

# **CROSSROADS 2017**

## **International Contemporary Music Festival**

14 - 18. November 2017

Salzburg

### **Konzert CHINA RHIME II**

ENSEMBLE SHANGHAI AUTUMN

(China)

Donnerstag, 16. November 2017

19.00 Uhr

Solitär

Universität Mozarteum

Mirabellplatz 1

## PROGRAMM

**Felipe Pinto D'Aguiar Montt**  
(Chile)

**„Caligrama“**  
for dizi, soprano sheng, alto sheng, erhu,  
pipa, bass ruan, 21-strings zheng, yangqin  
(2016, EU premiere)

**YAN Qing**  
(China)

**„Ripples of Light and Shadow“**  
for dizi, soprano sheng, alto sheng, erhu, zhonghu,  
pipa, bass ruan, 21-strings zheng, yangqin  
(2016, EU premiere)

**Matthias Leboucher**  
(France)

**„Underwards“**  
for xiao, soprano sheng, alto sheng, erhu,  
pipa, bass ruan, 21-strings zheng, yangqin  
(2016, EU premiere)

**ZHANG Tianyang**  
(China)

**„Roads“**  
for soprano sheng, alto sheng, erhu, pipa,  
bass ruan, 21-strings zheng, yangqin  
(2016, EU premiere)

**Kevin Lang**  
(Austria)

**„Jade woodland solitude“**  
for dizi, soprano sheng, alto sheng, erhu,  
pipa, bass ruan, 21-strings zheng, yangqin  
(2016, EU premiere)

**SHI Lan**  
(China)

**„Journey westwards“**  
for dizi, soprano sheng, alto sheng, erhu,  
pipa, bass ruan, 21-strings zheng, yangqin  
(2016, EU premiere)

**Yan Guan San Die**

**„Three Variations of Yang Guan“**

**Jiu Hu Zi**

**„The Wine-Puppet“**

## MITWIRKENDE

Xue Chenxi (Erhu)  
Wang Chi (Erhu)  
Shu Shiwen (Zhudi)  
Xu Jingting (Sheng)  
Dai Zifan (Sheng)  
Zhu Xuesi (Guzheng)  
Xiao Yi (Pipa)  
Chen Yulin (Yangqin)  
Lai Wenjin (Ruan)

Dirigent: Wu Qiang

### **„Caligrama“**

Similarly to the way in which a calligram („caligrama“ in Spanish) utilizes the shape of an object or figure as a template setting the text of a poem related to the resulting image, I composed this piece with an initial frame: the particular timbre of the traditional Chinese instruments. While preserving most of my usual structural and technical procedures, my intention was to engage with this new medium through tone color rather than utilizing referential musical material or stylistic effects. I conceived this abstract approach as a valuable means for pursuing a genuine intercultural conversation. As the silhouette strikes readers of a calligram and invites them to immerse into the lyrical dimension, I likewise see my musical output dramatically re-shaped by the unique sonorities created by the ensemble, opening space for fresh soundscapes and hopefully new forms of expression.

### **„Ripples of Light and Shadow“**

The ripples of light and shadow hint at some hues with mutability, disappearing and reappearing, swaying in memory, rippling in space-time...

### **„Underwards“**

The title is a combination of two English terms. In my idea, those prefix and suffix together are drawing a movement of going backward, in the direction of an unknown and hidden "under". A satyr of how I see the world of today when I look at it through the modern eyes of medias. The structure of the piece is following this idea: the music is regularly coming back some steps on itself before being able to go on.

### **„Roads“**

Although I name the title from Roads of Destiny by O Henry, it's not a piece telling fate, but vigorous virtuality blooming on the Roads.

### **„Jade woodland solitude“**

The name of the piece refers to its inspiration being drawn from hikes in my home country's mountainside. Vast areas of alpine soil are covered with fir trees and spruces, whose needles resemble much the green color of jade stones. The quietness and peacefulness found in these places can be enchanting, yet being wiped away within seconds by sweeping winds and raging storms that bring chill rainfalls, snow and may cause avalanches and debris flows. Keeping this in mind, even the most appealing weather can never be perceived as a pure, carefree joy, but always brings tension with it, that can release its own dynamism on short notice.

