

ACMR Newsletter

中國音樂研究會通訊

Volume 16, number 2 (November 2010)**Association for Chinese Music Research**<http://acmr.info/>**ACMR 2010**

The 2010 annual meeting of the Association for Chinese Music Research will be held November 11, 2010, 8:00-10:00 pm, at the Wilshire Grand Hotel, Los Angeles, California, in conjunction with the 55th Annual Meeting of the Society for Ethnomusicology. For more information, please visit the ACMR website.

IN THIS ISSUE ...

1. ACMR 2010 Meeting Announcement (p. 1)
2. ACMR Online Discussion Group (p. 1)
3. ACMR Newsletter Back Issues (p. 1)
4. Message from the President (p. 1)
5. Next ACMR *Newsletter* (p. 1)
6. Nancy Guy Wins Publication Prize (p. 2)
7. People and Places (p. 2-3)
8. List of Chinese Music papers at the SEM Meeting and AAA Meeting (p. 3-4)
9. Prizes & Award Application Procedures (p. 4)
10. Reports:
 - a. ICTM Musics of East Asia Conference (p. 4-5)
 - b. Symposium: "Constructing China's Nationhood: Music and Transmission in East Asia" (p. 5-6)
 - c. The UU-Asia Seminar: "Performing Empire: Music, Ritual and Statecraft in Pre-Modern Asia and Europe" (p. 6)
11. New Publications (p. 6-7)
12. Events Calendar (p. 7-8)
13. About ACMR (p. 8)
14. In Memoriam: Wong Gwoxan /Jeffrey Wong (p. 8-9)
15. A Program Directed by Wong Gwoxan (p. 9)
16. CMA List of Publications (p. 10)

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 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/>.

MESSAGE FROM THE PRESIDENT**Frederick Lau**

Happy Fall 2010! Our 2010 annual meeting in L.A. is just a few days away; I hope you all can attend the meeting.

Kim Chow-Morris became our member-at-large in 2008 and continues to serve. Let's extend a belated welcome to her and thank her for all the work she has done and continues to do on behalf of ACMR. Since our last meeting, ACMR has added another new board member. **Valerie Samson** is the co-editor of our newsletter. Please join me in welcoming her and we look forward to her contribution.

I am happy to announce that **Nancy Guy** is the winner of the Rulan Chao Pian Prize for best published article in Chinese Music. 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. (see page 2)

Although we are not awarding a Barbara Barnard Smith Student Paper Prize for a student paper presented last year, we would like to encourage students to submit their papers for consideration this year. I look forward to seeing you in LA.

Aloha, Fred

**NEXT ACMR Newsletter (vol.17, no.1)**

DEADLINE: April 1, 2011

The ACMR Newsletter is published twice a year in spring and late 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 **Valerie Samson** valeriesamson@gmail.com.

Lei Ouyang Bryant will be stepping down as newsletter editor after this issue; please email Valerie if you are interested in being considered for this opening.

NANCY GUY WINS PUBLICATION PRIZE



The ACMR is pleased to announce that the 2010 Rulan Chao Pian Publication Prize has been awarded to **Nancy Guy**, University of California, San Diego, for her article "Flowing Down Taiwan's Tamsui River: Towards an Ecomusicology of the Environmental Imagination." Guy's article appeared in the Spring/

Summer 2009 issue of *Ethnomusicology*, Vol. 53 no. 2, pp. 218-248. Congratulations to Nancy for this stimulating case study that serves as an innovative contribution to our scholarly community.

In her article, Guy explores the relationship between human beings and the natural world as expressed in popular music in Taiwan. Specifically, she examines songs that reference the Tamsui River, which flows about 13 kilometers from Taipei to the port city of Tamsui. This river has captured the imagination of songwriters for decades. Songs from the first half of the twentieth century portray idyllic scenes. These images stand in stark contrast to the Tamsui as it has existed in recent times. As Taiwan's "economic miracle" took shape, the Tamsui became an open sewer. The river's serious degradation became the subject of numerous songs, films, and theatrical pieces beginning in the early 1980s. The author draws largely on the theories and concerns of literary ecocriticism in analyzing these works.

Nancy Guy is an associate professor of music at the University of California, San Diego. Her research has been focused primarily on the musics of Taiwan and China. The questions most prominent in her scholarly work involve issues of identity formation, the meaning and uses of expressive culture in electoral politics, and the ecocritical study of music. Her book *Peking Opera and Politics in Taiwan* (University of Illinois Press, 2005) won the ASCAP Béla Bartók Award for Excellence in Ethnomusicology and it was also named an "Outstanding Academic Title for 2006" by *Choice*, the review magazine of the Association for College and Research Libraries.

