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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-1@lists.hawaii.edu. If you have any questions about the list, write to Ted Kwok at tedk@hawaii.edu.

ACMR Newsletter Back Issues

Back issues of *ACMR Newsletters* (vol.1, no.1 [1987] to vol.7, no.2 [1994] and vol.14-16 [2008-2010]) and *ACMR Reports* (vol.8, no.1 [1995] to vol.13 [2000]) are available online at <http://acmr.info/>.

NEXT ACMR Newsletter (vol.17, no.2)

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 **Valerie Samson** at valeriesamson@gmail.com.

PRIZE ANNOUNCEMENTS

Winners of the 2010 Rulan Chao Pian Prize for best published article and the 2010 Barbara Barnard Smith Student Paper Prize will be announced in the Fall issue of the *ACMR Newsletter*.

ACMR 2011

The 2011 annual meeting of the Association for Chinese Music Research will be held November 17, 2011, 8:00-10:00 pm, in Philadelphia, Pennsylvania at the Sheraton Philadelphia City Center Hotel, in conjunction with the 56th Annual Meeting of the Society for Ethnomusicology. For more information, please visit the ACMR website.

MESSAGE FROM THE PRESIDENT, MAY 2011

Frederick Lau

Welcome to the 2011 spring issue of the ACMR newsletter. I am excited to welcome members of our energetic and creative editorial team Valerie Samson, Jessica Turner, and Alec McLane. Please join me in applauding them for their dedication and hard work.



This will be my last newsletter message to you all as president. I announced at our last meeting that I will step down at the fall meeting. We need new blood and input from other members to run the organization. In view of that, we have put in place by-laws for electing new officers with specific term limits. Our secretary Charlotte D'Evelyn will accept nominations and set up an e-voting procedure for all members. Details for the election procedure are included in this issue of the newsletter. I hope you will nominate someone or yourself for any of the openings and actively participate in the election. The success of ACMR depends on your contribution and service. If you are conducting research or fieldwork in the summer, I encourage you to submit your preliminary results, impressions, or notes from the field to the next issue of the newsletter. As we prepare for the upcoming meeting in Philadelphia, I hope you will consider giving a presentation at our annual meeting. Have a wonderful summer!!! See you at our next meeting.

CALL FOR PRESENTATION PROPOSALS FOR ACMR 2011

Submission deadline: **September 1, 2011**

ACMR invites submission of abstract proposals for presentations, discussions, fieldwork reports, or specialized topics related to the field of Chinese music (broadly conceived). Each presentation is normally

fifteen minutes in length and will be followed by five minutes of discussion. All abstract proposals and presentations should be in English. Send abstract proposals of no more than 250 words with a title and contact information to **Frederick Lau via email at fredlau@hawaii.edu** no later than **September 1, 2010**.

Notifications of acceptances will be sent via email to presenters in late September. ACMR encourages graduate students to participate and solicits reports on research in progress. For more information, please visit ACMR website.

ELECTION ANNOUNCEMENT

Charlotte D'Evelyn, ACMR Secretary

After many years of service to ACMR, Frederick Lau will step down from his position as President of the association at the 2011 annual meeting in Philadelphia. We owe him much gratitude for his leadership and direction these past few years! Thank you, Fred!

In order to fill the position of ACMR President, we are now soliciting nominations from the greater ACMR body for presidential candidates. Please consider nominating yourself or a colleague who works in the field of Chinese music. Send your nominations to Charlotte D'Evelyn at develyn@hawaii.edu by SEPTEMBER 1, 2011.

Please include the full name and email address of the nominee. Before posting the nominations, we will communicate with each nominee to confirm that she/he is willing to fill the position of president.

According to the ACMR Constitution, "The President shall preside at all membership meetings. He/She shall present an annual report of the work of ACMR at each annual meeting of ACMR. The ACMR President should serve at least one year as an officer before taking the office as President. The President shall have a three-year term; if no new candidates are forthcoming a further renewal is possible."

Due to the importance of this year's ACMR election, we plan to use an online absentee voting website along with in-person online voting at the 2011 annual meeting in Philadelphia. Thus current members who cannot attend the 2011 annual meeting will still have an opportunity to cast their votes online before the meeting. The election will open online on Thursday, November 3, 2011 (two weeks before the meeting) and will close at the end of the meeting at 10:00pm Eastern Standard Time on Thursday, November 17, 2011.

For the sake of maintaining supported leadership in ACMR, it is important to have your participation in this election. Please watch for more information on how to cast your vote electronically in our fall 2011 newsletter.

Note that in order to participate in the election, your membership must be up-to-date in 2011 (i.e. you paid dues at or after the 2010 meeting). Please send any outstanding membership fees to Treasurer Alan Kagan at: 1376 Christensen Ave., West St. Paul, MN 55118.

Thank you and we look forward to receiving your nominations!

UPDATE ON THE CHINESE MUSIC BIBLIOGRAPHY PROJECT

In this issue of the Newsletter we are continuing the practice of including annual updates to the ACMR "Chinese Music Bibliography." In the May 2010 Newsletter Valerie Samson wrote a detailed history of the origins and goals of the bibliography, which can be browsed and searched online at <http://www.acmr.info/biblio> and is described in more detail at <http://www.acmr.info/content/chinese-music-bibliography>. To quote from Valerie's description, which she adapted from the May 2008 ACMR Newsletter:

The scope of the ACMR Chinese Music Bibliography continues to be as broad as the term "Chinese music." We include publications about Chinese music and related performing arts, on multiple ethnicities and nationalities, on Chinese music in the Diaspora and transnational circuits, and on historical and modern traditions as well as popular genres.

The current update includes a few audio recordings as well as some books, book chapters, journal articles, dissertations, and theses. It is hoped that future updates will continue this trend to include videorecordings as well.

Most of the entries in the current update were compiled by Valerie Samson. As of last Fall Alec McLane has taken on the task of compiling bibliography updates for ACMR, and welcomes suggestions for new titles, reviews, and other resources to include in the bibliography. Please forward all suggestions to amclane@wesleyan.edu.

REPORTS

REPORT ON THE 2010 ACMR MEETING

By Charlotte D'Evelyn

The 2010 ACMR Annual Meeting took place on the evening of Nov. 11th, at the Wilshire Grand Hotel in Los Angeles, California. It was a well-attended event with 31 people present. Thanks very much to everyone who attended.

The meeting opened with two paper presentations given by Yiou Huang, a PhD candidate at the Shanghai Conservatory of Music and visiting scholar at the University of Michigan, and Gwendoline Kam Cho Ning, a student at the Chinese University of Hong Kong.



Yiou Huang's paper, "Methodological Issues of Chinese Musical Chronicle: The Case of North Song Music," introduced a spreadsheet of concurrent musical practices occurring in the Northern Song Dynasty with the goal of constructing a dynamic image of music in this era. Her methods enabled her to create not only a comprehensive

overview of music during the Northern Song, but also to begin to answer the question of the relationship between music and political culture.

Next we heard Gwendoline Kam Cho Ning's paper "Reconstruction of Imperial rituals: Music and Politics in Contemporary China." Based on ethnographic

fieldwork observations, Gwendolyn described present-day reenactments of imperial rites that occur at Tianan Temple in Beijing, China. She pointed out changes in significance and even musical style that have inscribed contemporary nationalist sentiments on these ceremonies and examined what the



meaning and goals of the ceremony might be for organizers and attendees.

