

AIMUSIC

LIVE ONLINE CONCERT

Saturday • May 16, 2020

5:00 pm Pacific Time

Host 主辦

Aimusic.us

San Jose, California, USA



愛樂音專

Aimusic.us



Xian Di Pipa Pu 250th Anniversary Celebration

Modern-day World Premiere of the

Music for the Sanxian Dizi & Pipa

(Three-stringed Banjo, Bamboo Flute, and Four-stringed Lute)

The 18th century collection recently rediscovered in the Old Library
of St John's College, Cambridge, UK

This concert is presented by permission of the Master and Fellows of St John's College, Cambridge

愛樂音專線上直播音樂會

絃 笛 琵琶 譜

劍橋大學藏乾隆庚寅刻印本二百五十週年紀念



AIMUSIC LIVE ONLINE CONCERT

Saturday, May 16, 2020

5:00 pm • Pacific Time

Greetings!

Welcome to the *Xian Di Pipa Pu* Live Online Concert. Chinese music, in my opinion, is characterized by femininity (as *yin* in *yin-yang*). However for over a century, numerous efforts have endeavored to convert it into something masculine (*yang*). As a result, it is rare nowadays to hear it in its original form. We are immensely grateful for the re-discovery of the *Xian Di Pipa Pu* collection, which has afforded us the opportunity to study the beauty and virtue of femininity, and to return to the original nature of music.

Gordon Lee
Art Director, Aimusic.us

May 16, 2020
San Jose, California

Xian Di Pipa Pu 250th Anniversary Celebration

Modern-day World Premiere of the

Music for the Sanxian, Dizi & Pipa

• Three-stringed Banjo, Bamboo Flute, and Four-stringed Lute •

Program

1. *Sì Da Jing* (Four Grand Vistas)
Sheng solo by David Badagnani
2. *Shui Long Yin* (Water Dragon)
Pipa solo by Ryan Rulkens. Arranger & instructor: Gordon Lee
3. *Nao Wu Geng* (A Sleepless Night)
aka *Yin Xi Si* (A Fine Silver Thread)
a. Sheng solo by Kyle Huang. Arranger & instructor: Fenglin Zhang
b. Zheng solo, arranged and performed by Summer Qin
4. *Ku Huang Tian* (Crying Out to the Heavens)
a. Houguan solo by David Badagnani
b. Suona solo by Anderson Liu. Arranger & instructor: Zhang Yu
Xun solo, arranged and performed by Jifan Li
5. *Xin Shui Ling* (New Water Song)
Erhu solo by Alison Wu
Arranger & instructor: Su-Chen Liu
6. *Hua Gu Ge* (Flower Drum Song)
aka *Yi Zhi Hua* (A Spray of Flowers)
a. Xiao solo by Prof. Picard
b. Pipa-Sanxian duet by Megan Banh & Matthew Banh
Transcriber, arranger, and instructor: Gordon Lee
c. Qudi solo, transcribed, arranged, and performed by Jifan Li
7. *Dao Chui Lian* (The Tiger Lily)
Sheng solo by Prof. Picard
8. *Da Jin Dui* (Great Golden Pair)
a. Liuqin solo by Nicole Jin. Arranger & instructor: Emily Lin
b. Ruan solo by Emily Lam. Arranger & instructor: Emily Lin
9. *Xi Diao* (Melody from the West)
Bass Bamboo Flute solo, arranged and performed by Jifan Li
10. *Xiao Bai Men* (A Quick Visit)
Yangqin solo by Lynn Mei. Arranger & instructor: Wenying Wu
11. *Qing Jiang Yin* (The Clear River)
Suona solo by Owen Cobb. Arranger & instructor: Zhang Yu
12. *Bai Bao Tai* (Worshiping at the Pagoda)
Cantonese lullaby featuring 4 family members representing 3 generations
Voice: WEI Qun (age 95)
13. *Jigong Zai* (The Little Rooster)
Lyric: Little Rooster, whirling its tail,
The three-year-old child learns to sing
No need for my parents to teach me,
So what... I am born to be clever And bright
Voice & Zheng: Zi Lan Liao
Erhu: Charlie Wardle. Production: Jah Wobble

* Except as noted, all music is transcribed by François Picard, professor of ethnomusicology, Sorbonne Université, France, and David Badagnani, director of Cleveland Chinese Music Ensemble, Ohio.

* Program subject to change without notice.