PEOPLE AND PLACES

Lei Ouyang Bryant, Assistant Professor of Music at Skidmore College (Saratoga Springs, NY), was awarded a pre-tenure research leave for the 2010-2011 academic year. Her junior sabbatical is funded by an Association for Asian Studies (AAS) China and Inner Asia Council

(CIAC) Grant, Skidmore College Faculty Research Initiative Grant, Skidmore College Faculty Development Grant, and Skidmore College Dean of Faculty's Office. Lei will be developing her book manuscript on music from the Chinese Cultural Revolution, specifically the 1972-1976 anthology "New Songs of the Battlefield" ["zhāndì xīng"]. Her research project examines issues of generational imprinting, memory, and nostalgia. Lei will also be continuing her study of Taiko drumming with Minneapolis based company, MuDaiko, while based in Minneapolis, MN, for the academic year. Lei recently presented a guest lecture "Arts and Activism in Asian America" in fellow ACMR member, **Chuen-Fung Wong**'s course "Music, Race, and Ethnicity" at Macalester College (St. Paul, MN); she has also been invited to present her research on music of the Chinese Cultural Revolution in the spring 2011 semester as part of the Macalester College Department of Asian Languages and Culture's Spring Seminar series.

Hal Aigner, pro bono legal counsel to a San Francisco Bay Area Cantonese Opera Troupe, has been avidly photographing local Cantonese Opera performances for almost a decade. The many venues that have become the subject of his camera include the Nam Chung Music Association (南中), Qui Gee (橋志), Yee Ying (儀英), The Golden Sun Chinese Music Center (金輝), Baht Wo (八和), Sun Wan (新韻), Harmony Chinese Musical Center (杏苑樂軒), Fook Li (福利), Chi Yim, Hoy Fung (海風), Jing Ying (精英), Nam Gok (南國), the Red Bean Cantonese Opera House (紅豆), Ga Chau (加州), Shau Lei Shet Shan (秀麗雪珊), and the Great Star Theater.

Aigner is planning to publish a selection of his photographs in a book about Northern California's Cantonese Opera community. Meanwhile he continues to archive representative selections of photographs and supporting materials with the Library of Congress, the Chinese Historical Society of America <http://www.chsa.org/>, and the Museum of Performance & Design <http://www.mpdfs.org/PAGES/MAIN/about.html>.



Photo by Hal Aigner: Chung Samwei (張森威) playing the *gehu* at Fook Li in S.F., April, 2006.

Kim Chow-Morris has two recent publications: "Going With the Flow: Embracing the Tao of China's Jiangnan Sizhu." *Asian Music* 41(2). 2010, 59-87 and "'Small Has No Inside, Big Has No Outside': Montréal's Chinese Diaspora Breaks Out/In Music." *MUSICultures* 36. 2009,

49-82. Chow was recently awarded a prestigious three-year national Social Sciences and Humanities Research Council Grant of \$65,492 for a monograph and museum installation on the historiography of Chinese music in Canada. Lastly, Chow-Morris performed as a *dizi*, *xiao* and *hulusi* soloist, Yellow River Ensemble chamber musician, and orchestra member in the inaugural Edmonton Chinese Philharmonic Chinese Music Festival in May 2010. The orchestra drew performers from Taiwan, Hong Kong and across Canada who performed both individually and in a joint orchestra made up of members from each regional ensemble. This was the first Chinese orchestra festival ever held in Canada, and was inspired by the ten-day Hong Kong International Chinese Orchestra Festival in October 2008, which showcased orchestras from around the world, including a pan-Canadian Chinese orchestra with members from British Columbia, Alberta and Ontario in which Chow-Morris also performed.



Li Xiangting 李祥霆 gave a solo *guqin* concert Sept. 28, 2010, at the Confucius Institute at the University of Hawai'i in honor of Confucius's 2561st birthday. A report of this event by Chen Yenjun 陳艷群 was published by the San Francisco World Journal, Oct. 4, 2010. (in Chinese)
http://sf.worldjournal.com/view/full_wahi/9753388/article-李祥霆古琴音樂會-400聽眾陶醉?instance=sh_story1

Yawen Ludden is currently at the Central Conservatory of Music in Beijing as a Fulbright Fellow completing her Ph.D. thesis, "The Chinese Music Revolution: From Beijing Opera to *Yangbanxi*." She will present a paper at the SEM meeting in L.A. (See next column, "Papers Concerning Chinese Music at the 2010 SEM Meeting.")



Frederick Lau has been appointed to a 3-year renewable term as the Director of the Center for Chinese Studies while he continues to be the chair of ethnomusicology at the Music Department, University of Hawai'i, Manoa. In 2010 he was awarded the University of Hawai'i Board of Regents' Medal for Excellence in Teaching.
<http://hawaii.edu/about/awards/teaching.php?award=lau>

Papers Concerning Chinese Music at the 2010 SEM Meeting

A wide variety of papers related to Chinese Music research will be presented at the upcoming SEM (Society for Ethnomusicology) Meeting in Los Angeles. Here is a partial list. For a complete list go to <http://www.indiana.edu/~semhome/2010/program.shtml>.