After these thought-provoking presentations, ACMR President Fred Lau opened the business meeting. He first recognized the hard work of the ACMR website manager, Ted Kwok, who recently updated the website and set up the ACMR bibliography in an online, searchable format.

Members were asked to take the time to visit the website at: <http://www.acmr.info> and the bibliography at: <http://www.acmr.info/biblio>. Members were also reminded to post information of interest to the ACMR community or to start up scholarly discussions about Chinese music via the listserv: acmr-l@lists.hawaii.edu.

Fred Lau then announced the first winner of the Rulan Chao Pian prize for best published paper in the field of Chinese music. The prize went to Nancy Guy for her paper "Flowing Down Taiwan's Tansui River: Toward the Ecomusicology of the Environmental Imagination," published in the Spring/Summer 2009 volume of *Ethnomusicology*. All members are encouraged to submit papers for this prize and for the Barbara B. Smith student paper prize. Submissions are due two weeks after the next annual meeting. See <http://www.acmr.info/content/prizes> for more details.

Next, treasurer Alan Kagan presented the treasurer's report and noted that the association has adequate funds to expand toward new projects. He expressed hopes that members continue their membership with ACMR whether or not they attend the annual meetings. It is possible to update membership by sending dues (checks made out to Alan Kagan) to: Alan L. Kagan, 1376 Christensen Ave., West St. Paul, MN 55118.

The meeting moved forward to the nominations of new ACMR officers. First was an open nomination for a new newsletter editor to replace Lei Bryant. Jessica Turner, Alec McLane, and Phyllis Tang volunteered and were informally welcomed as new co-editors to work with Valerie Samson, who continues as a co-editor.

Meredith Schweig volunteered to serve as the new student member to replace Pattie Hsu.

Finally, Fred Lau announced his intention to step down from the position of president. See the above announcement for the call for nominations for ACMR president.

REFLECTIONS ON THE CHIME MEETING, 2010

By Betty Ann Siu Junn Wong

The 15th International Meeting of The European Foundation for Chinese Music Research (CHIME) was held November 24-27, 2010 at Dornach, Switzerland. The theme was "The Music of China and East Asia: Theory Versus Practice." This was the second time I was able to attend and participate in a CHIME meeting.

The meeting took place at a very imposing site in Dornach. The building was designed by the famous



educator and philosopher Rudolf Steiner and built in the early twentieth century. Most of the participants commuted to the site from nearby Basel.

I am always thrilled by the effort and, I imagine, expense that the CHIME organizers take on to provide the attendees with a packed program. By eating meals together between sessions, participants could converse and share with each other in a personal way. Many thanks to Antoinet Schimmelpenninck, Frank Kouwenhoven and others at CHIME for a gratifying experience!

For the opening concert, *Music from the Time of Marco Polo*, a distinguished ensemble from Estonia improvised on their native instruments of medieval flutes, harp and percussion to John Thompson's meditative sounds on the guqin. The percussionist used a set of bronze bells which were originally ships bells he had re-tooled and tuned to diatonic scales. I find these conferences particularly refreshing for the musicians' adventurous programming and pairing of east-west instruments.

GONG Linna and her ensemble, core members at CHIME events, presented new songs with ancient texts. Linna also unexpectedly added her voice to a guqin performance. It is fascinating how these gifted musicians

often step in and participate unannounced. I remember the session for an added delight, the falling snow as seen from the windows as our ears were entranced by the sounds of the guqin and Linna's singing.

I also appreciated how generous the musicians and scholars were with their time. They allowed me to record several interviews with the ensemble.

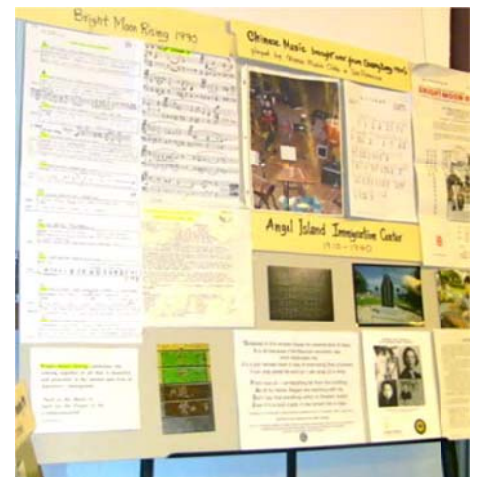
CHIME organizers Frank Kouwenhoven and Antoinet Schimmelpenninck provided a video documentary *Chinese Shadows* (2007) with precious glimpses of life in remote Chinese villages such as in Gansu where shadow puppeteers ply their ancient art to dwindling audiences. The puppeteers were shown traveling along dusty roads with cases and props on donkeys.

Another unforgettable video by the same filmmakers was *The Bells of Marqius Yi* (2005) about the famous discovery in 1978 by farmers in northern Hubei of the magnificent set of 65 bronze bells. Kouwenhoven and Schimmelpenninck interviewed farmers who were responsible for much of the dig. I got a sense of their excitement when the bells were finally dug out of their damp grave after 2500 years. I've put some excerpts of this program on my Facebook page.

Another unusual presentation was a touring puppet show by expert puppeteers with miniature puppets accompanied by a full ensemble. These puppets danced, pranced and even performed kung fu to music. The Quanzhou Marionette Theatre from Fujian was led by WANG Jingxian.

The final presentation was a full concert featuring visiting musicians from minority regions of China. The music they performed was Hani, Miao, Qiang, Naxi, and Mongolian in origin.

I presented information about my composition *Bright Moon Rising* at the poster session. This half-hour-long piece in three movements for 11 performers is about the immigration experience of Chinese, mostly



from Southern China, to America between 1910 and 1940. It is an aural expression of those who lived through that period. My goal was to create new art that would enable me to share the historical experiences of Chinese immigrants with modern audiences.

The topic of *Bright Moon Rising* has affected me personally. My mother NG Git Wah was denied entry and sent back to China on her first attempt to immigrate to America in the 1920s. Her second attempt resulted in months of detainment and isolation before being allowed to settle in San Francisco. She was one of the lucky ones.

Many of those who endured detainment carved poems into the wooden walls of their barracks at the Angel Island Immigration Center in San Francisco Bay. These poems can still be read there today. In *Bright Moon Rising* I incorporated readings of two of these poignant poems. I recruited Chinatown residents who came from the same provinces as the poets to do the readings. The sounds of their dialects gave the re-telling a personal touch and brought out the musical qualities of the Chinese language, an important sound source of the composition.

The title "Bright Moon Rising" is a poem by LI Bo, and throughout my piece I make musical references to songs with similar titles, such as the pipa classic "The Moon is High," ("Yue'er Gao"). One of the Angel Island poems refers to the moon, which is often used in literature to refer to feelings of loneliness and longing.