Cambridge *Xian Di Pipa Pu* 【絃笛琵琶譜】 1770

François Picard, IReMus Sorbonne Université

The *Xian Di Pipa Pu* 【絃笛琵琶譜】 (Music notation for xianzi lute, di flute and pipa lute) is a small printed booklet of instrumental music, signed by Nanxi zhuren 南溪主人 (the Master of Southern Creek) and printed by Fu-Wen Tang 富文堂, probably in Guangzhou, in 1770.

After a short foreword where the Master says he did not play himself the pieces, follows a list of the 13 pieces, a chart for playing the required scales on xiao vertical flute, di transverse flute and xianzi lute. Each piece bears a name, two having an alternate name in the table. The notation is the ordinary *gongche* notation, first developed under Song dynasty for the wind instruments, and quickly adopted by the professional instrumentalist from most of the regions. The writing is quite clear, and quite similar to already known Qing dynasty scores. The last two items are songs, here without words, in a specific musical language built on only four notes re-mi-sol-la. The main part of the music book consists of 11 instrumental pieces of which almost each can be related to existing pieces still played today or known by ancient and traditional notations. The repertoire it refers to is the stock of labelled melodies or *qupai*, by which is meant melodies identified by their titles. Like very often in the transmission, the written title is sometimes corrupted, replacing the written character by another looking or sounding similar (*Da Jin Dui* 【大金對】 instead of *Da He Dui* 【大合對】 or 【大合隊】). These type of brochure is a cheap edition, which may explain why we had to correct so many beat indications.

Pieces #2, 4, 5, 6, 7, 8, 9, 10 and 11 bear the names of labelled melodies to be found in many genres and repertoires, and which form the core of the repertoire for Kunqu, the classical opera genre. The first piece is rather classified as a “small tune” from the Central Eastern region (Jiang-Huai xiaodiao 江淮小調) and #3 is similar to a piece found in Qing dynasty court music.



1. *Si Da Jing* 【四大景】 Jiang Huai xiaodiao 江淮小調
2. *Shuilong yin* 【水龍吟】 Kunqu chuida qupai 崑曲吹打曲牌 = *Du Halde, Air chinois* (1735)
3. *Yin xi si* 【銀細絲】 alias *Nao wu geng* 又名 【鬧五更】 , *Qingdai Gongting Yinyue* 清代宮廷音樂
4. *Ku Huangtian* 【哭皇天】 : Kunqu chuida qupai 崑曲吹打曲牌
5. *Xin Shuilin* 【新水令】 : Kunqu chuida qupai 崑曲吹打曲牌
6. *Yizhi hua* 【一枝花】 : alias *Huagu ge* 又名 【花鼓歌】 , Kunqu chuida qupai 崑曲吹打曲牌
7. *Dao chui lian* 【倒垂蓮】 = *Dao chun lai* 【到春來】 : Kunqu chuida qupai, Amiot, *Divertissements chinois* 3 (1779)
9. *Xi diao* 【西調】 : Kunqu chuida qupai 崑曲吹打曲牌
10. *Xiao Baimen* 【小拜門】 : Kunqu chuida qupai 崑曲吹打曲牌
11. *Qingjiang yin* 【清江引】 : Kunqu chuida qupai, last tune in many instrumental suites, including Amiot, *Divertissements chinois* 1 (1779)
12. *Bai bao ta* 【拜寶塔】 : Cantonese children song 廣州兒歌
13. *Jigong zai* 【雞公仔】 : Cantonese children song 廣州兒歌

The (Re-)Discovery of the *Xian Di Pipa Pu*

by David Badagnani (Kent, Ohio, USA, May 14, 2020)

 Six years ago, a slim and previously unknown copy of *Xian Di Pipa Pu* 絃笛琵琶譜 containing thirteen Chinese instrumental scores in gongche notation (gongche pu, 工尺谱), published in Guangzhou in 1770 during the Qianlong period of the Qing Dynasty, was identified in a surprising location: the Old Library of St John's College, Cambridge. This discovery made international news in March 2014, being covered by the BBC News as well as several other international media outlets.

Previously, around 1995, the book (which had been donated to St John's College by mathematician and astronomer James Inman, an alumnus of the College who had acquired it in late 1803 or early 1804 on a stop in the port of Canton, en route home after making astronomical observations in Australia) had caught the eye of Dr. Joseph P. McDermott, an expert in Chinese history and Fellow at St John's College. As McDermott recalls, "my eyes were drawn...to this crude pamphlet, due to my interest in Chinese manuscripts and this pamphlet's rough production quality (I suspect the man who donated it to the College had bought this volume as an oddity from a street-side peddler and chose it mainly for its image, a common component of Chinese books in old European libraries). Suspecting it thus was a rare if not unique copy, I told the librarians to take particular care of this volume."