(Author ----Title ---Session number)

- Jocelyn Clark, IIIZ+, New Music Ensemble Three Asian Zithers Plus: Genre Surfing in the 21st Century (1K)
Yawen Ludden, Unity of Politics and Art: Music Activities during the Cultural Revolution (3C)
Chun-bin Chen, Mountain Song: Construction of the "Other" in Taiwanese Aboriginal Music (4H)
Harm Langenkamp, Creating Dreamworlds, (Dis)Connecting Cultures: The Politics of Silk Road Reverie (7C)
Da Lin, Modern Sounds of an Ancient Echo: Chinese Qin Music in the Age of Mass Media (7L)
Pattie Hsu, Appropriating the Sacred: From Theaters to Temples in 1960s Taiwanese Opera (8D)
Jessica Anderson Turner, Excavating Cultural Property from the Tourism Commons: The Case of Yinshui Village and a Dong Minority Musical Performance (9F)
Gloria Wong, Flirting Lovers, and Bickering Siblings: the Significance of Outdoor and Indoor Spaces in Traditional Hani Songs (9F)
Chuen-Fung Wong, Singing Uyghur Folksongs in China's "Original Ecology" (9F)
Siu Wah Yu, Love, Seduction, Movies and Politics in the History of a Chinese "Folk" Tune: From Zhou Xuan, Abintg to Tang Wei (10A)
John Fenn, Placing Sound in the Cultural Ecology of Beijing (11H)
Kim Chow-Morris, Small Has No Inside, Big Has No Outside: A Matter of Perspective (11J)
Mercedes DeJunco, Bodies in Motion, Spirits in Transition: The Performance of Gongde Funerary Rituals by Chaozhou (13C)
Charlotte D'Evelyn, Sounding "Mongolian": Music of the Horse-head Fiddle in Inner Mongolia, China (13J)
Francesca R. Sborgi Lawson, Bark Beetles, Bioacoustical Fieldwork, and Connections with Chinese Acoustical Cosmology (13J)

Papers Concerning Chinese Music at the 2010 American Anthropology Association Meeting

Shunyuan Zhang, Erasure of Homoeroticism in the Nationalization of Beijing Opera (1-0180)

Jenki Ko, Chinatown as a Living Museum: a Case Study on the Chinese Diaspora in Chicago (1-0190)

Emily Wilcox, Making a Home on the Road: Performance, Socialism and the Ethics of Contemporary Chinese Nomadism (1-0215)

Charlene Makley, The Melodious Sound of the Right-turning Conch: Buddhist Counter-Development among Tibetans in China (3-0855)

PRIZES

The BARBARA BARNARD SMITH STUDENT 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 national Society for Ethnomusicology meeting. Review will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The submitted paper should be identical to the presentation at the SEM, but may include additional bibliographic and discographic materials as appropriate. Prize winners will not be eligible to receive the award thereafter. The Barbara Barnard Smith Prize is accompanied by a \$100 award. The winner will be notified by e-mail generally within three months of the ACMR meeting; an abstract of his/her paper will be included in the following ACMR Newsletter.

The RULAN CHAO PIAN PUBLICATION PRIZE recognizes the best article on Chinese music, broadly defined, published in an English-language scholarly journal within the past year. The Rulan Chao Pian Prize is accompanied by a \$100 award. Review 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 generally within three months of the ACMR meeting; an abstract of his/her paper will be included in the following ACMR Newsletter.

AWARD APPLICATION PROCEDURES

To apply for either the Barbara Barnard Smith Student Paper Prize or the Rulan Chao Pian Publication Prize, please send the following materials to the ACMR president, Prof. Frederick Lau, Music Department, 2411 Dole St., University of Hawai'i at Manoa, HI 96822, fredlau@hawaii.edu within two weeks after the end of the SEM conference:

- A cover page that includes the presenter/author's name, paper's title, e-mail address, and phone number.
- One electronic and three hard copies of the paper. Names and other identifying material should not be included in the body of the article to facilitate blind assessment.

If applying for the student prize, also include a written description of any audio and visual materials. This should be attached as an appendix to the paper in lieu of the actual audio and visual items.

Only current dues-paying members of the ACMR are eligible to submit papers. To renew your membership for one year, please send a check (made out to the "Association for Chinese Music Research") for \$15/regular members or \$10/student members to the treasurer, Alan Kagan at: Alan L. Kagan, 1376 Christensen Ave., West St. Paul, MN 55118. Renewals for two years will also be accepted and can be paid at the ACMR meeting.