My presentation helped stimulate the sharing of personal stories among the attendees, most of whom had little knowledge of the heartache families endured as a result of the Chinese Exclusion Act in the United States. My elder sister Sarah who had been detained on Angel Island in San Francisco Bay as a three year old, accompanied me to the meeting. Her granddaughter also attended the CHIME meeting and for the first time learned of Sarah's pain and fear at hearing the nightly weeping of her mother.

Betty Ann Siu Junn Wong
San Francisco, California

REPORT ON THE 2011 HONG KONG ARTS FESTIVAL

By Oliver K.C. Chou

The 2011 Hong Kong Arts Festival, an annual premier arts event in the Asia-Pacific region since 1973, ended with a number of unforgettable notes. The six-week event between February 17 and March 27, 2011 presented a

record number of performances made possible by a significant increase of government funding. The raise amounted to US\$4.2 million compared to US\$2.5 million in the previous year, which covered one-third of the total budget of US\$12.4 million, the highest in 39 years. According to the festival chairman Charles Lee, who sits on the executive council of the Hong Kong government, the extra funding is aimed at building audiences and promoting local artists for the future West Kowloon Cultural District. This district is scheduled to open as early as 2015. (*South China Morning Post*, 19 Oct 2010)

With extra resources, the festival presented 228 ticketed performances featuring 1,742 artists from 54 international and local performing groups in music, dance, theatre and other art forms, of which there were fourteen world and nine Asian premieres. These events drew some 130,000 audiences, or 95 percent of box office capacity.

In western music programs, for example, the Asian premiere of Willy Decker's production of Richard Wagner's *Tristan und Isolde* performed by the Leipzig Opera was sold-out for both performances. In addition to performing in the pit, the Leipzig Gewandhaus Orchestra under music director Riccardo Chailly played two concerts on stage to appreciative audiences. In the same week, the 800-year old St. Thomas Boys Choir made its Hong Kong debut with two concerts of works by J. S. Bach, who had been the choir's Cantor for 27 years until his death in 1750. Other artist with long-awaited Hong Kong debuts included Italian mezzo-soprano Cecilia Bartoli, and the rising violin virtuoso Ray Chen, a winner at both Yehudi Menuhin and Queen Elisabeth competitions in 2008 and 2009 respectively.

The Hong Kong Sinfonietta concert in which Chen played the Tchaikovsky concerto for his Hong Kong debut opened with a world premiere of *Visage* by local composer TANG Lok-yin. The one-movement work was inspired by the colors and patterns on the masks in Peking operas, using tone colors via various orchestrations and harmonic progressions to express the contours and colors of the traditional art.

Another Hong Kong debut performance was Alexander Zemlinsky's *Lyric Symphony* for soprano, baritone and orchestra. It was performed by the Hong Kong Philharmonic Orchestra conducted by artistic director Edo de Waart on the occasion of the 140th anniversary of the composer's birth.

Paris-based composer CHEN Qigang's music for the erotic classic *The Golden Lotus* was performed by the Beijing Dance Theater to critical acclaim. The literary classic, *The Water Margin*, was presented as a multimedia event that combined rock melodies, Peking opera and even a kung fu fighting scene. The production *108 Heroes* was a Festival commission featuring collaboration of artists from China (Shanghai Theatre Academy), Taiwan (Contemporary Legend Theatre and its founder WU Hsing-kuo) and Hong Kong (pop singer and songwriter Wakin CHAU).

No performance group exceeded the Hong Kong Chinese Orchestra in number of premieres performed. Billed as *Music About China*, their concert was the fifth since 2007 of a series dedicated to new compositions for Chinese orchestra. This year the 85-member-strong ensemble performed a total of four world premieres in one concert during the festival. Renowned composers from various conservatories in mainland China showed off their latest symphonic output, including (by order of performance) ZOU Xiangping's *Fantasy in Colour*, YANG Liqing's *Zheng Concerto* (soloist QI Yao), YAO Dingchang's *Listening to the Wild Geese* (concerto for Tang-style xiaoruan and guqin, with GE Yang and CHEN Leiji as respective soloists), and LI Binyang's *Mending the Sky*.

In traditional Chinese opera, the Festival paid tribute to the artistry of Cantonese opera diva FONG Yim-fun, whose unique lyrical singing style earned her the accolade "Empress of Huadan (leading female role)" in the 1950s. Four full operas in her staple repertory were staged, three and a half hours each, including the all-time favorite *The Goddess of River Luo*, with Cantonese opera veterans NAM Fung and LAW Kar-ying taking the leading roles.

Peking opera too was featured in two lavish performances showcasing four operas, including the classics *Combat between Zhang Fei and Ma Chao* and *Ambush at the Jiujiang River*. Billed as "The Painted Faces," the shows presented by the Dalian Peking Opera Troupe and the Tianjin Youth Peking Opera Troupe highlighted the art of makeup, martial arts and singing. MENG Guanglu and YANG Chi, top stars of the *jing* (or *hualian*, painted face) role from the respective companies, dazzled the audiences with their sophisticated mastery of Peking Opera technique and tradition.

Of all the performances, orchestral or opera, western or Chinese, the events that will certainly go down in history as the most memorable moments at the 2011 Hong Kong

Arts Festival were the concerts of the Japan Philharmonic Orchestra on March 18-19, 2011. Arriving in Hong Kong just a few days after the devastating earthquake struck Fukushima, all 88 members of the Tokyo-based orchestra displayed resilience and discipline that commanded respect. Spontaneous applause ensued the moment the first player entered the stage, and reached a peak when the whole orchestra stood in front of the full house audience. It was a moment of dignity and pride that they honored the scheduled tour regardless of enormous tragedy at home. Both concerts began with a speech by the orchestra chairman Professor Haruo Shimada, who shared with the audience what happened to his orchestra on the fateful day of the quake. Speaking in English without notes, he said:

On the very day of the earthquake, March 11, the Japan Philharmonic Orchestra had a scheduled evening concert at Suntory Hall in Tokyo. The earthquake which took place a few hours before the concert panicked the whole city. We wondered whether we should proceed with the concert, and decided to do so. Since all the transportation was paralyzed, only a handful of people dared to come to the hall by walking. The orchestra of more than 80 members played sincerely for a small audience of some 70. But the whole hall was filled with a very special enthusiasm. After the concert, most of the musicians were unable to return home due to the transportation shut-down. They slept on the floor of the hall wrapping themselves with blankets. They are here today in front of you. (applause) We've come to see you because we want to convey to you and share with you the message that music has a special power, the power of communication, the power of encouragement, the power of joy, the power of hope, and even the meaning of life. Let us promise you that we will not be defeated by such an earthquake no matter how huge and no matter how violent it may be. Let us promise you that we will recover, we will overcome, we will reconstruct our country, and even more, we will create a new Japan which is much safer and more enjoyable. Let us invite you to visit our country in the near future. We will welcome you by playing our music whole-heartedly.

The chairman then asked the audience to observe a moment of silence to pray for the victims. The ensuing performances, which included Prokofiev's *Romeo and Juliet* suite and Japan's own Yasushi Akutagawa's *Musica per Orchestra Sinfonica*, were played to an audience with a level of focus that is rare in any live

performance. It was a historic moment and these words can only record what was said but will never suffice to capture the fleeting atmosphere there.