### **„Journey westwards“**

Inspired by the Northern Shaanxi Province folk song Gan Shengling (“Drive the Livestock”), the composer artistically transformed the original story of a man on a long journey in order to sustain his family, distressed by nostalgia and extended the droplets of warmth in it through the mutated precipitation of colours in layers. In the composer's view, the agony and toil in folk songs coexists with the happy memories of their hometown. The bliss glittering in the debris of time is seen, whose power is carried on along the journey.

The piece, consisting of four parts following the Gan Shengling in the composer's mind, departs from the origin to the distance, past the interweaving dots and lines, alternate lenthitude and haste, with the eight instruments interlocking and mingling.

### **Prof. YE Guohui (Project Director)**

YE Guohui was born in a musical family in Guangdong Province. He started learning music from his parents when he was a child and became a performer of the local art troupe in Jinzhou City, Hubei Province. YE was admitted into the Composition Department of Shanghai Conservatory of Music (SHCM) in 1986 and worked as a teacher in SHCM upon his graduation. In 1999, YE pursued further education by studying as a visiting scholar at the Liszt Ferenc Academy of Music in Budapest, Hungary on a government sponsorship by China Scholarship Council. Currently he is the professor, the tutor of doctor and the Dean of the Composition Department of Shanghai Conservatory of Music.

A childhood experience with disc has benefitted him for his entire life. When YE's family were about to move, his father placed a disc in the cardboard box to stabilize the tableware in it. As they were sent to the countryside, the disc was also brought there. YE's father painstakingly assembled a phonograph which finally worked. With this machine, fantastic music, such as the Choral Fantasy in C minor by Beethoven and the Tannhauser Overture by Wagner, sounded, accompanying YE through his teenage years. In 1998, YE composed the China Overture in memory of this precious experience. In 2007, his Late Autumn for Orchestra won the European Composer Award, the only Grand Prize for commissioned works of Young Euro Classic Festival in German. As the winner of this Prize, he was especially commissioned the Festival hymn Echo for Young Euro Classic 2008, which was performed by all the participating orchestras from all over the world, and was highly praised as the “fanfare from China” by European media. Later, YE unexpectedly received a CD from Germany, the homeland of Beethoven and Wagner, with his Late Autumn and Echo included. It seemed like a continuation of the story between him and the disc from his childhood.

As one of the most active and famous composers in contemporary China, YE Guohui has produced a series of masterpieces which are performed for many times both at home and abroad. These works have had extensive influences and won very high reputation. From Impression of Peking Opera to Sunset in Yangguan, from Overlooking my Chinese Mainland to A Wine Cup Floating in a Winding Canal, all his compositions are featured with distinctive elements from traditional Chinese music culture. His composition Listening to Jiangnan Again for violin and orchestra highlights the integration of music elements from Pingtan, a storytelling and ballad singing in Suzhou dialect, with symphony. The Music from the Tang Court, created on the basis of his 30 year of interest in the music score of the Tang Dynasty, has been performed successively by Shanghai Symphony Orchestra, Shanghai Philharmonic Orchestra, Nice Symphony Orchestra (France), BBC Symphony Orchestra (England) and Czech National Symphony Orchestra, marking an outstanding example of diversified interpretation and transmission of Chinese music in the global intercultural context.

His other major works include Prayers Come from the Jungles, To Mozart, A Cappella, Song at Dusk on a River, Overture for Mei Lanfang. YE has won many awards in domestic and international composition competitions, and honors such as Education Awards of Bao Steel, the 2nd prize (in cooperation) of the 5th Higher Education National Teaching Achievements Awards, and Medal of Municipal Glory of Nice, France, etc. Besides, he is one of the One Hundred Excellent Young Artists of China Federation of Literature, a member of the four batches of culture talents program by the Propaganda Department of the Central Committee of the CPC, an expert with Special Allowance by the State Council and a distinguished visiting professor of the Chang Jiang Scholar Program.

### **QIAN Shen-Ying (Project Coordinator)**

QIAN Shen-Ying, born on 26th June 1985 in Nantong/Jiangsu Province.