The ACMR officers hope many of you will take this opportunity to submit eligible papers and to renew your involvement in the ACMR.

REPORTS

ICTM Musics of East Asia Conference

By J. Lawrence Witzleben

The International Council for Traditional Music's Study Group for the Musics of Asia (MEA) was formed in 2006 to provide a forum for ICTM members from all parts of the world to share an interest in the music of East Asia; it also has a special mission to increase communication and interaction among scholars based in East Asia, to encourage student participation, and to provide a welcoming environment for East Asian scholars to present their work in English. From October 24th through 26th, 2010, MEA held its Second International Conference in the scenic environs of the Academy of Korean Studies, on the outskirts of Seoul. (An organizational conference was held in Ilan, Taiwan in 2006, followed by the first official MEA conference in Shanghai in 2007.)

Approximately 57 papers by scholars from all over East Asia and from Australia, Canada, the UK, and the US were presented. The opening Keynote Speech was given by Kwon Oh-Sung, on "Directions for the Future of East Asian Musicology in the 21st Century." ICTM Secretary General Stephen Wild presided over the closing ceremony, and *gayageum* master and renowned scholar Hwang Byungki was featured in a Lecture Concert, where his discussion of his compositional ideas and

processes was followed by performances by Master Hwang and several of his protégés. Sheen Dae-Cheol was the Chair of Local Arrangements, while Tsai Tsang-Huang chaired the Program Committee.

Chinese music was extremely well-represented, with 21 papers specifically on Chinese topics and another 12 on cross-cultural East Asian themes. Outgoing MEA Chair Wang Ying-Fen, incoming Chair J. Lawrence Witzleben, and incoming Vice-Chair Frederick Lau (who will automatically become Chair in 2012) are all familiar names and faces to ACMR members--as is 2012 Program Chair Helen Rees. The current MEA Secretary is Waseda

Minako, and the other continuing and new Board members are Frederick Lau, Li Mei, Park Mikyung, Terauchi Naoko, Wang Ying-Fen, and J. Lawrence Witzleben.

The Third International Conference will be hosted by the Chinese University of Hong Kong from July 31 through August 2, 2012. Conference themes and guidelines for submitting paper proposals will be forthcoming.

J. Lawrence Witzleben, MEA Chair 2010-12, is a Professor of Ethnomusicology at the University of Maryland



Symposium: “Constructing China's Nationhood: Music and Transmission in East Asia”

April 23-25, 2010

By **Yang Yuanzheng**

When the world's intellectual communication was shadowed by the Icelandic ash cloud, HKU rolled out the red carpet for participants of the captioned symposium. Eighteen presenters from sixteen institutions around the world congregated at HKU for three days, against a backdrop of an intellectual quest to positioning the transmission of music, and of Chinese music in particular, within the global debate on identity formation. As modern scholarship has argued, the idea of a Chinese essence or a fixed Han ethnic identity has yet to be accepted. To say that Chinese identity is a construct, however, is not to say that it is not real; rather, its reality is defined within its socio-cultural moment. With this thought in mind, the symposium approached the debate from both historical and contemporary perspectives in relation to questions of identity and music.

After Daniel Chua's welcoming remark, the first keynote speech by Robert Bagley suggested that Chinese

musicians discovered 'Pythagorean ratios' for themselves, by a route that did not involve arithmetic. He argued that the Chinese discovery of the chromatic scale has nothing to do with Western borrowings, instead, it is an outcome of the use of bells in ensemble music. *Lüshi chunqiu's* famous Ling Lun story, far from preserving any ancient historical memory, is a fourth-century construction with the intention to rationalize a shift from a non-mathematical to a mathematical conception of musical scales. Joseph Lam's keynote paper examined the dynamic relationships between *kunqu* and Chinese notions of culture and selves in historical and contemporary contexts. He argued that the agents and forces which manipulate *kunqu* as a valorized heritage of China, were transforming it into a formidable but not unchallengeable utterance of contemporary Chinese desires and identities. We are grateful to Robert Provine for stepping in at the last minute in place of Richard Widdess, who was unable to bring his beautiful paper “Musical Instruments of Power in South Asia” in person. Provine delivered a remarkably detailed tale of the earliest Korean sound recordings made by anthropologist Alice Cunningham Fletcher on July 24, 1896.

Other historical explorations on the transmission of music in East Asia or among Eurasia included: Yu Siu-

wah's "Who the Barbarians Are: Changing Identity of Non-Han Chinese Music in Qing Sources"; Yang Yuanzheng's "*Qin* Music and Legitimization in Tokugawa Politics"; Howard Goodman's "The Empire of the Rites"; Ng Kwok-wai's "From Orality to Literacy and Back to Orality: The Adoption and Adaptation of Chinese Tang Music in Japan"; Tse Chun-yan's "Pentatonism in *Qin* Music and the Rule of Manchus"; Paolo Sabbatini's "Matteo Ricci and the Introduction of Italian Music in China during the Ming Dynasty"; and Gong Hong-yu's "To Sing for the Nation: Japan, School Songs and the Forging of a New National Citizenry in Late Qing China, 1891-1911".