PEOPLE AND PLACES



Nancy Guy received the Rulan Chao Pian Prize for best published article in Chinese. Her paper ““Flowing down Taiwan's Tamsui River: Towards an Ecomusicology

of the Environmental Imagination” is a welcome addition to a new research in music and ecology. It was published in *Ethnomusicology*, Spring/Summer 2009. She was presented the award at the ACMR meeting in November 2010 by officers Alan Kagan and Fred Lau.

Alec McLane joins ACMR as the new Bibliography Editor. He has been Music Librarian and Director of the World Music Archives at Wesleyan University since 1998. He was educated at the Berklee College of Music and the University of Illinois, where he received the



DMA in composition with a minor in ethnomusicology, as well as the MSLIS from the Graduate School of Library and Information Science. He has

been playing Chinese music since the early 1990s and in 2007 was invited to visit the Central Conservatory of Music in Beijing to consult with librarians on issues of cataloging and providing access to world music.

Jonathan Stock is on a one-year posting as Associate Dean for Research at the Sydney Conservatorium of Music, which is part of the University of Sydney. His current email address is jonathan.stock@sydney.edu.au.

Jessica Anderson Turner joins the ACMR newsletter team with Valerie Samson and Alec McLane. She also has accepted a position as Assistant Professor at Virginia

Intermont College in Bristol, VA that will start in the 2011-2012 academic year. Her role will be to direct a new program in Cultural Tourism and Public Arts. She will teach courses in ethnomusicology, cultural tourism and heritage, public sector arts, and ethnographic methods as part of this position. As the program expands, she plans to teach more courses on contemporary China and looks forward to offering courses abroad to study heritage projects in China, particularly in areas of rural Guangxi where she has already conducted extensive research.



LI Bo 李波, performer on the Mongolian morin khuur

(horse-head fiddle, matouqin, 馬頭琴), visited the University of Hawai'i at Manoa campus on February 14, 2011 and presented two well-attended lecture demonstrations. He explained the instrument's history and demonstrated the progression of morin khuur style and technique from its traditional, orally transmitted repertoire to modern compositions written for the instrument in the past twenty years.



Li Bo demonstrated traditional pieces such as “Lonely White Camel” in the urtyn duu (long song) style and “Gadameiren” in the bogino duu (short song) style. Modern pieces that he played included the famous “Wild Horses Galloping,” composed by prominent morin khuur reformer and performer, CHI

Bulag, and excerpts from Li Bo's own morin khuur concerto composition, “Distant Aoter.”

These lectures were offered to faculty, students, and guests from the community through the generous support of the Confucius Institute, the Center for Chinese Studies, and the Music Department at the University of Hawai'i at Manoa.

From Inner Mongolia in the People's Republic of China and now residing in Tokyo, Li Bo is one of the best-known morin khuur performers in America. He was an artist in residence at the University of Washington, Seattle, in 2008-2009. He has performed his composition "The Tale of Matou Qin" many times, including in Seattle on Jan. 22, 2010 and in San Francisco, California, on Jan. 29, 2011.

Ingrid Furniss, Assistant Professor of Art at Lafayette College in Pennsylvania and member of ISGMA (the International Study Group on Music Archaeology) presented a paper in Tianjin, China, at the 7th Symposium of the International Study Group on Music Archaeology in September 2010. The symposium entitled "Sound from the Past: The Interpretation of Musical Artifacts in an Archaeological Context" was organized and sponsored by the Tianjin Conservatory of Music.

Although most of the papers dealt with non-Chinese subjects, a number of the papers—especially those by Chinese scholars—dealt with Chinese music archaeology. Furniss's paper "Feasting and 'Entertainment' at Helinge'er: Visualizing Han Cultural Identity in China's Northern Border Region" is currently under consideration for the forthcoming proceedings, *Studien zur Musikarchäologie VIII*, *Orient-Archäologie* 26, edited by R. Eichmann, E. Hickmann, L.-Ch. Koch. Berlin, Germany: Deutsches Archäologisches Institut Orient-Abteilung, 2012.

Papers concerning Chinese music were included in each of the five topics of the symposium: Methodology, New Finds and Restudies, Archaeology, Iconography and Literature, and Archaeoacoustics and other Related Research. Here is a partial list of scholars and the topics of their presentations. A list of all the papers and presentations given at the symposium is available at <http://musicarchaeology.tjcm.edu.cn/english/article.asp?id=473>.

Chao, Nancy Hao-Ming. *Music, Archaeology and the Contemporary Composition, Performing Arts: The Values between Heritage and Future*

Chen, Qixiang. *An Exploration on Music Origination: A Case Study of Ancient China*

Guo, Shuqun and Kong, Weifeng. *A Probe to the Tone Measurement Technology in Ancient China: On a Basic Concept of Music Archaeological History of China*

He, Zhiling. *The Harp from Xinjiang: Remains of Chinese Ancient Harp*

Kong, Yilong. *Music Comparison on Musical Instruments Unearthed from Western Han Dynasty, South Yue King's Tomb, Mawangdui and Luo Zhuang Han Tombs*

Meshkeris, Veronika A. and Vladimir A. Mamonov. *Interaction of the Musical Cultures of T'ang China and Neighboring Countries of the Central Asia*

Qi, Kun. *The Study about the Pose of Performing Pipa through the Archaeological Information*

Shao, Xiaojie. *A Musicological Study of the Unearthed Chu Gong Ni Bells*

Wang, Anchao. *Study on Unearthed Musical Instruments within Anhui Province*

Wang, Geyang. *New Research on the Portraits of Music and Dance Performance Unearthed from Shan Dong Yi Nan Stone Tomb: Rethought on the Evolution of Ritual Systems of the East and West Han Dynasty*

Wang, Qinglei. *Musicological Research on the Chime Bells Unearthed from Mawang Village in Chang'an County*

Wang, Youhua. *An Analysis of the Group of Bo in Pre-Qin's Suspended Music*

Yang, Yuanzheng. *Typological Analysis of the Golden Age Qin Zither*

Zhang, Xiang. *A Brief Introduction to Unearthed Musical Instruments in Tomb No.1 & No.2 of Jiuliandun*

Poster Presentations included the following:

Gao, Xisheng. *The Character and Origin of the Jinhousou Bronze Bell*

Hao, Fengliang. *Introduction to Various Musical Instruments of Hongshan Cultural Period*

Li, Rongyou. *The Dance with Music in Han Painting in the Vision of Folk Culture: Taking "Nanyang Sculptured Stone Tombs in Han Dynasty" as an Example*

Liu, Zhengguo. *Echo from 9000 Years Ago: The Report of Yue-pipe on Tone Measurement*

Tse, Chun Yan. *Direct Evidence for the Use of the "Melancholy Tone" Kuyin in the Qing Dynasty*

Zhu, Guowei. *The Research about Mingqi Instruments in the Pre-Qin Period*

The following publications resulted from the 5th and 6th ISGMA meetings:

Both, A. A. / Eichmann, R. / Hickmann, E. / Koch, L.-C. (eds.) 2008. *Challenges and Objectives in Music Archaeology*. Papers from the 5th Symposium of the International Study Group on Music Archaeology at the Ethnological Museum, State Museums Berlin, 19-23

September, 2006. Studien zur Musikarchäologie VI, Orient-Archäologie 22. Rahden/Westf.

