu.

Events Calendar

2012

July 31-Aug. 2 Third International Symposium of the ICTM Study Group for the Musics of East Asia (MEA), Chinese University of Hong Kong.

Sep. 13-16 CHIME European Foundation for Chinese Music Research/Chinese Music Archive, Leiden, Netherlands.

Nov. 1-4 Joint meeting of Society for Ethnomusicology (SEM), American Musicological Society (AMS), and Society for Music Theory (SMT), New Orleans, Louisiana <http://www.indiana.edu/~semhome/2012/welcome.shtml>

Nov. 14-18 American Anthropological Association (AAA), San Francisco, CA <http://www.aaanet.org/meetings/>

2013

Mar. 21-24 Association for Asian Studies Meeting, San Diego, CA <http://www.asian-studies.org/conference/>

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