Contemporary perspectives of the symposium consists of, e.g., John Winzenburg's "Almost Chinese: Recalling Aaron Avshalomov's 'New Direction' for China's Musical Tradition"; Alan Thrasher's "*Qupai*: The Heart of Chinese Music"; Lee Watkins's "Musical Agency and Filipino Musicians in the Port Cities of the Chinese Coastline"; Afton Clarke-Sather's "Landscape and Nation in the *Yellow River Piano Concerto*: Towards a Structurationist Position on National Culture in International Classical Music", etc. Hong Kong scholars, including Michael McClellan, Mak Su-yin, Li Siu-leung, Helan Yang, Tsai Tsan Huang and Christopher Pak, also contributed as discussants and section chairs.

(The complete program is available at the website: <http://www.hku.hk/music/events/conferences/china/pgm.html>)

This interdisciplinary symposium drew together ethnomusicologists, sinologists, music historians, geographers, archaeologists, anthropologists, as well as scholars of cultural studies in an exchange of ideas, whereby they attempted to address the following questions: What role has music played in building China's nationhood? And how has Chinese music been received as the music of the Other by its neighboring cultures? As a point of departure, the discussion touched upon Hobsbawm's concept of the invention of tradition, and Greenblatt's work on identity formation in pre-modern societies.

The program committee of the symposium included: Daniel Chua, Rembrandt Wolpert, and Yang Yuanzheng. In conjunction with the symposium, a performance of the music by Twelfth-century Chinese poet-musician Jiang Kui took place on April 24, 2010, featuring musicians Cheung Lai-chun, Sou Si-tai, Lau Chor-wah, and Ho Kang-ming.

Yang Yuanzheng is a Junior Research Fellow in the Music Department at The University of Hong Kong.

The Utrecht University-Asia Seminar "Performing Empire: Music, Ritual and Statecraft in Pre-Modern Asia and Europe"

October 1, 2010

By Yang Yuanzheng

Under the auspices of the UU-Asia Seminar Series 2010, on October 1, Karl Kügle (Utrecht University) and Yang Yuanzheng (The University of Hong Kong) co-convened a seminar and study day on the topic "Performing Empire: Music, Ritual and Statecraft in Pre-Modern Asia and Europe." Recent research in public or semi-public rituals asserting political legitimacy of rulers, and in the deployment of music in such rituals, suggests astonishing and previously unnoticed parallels in the uses of such cultural practices in East Asia and Europe. The independent genesis of such rituals in two separate geographic regions of the planet begs the question to what extent such parallelisms are to be considered accidental, and to what degree they may be grounded in the socio-anthropological exigencies of complex and highly stratified agrarian societies and thus independent of the differing cultural surface layers. In this day-long seminar, Sun Yinggang, Mayke de Jong, Susan Rankin, Karl Kügle, Yu Siu-Wah, Matjaž Matošec, and Yang Yuanzheng explored this problem jointly, taking stock of both the obvious differences and the less obvious similarities between East Asian and European constructions of rulership in pre-modern times.

NEW PUBLICATIONS

Lifestyle and Entertainment in Yangzhou

Edited by Lucie Olivová and Vibeke Børdahl, NIAS Studies in Asian Topics, Series No. 44, 2009. ISBN 9788776940355

This book includes a chapter by Lindy Li Mark, "Kunqu in Yangzhou:" and a chapter by Colin Mackerras, "Yangzhou Local Theatre in the Second Half of the Qing." It is available online at

http://books.google.com/books?id=dvFJQ6WE1agC&printsec=frontcover&dq=Olivova&hl=en&ei=9fzITO7DJ5GqsAPN5NXxDg&sa=X&oi=book_result&ct=result&resnum=1&ved=0CCUQ6AEwAA#v=onepage&q&f=false

The History of the Central Philharmonic Orchestra (1956-1996)

by Oliver Chou. Hong Kong: Joint Publishing H.K., 2009, 728 pages, 1 audio compact disc. ISBN13 : 9789620428876

<http://www.jointpublishing.com/jpcbook/bookdetail.asp?isbn=9789620428876>

No symphony orchestra could claim a more bizarre course of development than China's Central Philharmonic Orchestra (*Zhongyang Yuetuan* 中央樂團). Being the first state-level western orchestra in China's long history, the ensemble was a strange spectacle in Mao's revolutionary China. In a sense, the orchestra was formed in 1956 out of wedlock of the brief Sino-Soviet honeymoon (its first conductor is from East Germany), but was left in the cold in the next 40 years.