Ricardo Eichmann, Ellen Hickmann, Lars-Christian Koch (eds.) 2010. *Musical Perceptions - Past and Present. On Ethnographic Analogy in Music Archaeology*. Papers from the 6th Symposium of the International Study Group on Music Archaeology at the Ethnological Museum, State Museums Berlin, 09-13 September, 2008. Studien zur Musikarchäologie VII, Orient Archäologie 25. Rahden/Westf.

PROFILE:

STUDENT REPRESENTATIVE MEREDITH SCHWEIG LOVES TEACHING

By Jessica Turner

ACMR's new student representative is Harvard doctoral candidate Meredith Schweig. Schweig states that her



chief academic preoccupations include popular musics in Taiwan and the PRC, narrative studies, linguistic anthropology, and museology. She also is passionate about teaching and relishes any opportunity to talk about teaching with others.

Schweig returned to the U.S. in November after sixteen months of fieldwork in Taiwan as a

Fulbright-Hays and Asian Cultural Council grantee. She was based in Taipei for the majority of her research period, but Schweig also traveled throughout the island attending various festivals and meeting with musicians. Now back home in Cambridge, she is currently working on her dissertation entitled "The Song Readers: Underground Rap and the Politics of Storytelling in Taiwan." Schweig describes her project as 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. She explores how musicians have used rap to make sound and sense of the dramatic social and political transformations that accompanied Taiwan's democratization at the end of the twentieth century.



Photo by Lans Hung

When I asked Meredith how she brings her research into her classes, she described how her ongoing connections to hip hop artists in Taiwan through social media create an opportunity to explore aspects of the nature of ethnographic research.

The ever-expanding presence of the Internet presents a valuable opportunity to discuss the fuzziness of the boundaries between "fieldspace" and "homespace." My research associates in Taiwan, members of the island's underground rap community, are relentless self-documenters and constantly plugged into social media. Whether I'm on the island or elsewhere, I follow their activities (and they mine!) through Facebook status updates, correspond with them via email, and watch their latest performances on YouTube. I spent nineteen months living in Taiwan conducting interviews and attending hip hop shows, but can I really say that I've entirely left the field now that I'm back in Cambridge?

Schweig also holds an undergraduate degree from Harvard, completing a BA in Music and East Asian Studies in 2003. Her interest in East Asia, she explains, began in her teens:

I first traveled to China with my father when I was 15 years old, and it was a truly formative experience. I returned home with so many questions, about China's history, languages, and cultures, and became a voracious reader of books about the country. As soon as I entered university I enrolled in my first Mandarin class and was quite quickly hooked. The summer after my freshman year, I went to Beijing to study and then, once classes had ended, traveled to Taiwan to visit college friends. Prior to that trip, Taiwan hadn't really been on my radar, but as I traveled from Taipei to Tainan I was inspired by island's remarkable

creative energy, especially with respect to music. Mandopop, indie rock, rap, puppet theater, nanguan, beiguan, various operatic genres--Taiwan seemed positively awash with sound. As a joint Music and East Asian Studies major, I elected to write a thesis exploring various facets of Taiwan's popular music history during my junior and senior years--the single most exciting and enriching part of my college experience.

After graduating she worked on a contemporary art initiative at the China Institute in New York and then for the design firm Gluckman Mayner. She returned to Harvard in 2006 to begin her Ph.D. studies. Her versatility and experience do not end there; Schweig is also an accomplished musician. She is a trained classical vocalist, plays double bass and is an active member of Harvard's Gamelan Si Betty.

Schweig lives in Cambridge, MA with her husband, Andres, and their dog Eleanor. She welcomes communication from ACMR members and can be contacted at mschweig@post.harvard.edu. We look forward to hearing more about her research in Taiwan and to her participation as the ACMR student representative.

ACMR Profiles features a person with research and/or professional interests in Chinese music. We would like to profile scholars at various career stages as a means of connecting with colleagues and staying informed of current research. Do you have someone in mind to be featured in our next newsletter? You may send your suggestions to Jessica Turner (jessicaturner@vic.edu).

NEW PUBLICATIONS

BOOK ANNOUNCEMENT:

READING CHINESE MUSIC AND BEYOND

Reading Chinese Music and Beyond, a volume of six articles and an introduction, has been recently published by the Chinese Civilisation Centre, City University of Hong Kong. The book is intended as reference readings for college-level Chinese music courses. Contributing authors include: Joys Cheung (City University of Hong Kong), Nancy Guy (University of California, San Diego), Joseph Lam (University of Michigan), Chuen-Fung Wong (Macalester College), Hon-Lun Yang (Baptist University of Hong Kong), and Bell Yung (Pittsburgh University). Topics of discussion include: twentieth-century changes in the performance practice of *qin* music, cultural reading of

pipa stories, national icon-making of Xian Xinghai and his *Yellow Music Cantata*, ritual and emotional meanings of music in *The White-Haired Girl*, Orientalist representations of the minority, and legal and ethical implications when handling field recordings of aboriginal music.

The book is not for sale. Beginning in April 2011, the Chinese Civilisation Centre will ship copies to libraries, scholars and teachers of Chinese music, and interested individuals worldwide, free of charge. We are currently compiling the mailing addresses, based on internet search and directory listings. Further contact information for receiving a copy of the book will be announced in the ACMR mailing list later.

Joys H. Y. Cheung,
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琴道:高羅佩與中國古琴 (上冊) (Ch'in-Tao: Robert Hans van Gulik and the Chinese Lute) (Vol. 1.) By 李美燕 Mei-Yen LEE. 2010. Hong Kong: Jao Tsung-I Petite Ecole, the University of Hong Kong. 237 pages. Includes color illustrations. ISBN: 9789881913999

In this first of three volumes the author discusses Dutch sinologist Robert Hans van Gulik's research on the Chinese lute (*ch'in, guqin*). Mei-Yen Lee organizes her discussion into two sections. In the first she expounds on van Gulik's career involving the lute, his Chinese lute collection, and his collection of calligraphy and paintings related to the Chinese lute. She comments on and discusses van Gulik's *Hsi K'ang and his Poetical Essay on the Lute*. In the second section, Lee offers three theses that Van Gulik did not fully address in his writing. At the end of the book there are two appendices: one is an interview between the author and Van Gulik's eldest son, Prof. Willem Robert van Gulik, along with the results of



the author's examination of van Gulik's Chinese art collection in the storehouse and the showroom of the Museum Volkenkunde at Leiden. The other appendix is a sorted list of books in van Gulik's collection at the library of the Sinological Institute, Leiden University, in the Netherlands.

Lee discusses Van Gulik's other writing, *The Lore of the Chinese Lute*, in volumes two and three of *Robert Hans van Gulik and the Chinese Lute*, planned for publication at the end of this year. All three volumes are in Chinese.



Prof. Mei-Yen Lee & Prof. Willem R. van Gulik with *Pine-Wind*, an antique lute from Robert van Gulik's personal collection. The lute was made at the end of the Ming Dynasty, about 400 years ago.