He studied composition with CHEN Gang and ZHU Shi-Rui at Shanghai Conservatory of Music and with Michael JARRELL at Geneva University of Music. From 2010 to 2015, he held a teaching position at the Nanjing Arts University. Since 2015, He becomes faculty member of Composition Department of Shanghai Conservatory of Music.

His music is influenced deeply by natural phenomenon and eastern philosophy, drawing its inspiration from the expression structure in literature, visual arts and architecture, pursuing the reflection on the duality and the contradiction in his process of sound organizing.

He has received many world prestigious prizes and awards, among them: Grand Prize at the 14th "Alfredo Casella" International Composition Competition of Siena, Italy for string quartet Ode to Cicada - Reflection in Zen (Yong Chan - Si Chan); Grand Prize at the 12th "George Enescu" International Composition Competition (Chamber Music Section) of Bucharest, Romania for piano trio Invocation of Wind and Thunder (Feng Lei Yin); Finalist Prize at the 2008" Queen Elisabeth" International Composition Competition of Brussels, Belgium for violin concerto In search of childhood carried away as dandelion. Some of his scores have been published by CASA RICORDI and SMPH (Shanghai Music Publishing House).

His composition has been performed in many countries by performers including Hessischer Rundfunk Sinfonieorchester (Frankfurt Radio Symphony Orchestra), Shanghai Philharmonic, l'Orchestre National de Lorraine, Ensemble Modern, Ensemble Contrechamps, l'Orchestre de Chambre de Genève, Plural Ensemble, Quartetto di Cremona etc.

### **Yan Qing**

Born in Changsha, Hunan, Yan Qing attended the No.11 high school of Changsha City. He has been studying piano and music theory since childhood and was admitted to Shanghai Conservatory of Music as an undergraduate student in 2010 and currently a graduate student studying with ZHU Shirui. During his school years. He won the People's Scholarship every year. He has also won awards for composition including 2nd prize in the 2013 national Competition in Universities & Colleges for Traditional Chinese Instrument Quintet, honorable mention in the 2014 "Sunshin" Composition Competition of Sichuan Conservatory of Music, 3rd prize in the 2015 "Rivers" Composition Competition of Shanghai Conservatory of Music, 3rd prize in the Call for Classics in A Century's Chinese Piano Works in "Shanghai Spring" Music Festival 2016, etc. and piano awards including 2nd prize in the "Xinghai" National Piano Competition, 1st prize in the "Child's heart" Piano Competition, 1st prize in the "Medeli" Keyboard Competition, etc. The style of YAN's composition is rooted in tradition while exploring contemporary music, and his pieces are favoured by soloists and ensembles who perform his commissioned works in many cities.

### **ZHANG Tianyang**

ZHANG Tianyang was born in 1995 in China. He began studying piano when he was a child. In 2013 he entered Shanghai Conservatory of Music and learns composition with YE Guohui. From October 2016 to July 2017, he started his one-year exchange in HfMT-Hamburg and now continue studying with Fredrik Schwenk.

In 2015, his piece „Meteorite" was awarded the third prize in The Sixth Rivers Composition Competition and premiered by Klangforum Wien in Shanghai.

In 2016 he was commissioned to compose a chamber piece for Chinese traditional ensemble by Shanghai New Music Week. The composition „Roads" was premiered in September 2016.

His work „Bronzeguß" for marimba solo won the first prize in Sorodha 6th international composition competition and was premiered on 29th April 2017 in Antwerp Belgium.

„Si Xiàng", his orchestral composition, won the only Impul-Prize in 28. Young Composer Orchestra Workshop and was premiered on 17th May 2017, in Nordharzer Städtebundtheater Halberstadt, Germany, by conductor Johannes Rieger and Orchester des Nordharzer Städtebundtheaters. At the same time, he will be commissioned a new composition by Hans Rotman for Impuls-Festival 2018 in Bauhaus-Dessau.

In September 2017, his string quartet „An der Pranger/Pillory" was chosen into master class concert at the 10th Shanghai New Music Week, premiered by Tana Quartet.

### **Shi Lan**

Shi Lan, who was born in 1995 in Hangzhou, China. She started to learn the Pipa, when she was four years old. Four years later, she began to learn the piano. Then she enrolled in Shanghai Conservatory of Music in 2013 and study under He Xuntian. During 2016-2017, She studied at Hochschule für Musik und Theater Hamburg as a exchange student and under Manfred Stahnke.

