

TRAJECT III

TAIWAN

New Music
for Pak-koan ensemble
and electronics

23. – 28.11.2021

19:00 Uhr
Sprengel Museum Hannover



HANNOVERSCHE GESELLSCHAFT
FÜR NEUE MUSIK



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TRAIECT

Since 2017, TRAIECT stands for Traditional Asian Instruments and Electronics. Part one, on the occasion of Isang Yun's 100th birthday, focused on traditional Korean percussion. Part two focused on Iran with the instruments oud and tanbur. Now, in part three, the series is dedicated to Taiwan with a traditional Pak-koan ensemble.

Pak-koan music is a widespread musical style in Taiwan today, anchored primarily in local temple festivals. It is an independent development of the Chinese Beiguan music, which has been cultivated for 300 years. It therefore represents elements of Chinese and Taiwanese cultures of the past and present, their interactions and forms of expression. Another special feature is the ability of the musicians to play several instruments of the ensemble. This flexibility of the instrumentalists opens up a wide range of possibilities for the composers. As a first part of the project, a workshop with the ensemble „Water Stage“ under the direction of Ling-Huei Tsai took place in January 2020, in which the diverse instruments of the Pak-koan ensemble (percussion, string, plucked and wind instruments as well as vocals) were introduced to the six composers. It became clear that these instruments are not just any tools to produce sounds, but belong to different traditions. The musicians learn music in a different way than in the

European tradition: rhythms, melodies, patterns and reaction forms are absorbed through listening and then internalized through imitation and repetition and embodied in their own way. In performances, the elements are then reproduced from memory as well as recombined depending on the occasion and the piece.

All these characteristics and embeddings of music want to be carefully considered. At the same time, TRAIECT is not about the continuation of traditional music, but about the perhaps unexpected, but certainly peculiar, new perspectives on traditional instruments from points of view of contemporary music. In addition, electronics is not understood as an effect machine, but as an independent partner. In this way, a long and close collaboration between the composers and the ensemble resulted in six pieces, each of which sees tradition in a new light.

After this intensive creative process and a year's delay due to the Corona Pandemic, we are pleased to finally be able to experience the world premieres live.

Joachim Heintz and Sebastian Ranke

Program

CHEN Chengwen (*1980):

pakkoánfluid

for Pakkoán and electronics

Eduardo Moguillansky (*1977):

Suona / Porträt #1

for Suona in F# and Video

Nan Zhang (*1980):

Mirror Painting

for Pak-koan and electronics

Rachel Walker (*1994):

The space in between

for two beiguan musicians and electronics

Marijana Janevska (*1990):

I(T) ALL

for Pak-koan and electronics

Eduardo Moguillansky (*1977):

Suona / Porträt #2

for Suona in F# and Video

Farzia Fallah (*1980):

this wet soil in my hand

for Pak-koan and live-electronics

Ensemble Water Stage:

LIU Yu-Hsiu, HE Yi-Jen –

Pak-koan instruments and vocals

As guests:

Olaf Tzschorpe, Hsin Lee – percussion (Zhang)

HSU Yuan-Jou – Keyboard (Chen)

Program notes

CHEN Chengwen: pakkoánfluid

Water tells us something about the quality of flowing, of formless and manifold transforming and (re)absorbing. It is in motion, it does not delimit itself from itself; it makes life possible.

In my composition I am concerned with the fluidity of Pakkoán music. Several fragments of music, which on the one hand can be heard as *musique concrète* from the loudspeakers, and on the other hand can be experienced on stage by musicians, grow freely into each other and form a depth with its own differences, which unfold historically, performance-wise, socially, culturally, religiously and stylistically. Freed from their original contexts, the fragments form a constellation in which Pakkoán can encounter both himself and the Other.