Mei-Yen Lee is a Professor in the Department of Chinese Language and Literature at National Pingtung University of Education, Taiwan, Republic of China. Her main research interest is Chinese musical aesthetics, especially the aesthetics of the ancient Chinese seven-stringed lute which is known in Chinese as the *ch'in* or *guqin*. She has written five books and contributed to more than eighty academic papers.

NEW CD: *Since When Has the Bright Moon Existed?*

Music by **Kui DONG** (董葵)

Other Minds Records CD, OM 1018-2

This CD includes the following music by Kui Dong: "Shui Diao Ge Tan and Song" (2001, rev. 2003) performed by the Volti Chorus, "Let Frogs and Crickets Carry It On" (2005/6) performed by the Piedmont Children's Choir, "Miniatures V -VII" (2003) for duo pianos with Sally Pinkas and Evan Hirsch, and "Spring,

Summer, Autumn and Winter" (2006) performed by the Del Sol String Quartet and Melody of China instrumentalists.

To hear excerpts of these pieces online, go to <http://www.otherminds.org/cgi-bin/shop.pl/page=Sincewhen.html/SID=1206037466.16242/>.

Kui Dong studied piano and music composition at the Central Conservatory of Music in Beijing before emigrating in 1991 to the U.S. where she completed her DMA in music composition at Stanford University. She is now a full professor in the Music Department at Dartmouth College in New Hampshire.

The choral works on this CD form a trilogy with the piece "Painted Light" which is not included. Dong explained that language was an important organizing element.

I have always believed in writing music with a combination of inspiration and concept that reflects the worlds that I encounter. Stemming from my childhood fantasy of what would happen if the old collided with the new and combined with a growing interest in language as a form of music itself, I began to investigate the capacity of the mass sound of human voices, and explore the concept of simultaneously layering multiple languages from different parts of world. In addition to drawing on language's natural rhythm and sound to build melodic contour, rhythmic counterpoint, and sound texture, I also carefully chose texts (sometimes written by myself), considering their origin, and how they might be combined to provide a framework for parts of musical form. 'Shui Diao Ge To and Song,' commissioned by Dale Warland Singers, is the first piece that employ these ideas in the three-chorus work trilogy.

Although at first glance it may appear to be a simple children's song, 'Let Frogs and Crickets Carry It On' comes at a pivotal point in the macro structure of the trilogy, as its three-movement song cycle mirrors the structure. This piece further explores the idea of multiple languages, as Chinese, English, Spanish and Medieval Latin are used. The concept behind the choice of these particular languages hints at a hidden layer of the process, moving from frequently spoken languages to a forgotten one. This strategy parallels the process of the composition's sound structure, in which the sonority of a mass dissonant sound texture

in the first movement, slowly evolves into consonance in the third movement, 'Ludamus Denuo' ('Come Play Again'), written in the style of medieval motet. This piece tells of a journey that begins first with happiness, then loss, and progresses into more complex thoughts of desire, a longing for something so unattainable as a lost young love, or if you will, the eternal love we all desire.

Dong's seasons cycle *Spring, Summer, Autumn, and Winter* was inspired by Vivaldi and Cage. Her unusual instrumentation includes guzheng, matouqin, suona, and sheng as well as string quartet. She explained:

Because *Four Seasons* was a commissioned work by Melody of China and the Del Sol String Quartet, the instrumentation is based on what these two groups perform on. However, the choices of pairing specific Chinese and Western instruments are based on the concept of timbre synthesis, contrast in color, sound similarity and dissimilarity within the context of 'East meets West' and 'Old collides with New.'... Timbre is more important in my decisions, above all. But certainly cultural reference is also part of the large concept. I consider all instruments (not just Chinese instruments) as being international within this context of globalization. The Internet has made that possible.

When asked about her self-identity as a Chinese composer or a Chinese-American composer, Dong answered, "It is less important to me to define myself. I am a composer the foremost." Likewise her music defies categorization.

Also available on CD from Other Minds is Dong's improvisatory work *Hands Like Waves Unfold*, OM 1011-2. Dong's earliest CD *Pangu's Song* is on New World Records 80620-2.

Dialogues in Music: Africa Meets Asia—Proceedings of the 2005 and 2007 International Symposia on African and Chinese Music. Zhang Boyu, Editor in Chief. In collaboration with the Central Conservatory of Music, Beijing & the Centre for Intercultural Musicology at Churchill College, Cambridge. Published by the MRI Press 2011. Bilingual Edition (English & Chinese)
<http://www.music-research-inst.org/html/pubs/beijing.htm>

Dialogues in Music: Africa Meets Asia is a collection 13 essays and all the abstracts written by participants in the

2005 and 2007 International Symposia on African and Chinese Music in Beijing, China. It also includes programs of both meetings.

This book is the culmination of many years of communications between Chinese and other scholars from around the world who participated in international symposia organized by Akin Euba at the Centre for Intercultural Music Arts based in the U.K. Euba, who is Mellon Professor of Music at the University of Pittsburgh in Pennsylvania, founded the Centre for Intercultural Music Arts in 1989 with the purpose of bringing together musicians and scholars from different geographic regions for dialogues. This volume attests to his success.

Akin Euba selected London as a most appropriate site for international symposia where musicians from Africa, Asia, the Americas, and Europe could meet. Over the years symposia have been held in other cities. The Centre for Intercultural Music Arts relocated to Grenada, Spain in 2004 following the death of Robert Mawuena Kwami, who took over as CIMA's director in 2001. With the transfer of CIMA to Spain a new organization, The Center for Intercultural Musicology, was established at Churchill College, Cambridge, England in 2006 with Euba as the director.

Since 1990, Chinese scholars have been travelling to England where they attended meetings with participants from other countries such as Egypt, Malaysia, Ghana, Nigeria, and Japan. They took the initiative to organize the first international symposium in Beijing, hosted by the Central Conservatory of Music in October, 2005. That event was attended by over 30 participants from China and over 27 from abroad. The program included scholarly papers, lectures, workshops, and live concerts. The concerts featured Daolang Muqam of Xinjiang Province, Traditional Music of the Yunnan Minorities, a Traditional Chinese Ensemble of Hebei Province, and modern music for traditional instruments by Chinese composers. There was a special concert devoted to the music of Egyptian composer and professor Halim El-Dabh and another featuring piano music by composers of Africa and the African Diaspora. Appendix 2 of *Dialogues in Music: Africa Meets Asia* includes abstracts of all the papers given at this symposium.

A second international symposium at the Central Conservatory of Music in Beijing was held in 2007 in conjunction with World Music Days. All of the essays in this volume of *Dialogues in Music: Africa Meets*

Asia were prepared from presentations given at this symposium. Participants also gave workshops on African traditional music and dance, gongche notation, the steel band, and the xylophone. There were concerts featuring African chamber music, an African chorus, African drumming and dance, and African new music. Concerts of Chinese traditional music featured the qin, a drum and wind ensemble, and Bangzi Opera singing.

Seven of the thirteen essays in *Dialogues in Music: Africa Meets Asia* are about Chinese music and were written by Chinese scholars. Zhang Zhentao wrote on the politically hot topic of policy for the preservation of folk music. In July he will be speaking further about this at the ICTM meeting in St. John's, Newfoundland. Xiang Yang, Zhang Boyu, and Shou Qingqing wrote respectively about variation, transformation, and inheritance of traditional music. Wang Jianxin examined qin music research from a musicological perspective and Xiao Mei discussed the practice of traditional music. Ming Yan wrote an essay on the last 100 years of Chinese new music.