On the top of it, she has participated in the master classes taught by Tristan Murail, Chen Xiaoyong and Zhou Long, and gained some awards. For example, She won the third place in the CCTV (China Channel Television) Violin and Piano National Competition ("Dream Fantasia" for Violin and pre-set Piano) in November 2014. In the next year, she was invited to create a piece called "Focal Distance" for solo Clarinet and it was debuted at the German Clarinet Player Nina Janßen-Deinzer's Concert. Her piece for Soprano and Piano named "Homing" won the first place in the Shanghai University Students' Youth Creative Competition in May 2016, and this piece was performed three times this month in Shanghai. Her piece "Interstella Moments" for Violin and Cello was selected and performed in the International Competition Composition Forum "Bruno Modera". In addition, her Chinese instrument chamber "Distillage" was debuted in the "Shanghai New Music Week 2016". Her piece "An Illusion" for the chamber orchestra was debuted in Hochschule für Musik und Theater Hamburg.

### **Felipe Pinto D'Aguiar Montt**

The music of Felipe Pinto d'Aguiar has been regarded as possessing "[...] emotional drive and intensity" (The Sydney Morning Herald) and the sound of some of his compositions as if "[...] seeing a familiar scene in Day-Glo colors" (The Boston Globe). Originally from Santiago de Chile, Felipe has been involved in projects in Australia, Italy, France, Austria, China, Chile, and the United States, in which he has collaborated with Arcko Symphonic Ensemble, Sound Icon, the Consort Guitarrístico de Chile, and the JACK Quartet among others. He holds a D.M.A. in Composition from Boston University, where he studied with Joshua Fineberg thanks to a Fulbright Grant. Previously, he completed a Masters of Music at The University of Melbourne, working with Elliott Gyger, and was also a student of Aliocha Solovera in Santiago.

Described as one the "[...] most powerful Chilean voices born in the 70's and 80's" (El Mercurio), Felipe takes inspiration from multiple sources, including painting, literature, films, and the natural world.

## **Matthias Leboucher**

Matthias Leboucher began to play the piano at the age of 5. After studying with Bernard Job in Blois, he obtained in 2011 a Licence-DNSPM (Bachelor) at the Pôle Supérieur Paris-Boulogne-Billancourt (PSPBB) with Marie-Paule Siruguet. In 2010 he was awarded the Mention-Spéciale Maurice Ohana from the 9th Orléans International Piano Competition. He also regularly plays and records with the Ensemble Acouphène, Daniel Kientzy. In 2012 he created with Arthur Pierre Butcher Et Stone. In Salzburg, he regularly plays with several bands and leads his own projects Good Question and Clubtomaniac.

After studying harmony, analysis, orchestration (in the class of Alain Louvier) he obtained in 2013 his Bachelor Composition at the PSPBB with Jean-Luc Hervé, and benefits from the teaching of Yan Maresz and Denis Dufour in electroacoustic music. Since 2013, he study as a Master student with Tristan Murail and Achim Bornhöft in the University Mozarteum Salzburg. His music was performed in France, Germany, Austria by ensembles such as Court-Circuit, OENM, Names.

## **Kevin Lang**

Kevin Matthias Lang was born 1989 in the town of Wels, Austria. He started playing piano at the age of five and began composing some years later. After graduating high school, he studied German philology at the University of Salzburg, with studies of composition and music theory at Mozarteum University following. He was there accepted as a student of German-Romanian composer Adriana Hölszky, and by 2012 he began studies with French composer Tristan Murail that lasted until fall 2015. He is currently studying composition as well as music theory with Christian Ofenbauer. Works of Kevin Lang have been played by various artists and ensembles of new music in cities throughout Europe, with works being performed at various occasions including Biennale Salzburg and St. Gellert Festival in Hungary; He attended workshops, lectures and master classes with composers like Peter Ablinger, Mario Pagotto, Javier Torres Maldonado and Wang Fei from Beijing conservatory. Radio interviews and performances have been broadcasted in the Austrian radio transmission "Atelier für Neue Musik" by Astrid Rieder; Articles on music theory have been published online as well as in journals on music theory like the German-based "MusikTexte".