In December 2013 McDermott suggested to Dr. Yang Jian (杨健), a musicologist from the Nanjing University of the Arts (now a professor at the Shanghai Conservatory of Music), who was serving as a Visiting Scholar at St John's College and the University of Cambridge's Faculty of Music during the 2013-2014 academic year, that he come take a look at "that odd little book," and Yang did so the following day. Recognizing its significance almost immediately, Yang consulted some of China's senior musicologists, including Drs. Chen Yingshi (陈应时, b. 1933) and Zhao Yuqing (赵玉卿, b. 1966), and all agreed that it was possibly unique, none of them ever having previously seen or heard of a book by this title.

In 2014, Wu Zhiwu (吴志武, b. 1972), a professor of musicology at the Xinghai Conservatory of Music in Guangzhou, had this assessment: "The discovery of this rare volume of pre-modern Chinese musical notation might contribute a great deal to current research and performance of Chinese traditional music and some of the pieces included might be the earliest and only source available." In addition to the aforementioned news coverage, both Yang Jian and fellow musicologist Dr. Hong-yu Gong (宫宏宇) published papers about the *Xian Di*

Pipa Pu in 2014. It was, however, not yet possible to hear the pieces, since transcriptions into jianpu (numeral notation) or staff notation had not yet been made.

Beginning in 2015, an international team of scholars, led by ethnomusicologist François Picard of the Sorbonne University (a leading authority on Chinese gongche scores, particularly those of the 18th century), and including David Badagnani of Kent, Ohio and Gordon Lee of San Jose, California, began the work of transcribing the pieces in the *Xian Di Pipa Pu* in order that they may be heard once again after more than two centuries of silence. This was not a simple task, due in large part to the complexities involved in interpreting the rhythmic notation, which is indicated by dots that are often inconsistently notated in the original source.

By April 2020, the entirety of the book been successfully transcribed into staff notation, and its contents are ready to be heard once again, 250 years after its publication, in today's concert, which will feature 17 musicians from three different countries playing 13 different musical instruments. The concert has been organized by the Aimusic.us of San Jose, California, which, under the directorship of Mr. HYPERLINK "https://www.facebook.com/gordon.lee.7?__tn__=%2CdK-R-R&eid=ARXDJ0em9BmaMFp9owTDeBCIEj9rwNB00BgH_RjHx-8LUiyuFOXstZ50m9b3KsIRI4qaPT9wlrTv4wJ&fref=mentions" \o "Gordon Lee" Gordon Lee, has built a solid reputation for its efforts to reintroduce China's heritage of great classical music dating back to the Qing Dynasty (17th-19th centuries) to contemporary audiences. For today's concert, Mr. Lee has created tailor-made arrangements for many of the musicians of his Firebird Youth Chinese Orchestra, which he established in the year 2000, as well as several instructors from his school, both under Aimusic.us (est. 2013).

In April 2020, Dr. François Picard, who is working toward an eventual formal publication and critical edition of the scores, created an online presentation giving an overview of his findings regarding this unique musical source, containing several of his newly completed transcriptions and analyses of the pieces. This presentation is available to view or download at the following Web page:

http://seem.paris-sorbonne.fr/IMG/pdf/xian_di_pipa_pu_presentation_picard_april_21_2020_red.pdf

http://seem.paris-sorbonne.fr/IMG/pdf/xian_di_pipa_pu_presentation_picard_april_21_2020_red.pdf

Xian Di Pipa Pu in Context

by David Badagnani (Kent, Ohio, USA, May 14, 2020)

The year 1770 was a particularly auspicious one for the city of Guangzhou (also known as the port of Canton), the city's huge prosperity as the center of China's maritime trade having prompted the ruling Qianlong emperor to grant the nation a universal tax exemption for his 60th birthday year (also the 35th year of his reign); this was cause for rejoicing and a general spirit of confidence and well-being.

The rich musical life enjoyed by Guangzhou's inhabitants during this period is documented in iconographic form via numerous paintings of music-making—some quite detailed—produced for the European export market, some particularly fine examples having been commissioned on behalf of the musicologist Charles Burney (1726–1814) and the Royal Academy of Sciences of Sweden. These artworks, which depict a great variety of ensemble formations and performance contexts, can still be found in manor houses, museums, and private collections across the UK and the European continent.