The 40-year account of the Central Philharmonic Orchestra is a musical manifestation of China's volatile history in the second half of the 20th Century. As a top performing body based in the Chinese capital, it inevitably got involved in virtually all major political campaigns during the period. From Anti-Rightist Campaign through Tiananmen student protests, members of the Central Philharmonic left a historic mark of their own. Most of the time they did it through music, but sometimes through blood and sweat. The orchestra lived to the full the Leninist dictum "a cog and a screw" of the revolutionary machinery. But there were moments it went on its own, displaying a good degree of political defiance and artistic character.

Based on interviews with over 100 orchestra members and guest performers, this account, 728 pages and over half a million Chinese words, is a collective biography of a music institution in China's historic transition from revolutionary frenzy in the 1950s to economic building at the end of the century. The interdisciplinary approach of linking music with politics offers fresh perspectives, especially in the intricate relationships among ideology, culture, and diplomacy. Much like the old imperial days, the orchestra performed privately for distinguished state guests, such as Marshal Montgomery in the 1960s, Henry Kissinger and Edward Heath in the 1970s. It also collaborated with a league of classical music masters, including David Oistrakh, Evgeny Svetlanov, Eugene Ormandy, Yehudi Menuhin, Seiji Ozawa, Fou Ts'ong, to name a few. It made a rare appearance in Isaac Stern's award-winning documentary *From Mao to Mozart*. But the glimpse of the orchestra accompanying the American violinist was just a flash of its 40-year story which has never been told in full.

This account is only possible with the generous help from remnant Central Philharmonic players and retired officials. They and their families offered invaluable sources, such as previously unpublished photographs, diaries, meeting minutes, concert programs, posters, award certificates, news clippings, recordings etc. These materials helped compile a complete concert list of 40 years, detailing repertory and guest artists from its inaugural Mozart concert in 1956 through the last Mahler concert in 1996. The list is one of the 5 appendixes of reference materials attached to the book. Along with the main text, nearly 300 historic photographs, and an audio CD of 80 minutes of vintage recordings, the book is



Cover photo of the CD accompanying *The History of the Central Philharmonic Orchestra (1956-1996)*

designed for both general readers and scholars. In addition to the Hong Kong 2009 edition, a revised Beijing edition (in simplified characters) is forthcoming in 2010.

EVENTS CALENDAR FOR 2010

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|------------|---|
| Nov. 11-14 | Society for Ethnomusicology (SEM)
Los Angeles, California
http://www.indiana.edu/~semhome/2010/welcome.shtml |
| Nov. 17-21 | American Anthropological Association (AAA), New Orleans, Louisiana
http://www.aaanet.org/meetings/ |
| Nov. 24-28 | European Foundation for Chinese Music Research (CHIME), Basel, SWITZERLAND
http://home.wxs.nl/~chime/ |

EVENTS CALENDAR FOR 2011

- | | |
|-----------------|---|
| Mar. 31- Apr. 3 | Association for Asian Studies Meeting, Honolulu, Hawai'i
http://www.asian-studies.org/Conference/index.htm |
| Mar. 25-26 | University of Hong Kong Symposium, "Technosoundings: Acousmatic Methodologies of the Ear"
www.hku.hk/music/events/conferences/techno-soundings |

Mar. 25-26 Princeton University Conference: "In the Mix: Asian Popular Music," New Jersey <http://www.h-net.org/announce/show.cgi?ID=179860>

Jul. 13-19 International Council for Traditional Music (ICTM), St. Johns, Newfoundland, CANADA <http://www.mun.ca/ictm2011/>

EVENTS CALENDAR FOR 2012

Mar. 15-18 Association for Asian Studies Meeting, Toronto

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.

Current ACMR officers:

Frederick Lau, president, *Univ. of Hawai'i, Manoa*
Charlotte D'Evelyn, secretary, *Univ. of Hawai'i, Manoa*
Alan Kagan, treasurer, *Univ. of Minnesota, Twin Cities*
Kim Chow-Morris, member-at-large, *Ryerson University*
Pattie Hsu, student representative, *UC Berkeley*
Theodore Kwok, web editor, *Univ. of Hawai'i, Manoa*
Lei Ouyang Bryant, newsletter editor, *Skidmore College*
Valerie Samson, newsletter editor, *Independent Scholar*

IN MEMORIAM: WONG GWOKSAN

Wong Gwoksan / Jeffrey Wong / 黃國山

1938-2010

By Valerie Samson

Master musician Wong Gwoksan (Huang Guoshan / Jeffrey Wong), highly influential for many years in the Chinese community in the San Francisco Bay Area, died September 30th at age 72.