Chinese scholar Li Xin wrote an essay on African Pianism. The remaining five essays concern a broad range of topics and were written by American and African scholars. The primary study that looks at the intersection of African and Chinese culture is "Traditional China and African Diasporic Culture: Erhu, Apu, and the Gospel of Intercultural Exchange," written by Kimasi L. Browne. Eric Charry wrote an essay on African music in Guinea and Kenyan composer Timothy K. Njoora wrote about his reflections on music and meaning. The book includes an essay by John O. Robison on Indian music and an essay on the Eubanks Conservatory of Music and Arts in Los Angeles by Cynthia Tse Kimberlin.

Dialogues in Music: Africa Meets Asia has been edited by a team headed by Zhang Boyu in China and includes input by Cynthia Tse Kimberlin at MRI Press in Point Richmond, California. It is the first fully bilingual book published by MRI Press. Please contact Kimberlin for a list of other publications and resources concerning the cultural interactions between Africa and China.
<http://www.music-research-inst.org/html/main/contact.htm>

At this time no date has been set for future Dialogue symposia in China. Dialogue symposia that have taken place outside of China include: Africa Meets Asia (2003, 2005, 2008), Africa Meets Europe (2010), Africa Meets North America (2009), and Africa Meets Latin America

(2005). See <http://amna.ethnomusic.ucla.edu/about.htm>. Other organizations carried out Euba's original concept at the China Meets Finland (2008) meeting in Helsinki.

Valerie Samson
San Francisco, California

ONLINE CATALOGUE OF DIGITIZED RECORDINGS OF CHINESE MUSIC

The Chinese Music Archive of the Music Department of the Chinese University of Hong Kong has launched her online catalogue of digitized recordings of Chinese music in February 2011. This online catalogue, in Chinese, provides information about the digitized audiovisual collections at the Archive, which cover traditional musical genres (including instrumental ensemble genres, solo traditions, operatic genres, and narrative singing genres), revolutionary music and pop music from the early 20th century to 1970s. The digitized recordings are open for use by interested parties at our Archive. Users may search the catalogue of digitized recordings via the link below.

<http://cmais.mus.cuhk.edu.hk/mmdb/>

BIBLIOGRAPHY OF PERFORMING ARTS IN THE EAST

The *Bibliography of Performing Arts in the East* is an online resource for scholars and others looking for writings in western European languages on many different kinds of performing arts in Asia. It was created by Alex Hadary who began the bibliography as part of a research project. He has continued to expand it over the years and posted it online in 2010. See <http://asia-performing-arts.com/>.

The focus of the bibliography is theatre, dance, puppetry, plays, and masks. Music is included as a topic only in conjunction with the other performing arts, not as an independent art. There are also numerous entries about cinema and martial arts.

The bibliography is organized into nine sections according to country or region: India, China, Japan, Korea, Indonesia, South and Central Asia, Southwest Asia, West Asia, Oceania, and Southeast Asia. Each section is searchable by any combination of keywords in the same field. (Do not use quotation marks around search words.) Advanced searches are possible by author, title, keywords,

publisher, and date. The results can be displayed chronologically or alphabetically by author or title. The bibliography includes every relevant publication regardless of its purpose, quality, or length. Even though some of the works mentioned may include illustrations of musical scores and lyrics, the bibliography does not include complete musical scores or collections of song lyrics. It does include some translated texts of theatre works.

Also included in the bibliography is a list of searchable languages as well as a list of acronyms of periodicals that publish reviews.

Please send any additions, corrections, or remarks concerning the bibliography to hadary.alex@gmail.com. Alex Hadary, who maintains the bibliography, offers no further information about himself or the context of his work at this time.

ON “JASMINE FLOWER”

By Oliver K.C. Chou

What a lovely jasmine flower
 What a lovely jasmine flower
 Branches full of buds fragrant and elegant
 Everyone praises you
 Let me gather you
 and offer to those I love
 Jasmine flower, oh jasmine flower
 --traditional

“Jasmine Flower”, or “Moli Hua” (茉莉花), has been the leading Chinese tune in and out of China for more than two centuries. From the Qing Dynasty in the early 19th century to the People’s Republic in the first decade of the 21st century, the beguiling love song consisting of just seven lines of lyrics has been virtually the anthem of the Chinese. It epitomizes the country’s volatile history in such a way that no other song in China can come close.

If “Jasmine Flower” owes its popularity to Giacomo Puccini’s extensive use of it in his last opera, *Turandot*, at least in Mainland China its fate seems to have shifted with the populist movement in the Arab world in early 2011. Generally referred to as the “Jasmine Revolution,” the political movement was so named because jasmine is the national flower of Tunisia, the first regime that fell as a result of popular protests. On Sunday, February 20, when calls were made for public gatherings in the name of “Jasmine Flower” in Chinese cities like Beijing and Guangzhou, “Moli Hua” fell from grace and became

inadvertently a sensitive term, censored in internet search engines and microblogging services on the mainland. Officially, “Moli Hua”’s journey to the West began in 1804 with the publication of *Travels in China* in London. The author, John Barrow, was a staff officer with the British delegation to China in 1792-1794 headed by Lord Macartney, whose refusal to kneel to the emperor was often blamed as a cause of the mission’s failure. The jasmine song must have resonated in Barrow’s head a long time since he published it a decade later. He included the following remarks along with the musical notation and the romanised lyrics: “I never heard a single Chinese who failed to sing this with feeling or plaintiveness. Accompanied with a kind of guitar, he sings the following air in praise of the flower *moo-lee*, which it seems is one of the most popular songs in the country.”

What Barrow heard was probably the popular version sung in the Jiangsu-Zhejiang region that was based on *Zhuibaiqiu* (綴白裘), a widely circulated anthology of Chinese plays at that time. The “Jasmine Flower” lyrics came from a scene in the *Flower Drum* opera. But the origin of the melody remains vague – more than 40 versions exist with variations in both lyrics and music. Since the song’s earliest published scores in Chinese traditional notation came from Yangzhou back in 1821, it was generally believed to have originated in Jiangsu and its vicinity. But recent research suggests the melody was originally a Buddhist chant from Wutaishan, a heartland of Buddhism in northern Shanxi province. The chant was named “Jasmine Flower” because the white color of jasmine blossoms symbolizes purity. It was through the Buddhist monks that the melody spread all over China.

Another school of thought holds that the melody was rooted in the “Flower Drum” tradition of Fengyang in Anhui. It was probably on the basis of this theory that President HU Jintao, an Anhui native, on hearing a rendition of the song during his 2006 state visit to Kenya, responded: “This song, ‘Jasmine Flower,’ is a famous song from my home province.” Hu’s predecessor, Yangzhou native JIANG Zemin, was equally keen about the song and reportedly asked the song to be played at the Hong Kong handover ceremony in 1997.