It is in this context that the amateur music lover calling himself “Master of the Southern Creek” (perhaps using this *nom de plume* to protect his reputation as a successful merchant or businessman) endeavored—though with admittedly modest skill—to compile the collection of scores he entitled *Xian Di Pipa Pu*, naming it for three of the musical instruments in widest use at that time. In doing so, he produced one of the earliest collections of Qing-era “popular” instrumental tunes in gongche notation (some of the same pieces, as transcribed by Catholic missionaries who had traveled to China, had been published in staff notation 35 years earlier, by the French Jesuit historian Jean-Baptiste Du Halde).

As the author states in the book's foreword: “*I only have a little musical talent, so I was not able to test the sound [of these pieces]; therefore I roughly*

wrote [them] down to the best of my ability, prepared by means of oral transmission.” 「余亦稍好樂第不能審音故艸々錄之聊以備口耳之傳云耳」 In the afterword, he provides further valuable information regarding performance practice: “*[Each piece] can be started with a xiao prelude; feel free [to add] pipa, sanxian, [and] erxian, as well as zheng, xiao, di, [and] sheng, all used together for each piece.*” 「已上簫引不拘琵琶三絃二絃兼箏簫笛笙個項俱同用」。

All those who value China's musical heritage are truly indebted to the anonymous author of this slim volume (which is described on the St John's College website as a “flimsy pamphlet”) for having the foresight to preserve the tunes he loved so much by going through the effort of transcribing them and having the woodblocks that allowed its mass dissemination carved. Although all copies of the *Xian Di Pipa Pu* had evidently long been discarded by the time of its rediscovery in the early 21st century, it does appear, in its day, to have been an influential work; an exact hand-copied version of its first score, as well as the dizi and xiao fingering charts from its frontispiece, can be found in a letter sent by a correspondent to Charles Burney in the 1770s, and even three decades later, when James Inman arrived at Canton in 1803, the book was still available for purchase, allowing him to acquire the copy that has been faithfully preserved at St John's until the present day.

I would like to extend my deepest gratitude to the “Nanxi Zhuren” (the *Xian Di Pipa Pu*'s author), Dr. James Inman, Dr. Joseph P McDermott, Dr. Yang Jian, Mr. Keith Robinson, Ms Kathryn McKee, Mr. Gordon Lee, and Dr. François Picard; without the efforts of any single one of these individuals, the concert you are hearing today would not have been possible.

絃
笛
琵琶
譜

Xian Di Pipa Pu Online Concert

【絃笛琵琶譜】在線音樂會演奏者

Performers

Guest Musicians

特邀音樂家

- ◆ François Picard, Professor of Ethnomusicology
Sorbonne Université, France
- ◆ David Badagnani, Director
Cleveland Chinese Music Ensemble, Ohio, USA
- ◆ Zi Lan Liao, Artistic Director, Pagoda Arts, Liverpool, UK
廖子嵐 百祥塔藝術中心藝術總監（英國利物浦）

Aimusic Instructor

愛樂音專教師

- ◆ Jifan Li 李霽帆



Prof. François Picard 博士
Xiao (vertical bamboo flute)
Sheng (mouth Organ)
簫、笙



David Badagnani 團長
Houguan (double-reed Cantonese wind
instrument), Sheng
喉管、笙



Zi Lan Liao 廖子嵐老師
Zheng (bridge zither)
箏



Jifan Li 李霽帆老師
Dizi (bamboo flute)
Xun (globular vessel flute)
笛、埙



- ◆ *Musical Quartet with an American Flag*. Chinese school export painting, painted in Guangzhou, c. 1800. Collection of the Brighton and Hove Museums and Art Galleries, Brighton and Hove, East Sussex, UK.

Xian Di Pipa Pu Online Concert

【絃笛琵琶譜】在線音樂會演奏者

Performers

Firebird Youth Chinese Orchestra (FYCO) Musicians

火鳳青年國樂團樂手

(in alphabetical order of last names)



▲ Chinese school export painting, painted in Guangzhou, c.1780. Collection of the John Rylands Library, University of Manchester, UK.