Wong Gwoksan was a co-founder and music director of the California Chinese Orchestra. He was known for his large-scale orchestral compositions, for his teaching, and especially for his *gaohu* playing. Some of the most sublime *gaohu* passages ever to float up from an orchestra came from the hand of Wong Gwoksan. From an early age he was recognized as a very gifted performer who played the erhu outstandingly well.

Wong was born in Guangzhou, China, on May 6, 1938. At the age of seven he began his musical studies with his



Photo by Hal Aigner, 2009

黃國山 Wong Gwoksan, Oakland Asian Cultural Center

father, who had brought a violin back to China from the United States. At the age of twelve he studied Cantonese music with the famous Liu Tianyi 劉天一. By the age of seventeen he was performing in the Tai Shan Workers Cantonese Opera Troupe, and two years later he became the lead erhu player in the South China Song and Dance Troupe.

At the age of twenty-two Wong Gwoksan studied composition technique with Huang Jinpei 黃錦培 and learned symphonic composition from the renowned Lu Zhongren 陸重任.

In the 1970s he became the lead erhu player in the orchestra of the Pearl River Motion Picture Company, performing in Beijing, Shanghai, and Guangzhou. He also composed many symphonic pieces such as *Pearl River*, *Five Finger Mountain*, and a violin concerto *New River*. He was a member of China's Research Committee for studying Chinese music.

Wong Gwoksan moved to Hong Kong in 1979 where he performed, composed and arranged music for many recording companies including British television. His orchestral composition *East Flows the Great River* dates from this period. He was a member of the Hong Kong government's official "Master Orchestra."

In 1983 Wong immigrated to the United States. First he lived in San Francisco, California, where he served as the music director of both the Sun Wan Canonese Opera Club (新韻) and the San Francisco Chinese Music Ensemble. His natural enthusiasm for collaboration led him to work with many different Cantonese music clubs and individual musicians. In 1993 he co-composed with guzheng master Liu Weishan an orchestral piece, *The Field*, which they performed at San Francisco's Herbst Theatre.

After moving to Oakland, Wong co-founded the California Chinese Orchestra (Ga Chao/ 加州中樂團 / CCO) and a first-rate Cantonese Opera ensemble associated with it. Since 1994, this organization's programs have usually included both orchestral pieces and Cantonese Opera selections. Chinese-Americans, immigrants from different parts of China, and non-Chinese musicians have all performed together in the CCO, adding to the multicultural experience of participants and audiences alike.

Wong objected to the tendency of people to "pigeonhole" music into categories. He felt that stereotyped preconceptions interfere with musical understanding as well as create divisions between peoples and their cultures. Frustrated with reporters, he avoided them.

He was serious about composing new works for orchestra and continued to write during the first decade of this century. He wrote at Ga Chao, the Cantonese Opera Club in Oakland associated with the CCO, until the noise became too much and he retreated home where he could work undisturbed. He produced a number of ambitious works, all conceived with such a fanciful imagination that only someone with his disciplined training and confidence could pull them off without apology. His style was rooted in the musical training he received in the People's Republic of China in the era of Mao Zedong, but it didn't end there. Wong took that style and made it personal, infusing it with a broader vision that was enhanced by his subsequent experience as an immigrant. His musical imagination took him all the way to outer space where, he explained, people don't have anything—no cities, no money, no war. The program *Extraterrestrial Fantasy or Wonders of the Sky* [*Guan Tian zhi Xuanhuan*] (2000) includes a fantasy about alien life as well as his *Star and Sky Symphony* (2000).

Some of the other recent orchestral pieces Wong Gwoksan wrote are *Twilight Symphony* (1999) to welcome the new millennium, *Surprise by Joy* (2004), and *The Appearance* (2005).

He wrote for some western instruments, but not the piano because, he explained, the tuning wasn't right. Perhaps this was one reason why he didn't admire composers who used the piano to test their work. He also didn't mix

eastern with western strings nor did he mix the flute or clarinet with the suona. Those instrumental sounds simply didn't fit together, he said.

In recent years Wong's composing was supported in part by grants from the Alameda County Arts Commission, the San Francisco Cultural Equity Organizational Grants Program, and the City of Oakland Cultural Arts Program.

Wong Gwoksan was a highly esteemed *sifu* who taught instrumental Cantonese music privately and at Laney Community College in Oakland from 1989 to 1994. Most of his students were amateurs learning for fun: none were learning composition from him. What did he tell them? "It is essential to understand all kinds of music. It is not enough to know just a little Cantonese music... you must be familiar with a lot!"

Wong Gwoksan is survived by his wife, pipa performer Linda Wong (黃惠貞), a brother, two daughters and four grandchildren. We will miss him.