The prominent place of “Jasmine Flower” at the historic return of Hong Kong to Chinese sovereignty was not accidental or a random choice. The song profoundly symbolizes East-West cultural encounters largely owing to Puccini who used “Moli Hua” extensively in his final glamorous opera, *Turandot*. Premiered in 1926, two years

after the composer's death, the three-act opera about a tyrannical princess in the Forbidden City in old Peking featured "Jasmine Flower" in various forms. The melody is first heard in act 1 sung softly by a boys' choir with these lyrics: "Over on the Eastern Mountains the stork sang. But April did not bloom again, the snow did not thaw." The melody is later played and sung fortissimo by the orchestra and chorus to end the act. It is heard again in act 2 introducing the fearsome princess. This time the young voices sing against a backdrop of mesmerising strings.

Puccini died before he could finish the opera. His use of "Jasmine Flower" as the motif for Princess Turandot throughout the work indicated his great fondness for the song. The song was probably the inspiration, too, for the moral behind the opera: love will conquer all – even the most obstinate. Following its great success at La Scala in Milan under the baton of legendary conductor Arturo Toscanini, *Turandot* became a staple at opera houses from Paris to New York. It even reached the socialist Soviet Union in 1931. That way, "Moli Hua" became the best known Chinese tune in the classical music world.

When the political mood in China began to settle down in the late 1970s after decades of war and revolutionary frenzy, "Moli Hua," through *Turandot*, slowly made its way back to its birthplace. The opera was first promoted by none other than Berlin Philharmonic maestro Herbert von Karajan, who during a historic visit to China in 1979, proposed staging it in the Forbidden City. According to former Chinese ambassador to Austria WANG Shu, the late maestro continued to pursue the subject up to the mid-1980s. But he was not the only one who cherished that idea. His protégé, Japanese conductor Seiji Ozawa, went to China in 1983 and made a request to then Minister of Culture ZHU Muzhi. But it was not until 1998, nearly ten years after von Karajan's death, that *Turandot* was performed next to the walls of the Tiananmen imperial palace under the baton of Indian conductor Zubin Mehta in collaboration with Chinese film director ZHANG Yimou. For the first time, "Jasmine Flower" was heard at the very spot that was at the heart of the setting for Puccini's last opera.

A year before its Forbidden City premiere, "Jasmine Flower" was played on an even more momentous occasion: the 1997 handover ceremony marking the end of 155 years of British rule in Hong Kong. The song the People's Liberation Army band played to set the stage for the entry of the leaders of China and Britain just before

midnight on June 30, was none other than "Jasmine Flower."

On the handover day itself, Oscar laureate Tan Dun conducted his grand *Symphony 1997* entitled "Heaven, Earth, Man." In "Heaven", Tan alternated "Moli Hua" between children's voices and Yo-Yo Ma's cello to moving effect. It was a stately occasion marking the first day of Hong Kong under Chinese rule on 1 July 1997. There were many more performances to come.

As China's wealth and status in the world grew in the 21st century, so did "Jasmine Flower"'s popularity. At the 2004 Athens Olympics, the song was sung at the closing ceremony and was featured in virtually all promotional materials in the run-up to the 2008 Beijing Olympics.

Also in 2004, China launched its first Confucius Institute in Seoul. It now has 322 such institutes around the world disseminating Chinese culture. "Jasmine Flower" is one of its core teachings. It was at a Confucius Institute in Nairobi that the aforementioned state visit to Kenya by Hu Jintao took place. There Hu heard the teachers and students sing "Jasmine Flower" and joined in before making the remark about the song's Anhui origin.

At the 2008 Beijing Olympics, "Jasmine Flower" beat 4,000 other songs to become the official tune for the 302 medal ceremonies. Just a few months before that, it made it to the Vatican and was played in the presence of Pope Benedict XVI. DENG Rong, third daughter of the late paramount leader DENG Xiaoping, led the China Philharmonic Orchestra and the Shanghai Opera House Chorus on the tour and was personally received by the Pope after the historic performance. It was the first time that the Chinese melody had been sung by Chinese performers on the soil where Puccini turned it into one of the most beloved classical gems.

Just two years after the exuberant performance by the combined forces of orchestra and chorus, the same tune was reduced to a melancholy solo violin voice. At the Nobel Peace Prize ceremony in Oslo on 10 December 2010, "Jasmine Flower" was played to a global audience by American-Chinese violinist Lynn Chang in its darkest timbre. The mournful effect of the violin sound matched the lonely empty seat in the absence of prize recipient Dr. LIU Xiaobo, the Chinese dissident who was sentenced to 11 years in prison for what was described as engaging in the "subversion of state power." While broadcast live around the globe, the ceremony, including the song, was

banned in China. For the first time, “Jasmine Flower” became a censored tune.

"I have no enemies—my final statement," was the title of a speech by Nobel laureate Liu, which was delivered at the ceremony by the famous Norwegian actress and director Liv Ullman. The theme spoke of the very essence of Puccini's *Turandot*, that is, how the power of love can move even the most hard-hearted. But that seems to take a lot more than three acts to yield a happy ending as in the opera. With the unfolding of the so-called Jasmine Revolution in the Arab world in late 2010 and early 2011 that toppled two regimes, the fate of “Moli Hua” changed from bad to worse. On his state visit to the US in mid-January, Hu Jintao no longer heard or sang his hometown song. Bloggers were quick to link the song “Jasmine Flower” with the protests and labeled it as a protest song. They reinterpreted Hu’s singing of the song during his 2006 state visit to Africa. One blogger went so far as to put in new lyrics to the song. The first lines go: "You can't find jasmine flowers in China. If you have one in your hand, public security will arrest you."

The status of the “Jasmine Flower” is uncertain and in China no production of the opera *Turandot* has been planned in the foreseeable future. Whatever the outcome will be, the melody “Moli Hua” and even the opera *Turandot* from 2011 onwards will have a new context, especially to those with sensitive ears.

Oliver K. C. Chou (周光彙) is a senior writer at the South China Morning Post and is serving his seventh year as a music columnist at Yazhou Zhoukan. Chou is also a music critic for Radio Television Hong Kong

EVENTS CALENDAR FOR 2011

- July 6-9 European Foundation for Chinese Music Research (CHIME), Royal Holloway University of London, Egham, Surrey (UK) <http://home.wxs.nl/~chime/>
- Jul. 13-19 International Council for Traditional Music (ICTM), St. Johns, Newfoundland, CANADA <http://www.mun.ca/ictm2011/>
- Sept. 2 East Asian Music Research Institute 11th International Symposium Seoul National University, Korea <http://ks111.moore.hawaii.edu/wp/?p=1216>
- Nov. 16-20 Society for Ethnomusicology (SEM) and Congress on Research in Dance (CORD), Philadelphia, Pennsylvania <http://www.indiana.edu/~semhome/2011/welcome.shtml>
- Nov. 16-20 American Anthropological Association (AAA), Montreal, QC, Canada <http://www.aaanet.org/meetings/>

EVENTS CALENDAR FOR 2012

- Mar. 15-18 Association for Asian Studies Meeting, Toronto, Canada <http://www.asian-studies.org/Conference/index.htm>
- Nov. 14-18 American Anthropological Association (AAA), San Francisco, CA

EVENTS CALENDAR FOR 2013

- Mar. 21-24 Association for Asian Studies Meeting, San Diego, CA

ABOUT ACMR

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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