Matthew Banh 彭聖閔
Sanxian 三絃
(three-stringed fretless lute)



Megan Banh 彭淑恩
Pipa 琵琶
(four-stringed lute)



Owen Cobb 何江歐文
Suona 嗩吶
(Chinese shawm)



Kyle Huang 黃凱爾
Sheng 笙 (mouth organ)



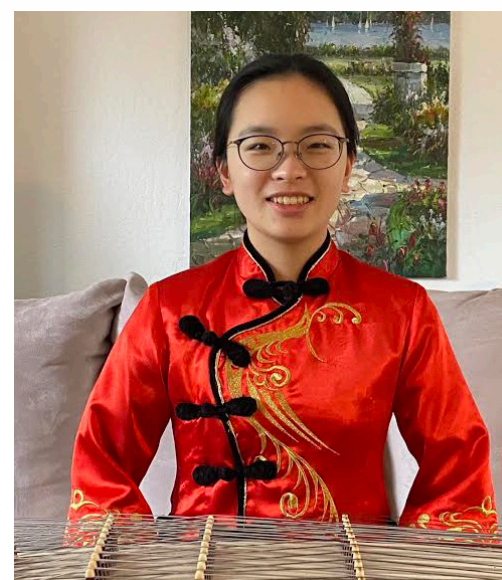
Nicole Jin 晉嘉寶
Liuqin 柳琴 (treble lute)



Emily Lam 林民瑤
Ruan 中阮 (four-stringed lute)



Anderson Liu 劉家安
Suona 嗩吶



Lynn Mei 梅子涵
Yangqin 揚琴 (dulcimer)



Summer Qin 秦好
Zheng 箏



Ryan Rulkens 蔣奇
Pipa 琵琶



Alison Wu 吳一如
Erhu 二胡

絃笛琵琶譜



Xian Di Pipa Pu

Right: the cover with title, date and the printer

Left: the fingering charts for the xiao, dizi and sanxian, and the first page of the gongche notation

Bottom: the foreword and the table of contents



【絃笛琵琶譜】

— 劍橋大學藏乾隆庚寅刻印本二百五十週年紀念

現代版世界首演

• 二〇二〇年五月十六日（週六，太平洋時間）下午五時

曲 目

1

【四大景】

笙獨奏：David Badagnani

2

【水龍吟】

琵琶獨奏：蔣奇 編曲及指導教師：謝坦

3

【鬧五更】

（又名【銀細絲】）

• 笙獨奏：黃凱爾 編曲及指導教師：張風林

• 箏編曲並演奏：秦好

4

【哭皇天】

• 喉管獨奏：David Badagnani

• 嗩吶獨奏：劉家安 編曲及指導教師：于璋

• 塤編曲並演奏：李霽帆

5

【新水令】

塤編曲並演奏：李霽帆

6

【花鼓歌】

（又名【一枝花】）

二胡獨奏：吳一如 譯譜：謝坦

編曲及指導教師：劉淑珍

7

【倒垂蓮】

• 簫獨奏：François Picard 教授

• 琵琶三絃二重奏：彭淑恩、彭聖閔 譯譜、編曲及指導教師：謝坦

• 曲笛譯譜、編曲並演奏：李霽帆

8

【大金對】

笙獨奏：François Picard 教授

• 柳琴獨奏：晉嘉寶

• 中阮獨奏：林民瑤 編曲及指導教師：林意嵐

9

【小拜門】

低音笛編曲並演奏：李霽帆

10

【清江引】

揚琴獨奏：梅子涵 編曲及指導教師：吳文英

11

【拜寶塔】

嗩吶獨奏：何江歐文 編曲及指導教師：于璋

12

【雞公仔】

粵語民謠演唱：韋群（九十五歲） 演唱及古箏演奏：廖子嵐

歌 詞

雞公仔，尾婆娑，三歲孩兒學唱歌
唔使爹娘教導我，精乖靈利冇奈何

* 除註明者，所有樂曲均由法國巴黎索邦大學民族音樂學教授 François Picard 博士及美國俄亥俄州克里夫蘭民族樂團 David Badagnani 團長譯譜。

* 節目更換，恕無預告。



觀眾在上：

歡迎光臨【絃笛琵琶譜】在線音樂會。

中國音樂是陰性的，然而一個多世紀來，有人爭相把國樂轉陰為陽，變地為天，以至於現在難得一見其本來面目。感謝上蒼再傳《絃笛琵琶譜》，使我們有機會認知學習陰德之美，回歸音樂的自然天性。

愛樂音專藝術總監 謝坦 頓首

二〇二〇年五月十六日



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