A Program directed by Wong Gwoksan:

The California Chinese Orchestra

Fifth Annual Chinese Music Performance
Yerba Buena Center for the Arts, San Francisco, CA
Jan. 24, 1999, 1:00-6:00 P.M.

Twilight 99

Full Orchestra: (29 instrumentalists)

Twilight Symphony, by Jeffrey Wong

The Moon is High, arranged by Peng Xiuwen

Ballad of the Mulberry, by Jeffrey Wong

Cantonese Opera Ensemble: (10 instrumentalists)

General Liu Deng Defends the City Lu An

The Story of South Tang Dynasty's Emperor Poet, Li Yu

Ambassador Zhu Bian Bids Farewell

The King of Hu Serenade, Farewell to his Concubine

Wen Ji

The Everlasting Sorrow of Emperor Xuan Zong of Tang

Dynasty

All but the first two pieces included voice.

Valerie Samson is an independent scholar in San Francisco, California. She has performed the *erhu* and *zhonghu* in various Chinese music organizations in the San Francisco Bay Area since 1980.

This report is based primarily on an interview with Wong Gwoksan, Aug. 8, 1999, and program notes published by the California Chinese Orchestra 加州中樂團, March 17, 1996 and Jan. 23, 2000. Lawrence Lui (雷霖霖) and Hal Aigner also contributed. The California Chinese Orchestra can be reached at 435 8th St. #301, Oakland, California 94607; (510) 238-9066.

Chinese Music Archive List of Publications

Professor **Yu Siu Wah**, director of the Chinese Music Archive (CMA), Music Department, Chinese University of Hong Kong, shares with us the following list of new publications. Many thanks to **Janet Chui** for preparing and sending it.

For further information about a few of the CMA publications and to listen to audio excerpts, go to the CMA website.

http://www.cuhk.edu.hk/mus/cma/activity_en.htm.

List of Chinese Music Archive Publications

Name of the Book	Author/ Editor	Publisher	Year	Remarks
<i>Captured Memories of a Fading Musical Past: The Chinese Instrument Collection at the Music Department of the Chinese University of Hong Kong</i> 《追憶淡忘中的音樂往昔——香港中文大學音樂系中國樂器收藏圖錄》	Edited by Tsai Tsan-huang 蔡燦煌	Yuan-Liou Publishing Co., Ltd 遠流出版公司	2010	Book 書籍
<i>Directory of Chinese Instrumental Music in Early Recordings</i> 《中國器樂作品巡禮》	Cheng Wai-tao 鄭衛滔	The Chinese University Press 中文大學出版社	2010	Book 書籍
<i>Study of Contemporary Cantonese Operatic Song Scriptwriters and their Compositions in Hong Kong</i> 《粵調詞風——香港撰曲之路》	Lee Siu-yan 李少恩	The Chinese Music Archive 香港中文大學音樂 系中國音樂資料館	2010	Book 書籍
<i>Cantonese Music Directory</i> 《粵樂遺風——老唱片資料彙編》	Cheng Wai-tao 鄭衛滔	The Chinese University Press 中文大學出版社	2009	Book 書籍
<i>An Anthology of Notated Northern and Southern Ci Music in Nine Modes: A Critical Edition with Commentary (including two audio CDs)</i> 《新定九宮大成南北詞宮譜譯註》	Edited by Wang Zheng-lai 王正來編	The Chinese University Press 中文大學出版社	2009	Book (9 Vols.) + 2CDs 書籍（九冊） +兩張音樂光 碟
<i>Listening to Chinese Music</i> 《中國音樂導賞》	Edited by Wong Chuen-fung 黃泉峰編	The Commercial Press (H. K.) Ltd 商務印書館(香港)有 限公司	2009	Book + 3CDs 書籍+三張音 樂光碟
<i>CDs for An Anthology of Notated Northern and Southern Ci Music in Nine Modes: A Critical Edition with Commentary</i> 《新定九宮大成南北詞宮譜譯註——曲牌試唱》	Performed by Wang Zheng-lai, Zhao Jian, Cheung Lai-chun and Chen Chun-miao 王正來、趙堅、張麗 真、陳春苗演唱	The Chinese Music Archive 香港中文大學音樂 系中國音樂資料館	2009	2CDs 兩張音樂光碟
<i>Dou Wun Remembers His Past: 50 Years of Singing Naamyam in Hong Kong</i> 《漂泊香江五十年 地水南音：全本（失明人杜煥憶往）》	Performed by Dou Wun 杜煥演唱	The Chinese Music Archive 香港中文大學音樂 系中國音樂資料館	2008	6CDs 六張音樂光碟
<i>Naamyam Songs of Love and Longing</i> 《訴表情》	Performed by Dou Wun 杜煥演唱	The Chinese Music Archive 香港中文大學音樂 系中國音樂資料館	2007	2CDs 兩張音樂光碟