Eduardo Moguillansky:

Suona / Doppelporträt

For Francis Bacon, a portrait implies a moment of premeditated violence: a wound is inflicted on the model - to heighten the immediacy of its presence. The first experience with Pakkoan music is ecstatic: the uninhibited rawness of some forms, intertwined with the subtle stylization of human gesture in others, result in an oxymoron of unusual power. The task in this piece is to dissect some aspects of this violence. The focus is on the suona, a bastard of an oboe and a trumpet, chorusing in the wild and cutting through the outdoor din with arrogant loudness. In advance, an algorithm generated all possible fingerings of the

suona and sorted them by sound characteristics. To expose the subtlety of the pitch topology, in portrait #1 we juxtapose the suona with its mirror image. The real and the fictional suona become entangled in a meander of close fingerings: the marginal differences in frequency interfere with each other and become audible as beats. In portrait #2, the suona frees herself from the tyranny of heterophony: she extenuates herself into screaming exercises in duet with herself. Here the brutality is necessary: only with extreme dynamics do the intended differential tones emerge. Composed here are the distortions: the arbitrary melodies are only a by-product.

Nan Zhang: Mirror Painting

The term comes from the glass mirror paintings exported from China to Europe in the 18th century and called „reversed glass painting“, „painted mirror“ and „mirror painting / mirror picture“. Although stained glass is a technique originated in Europe, it developed into a typical Chinese architectural decoration against the background of the development of Sino-Western trade in the 18th century, reflecting the culture of China and creating a window to the Far East. The image is drawn on the back of the mirror by removing the surrounding tin and mercury after the design or applying mercury after painting. The reversal of drawing the image and viewing the glass mirror painting, as well as the concealment of the meaning of the mirror reflection, make the paintings a unique appearance in the spatial viewing plane. When you see the painting through the

glass, the painting has a glossy layer. However, when a strong light is reflected, part of the image disappears, reflecting the contradiction between the reflection and the image.

The glass painting seems to merge the front and back into a staggered space. The phenomenon of reversing the painting on the back of the mirror into the painting on the mirror surface also reflects one of the modes of communication between the players in my piece. Playing on the same instruments, with repetitive, sometimes imitative gestures, with temporal as well as tonal differences, realizes the merging of the front and back of the mirror into a displaced space. The changes in tempi, the density of repetitions, and the blurring of similarities as well as deviations gradually blur the recognizable structures and rhythmic units, creating constant deception between the „main notes“ and their embellishments, and constantly forming new, similar and at the same time strange contexts.

I have also used these „thought-mirrors“ as hypotheses and questions about tradition (both Pakkoan music and Western music). I and tradition sit opposite each other. The tradition does not know that it is the tradition. I am a participant, and it participates in my creation.

Rachel Walker / Autumn Tsai: The space in between

Over hundreds of years, “Zhaojun Departing for the Frontier” – the plot of which describes the Han Palace’s beautiful peace token Wang Zhaojun, who is married off to the foreign lands with a Pipa elegy – has been interpreted and reinterpreted in many forms. Her figure remains silent, a fictional character readily seen in the words of another authority who paints her in his surmises.

With my own story interwoven into a stream of historical references in dialogue with contemporary Taiwanese female writers, I become both Ma Zhiyuan’s collaborator studying the historical context of Wang Zhaojun, and an extension of Lin Daiyu from A Dream of the Red Chamber, who sighs at the fate of the Four Beauties.

As Zhaojun’s story unfolds once again as a Beiguan piece, the story-teller’s story is left to be retold, shifting and obscuring the boundaries between these realities. And it is in moving across space and time that Wang Zhaojun’s story begins to be unraveled...

Marijana Janevska: I(T) ALL

The piece is inspired by Taiwan’s shadow theater, or shadow play, which is an ancient form of storytelling, very common in Taiwanese culture. It is for two players and electronics. But the two players are actually merged into one player. They have one identity. One of the players is just a shadow of the other. Throughout the piece they “play” between synchronization and desynchronization of their movements and sounds, as if the time doesn’t flow with the same speed for them, as if the shadow is just a ghost from the past.

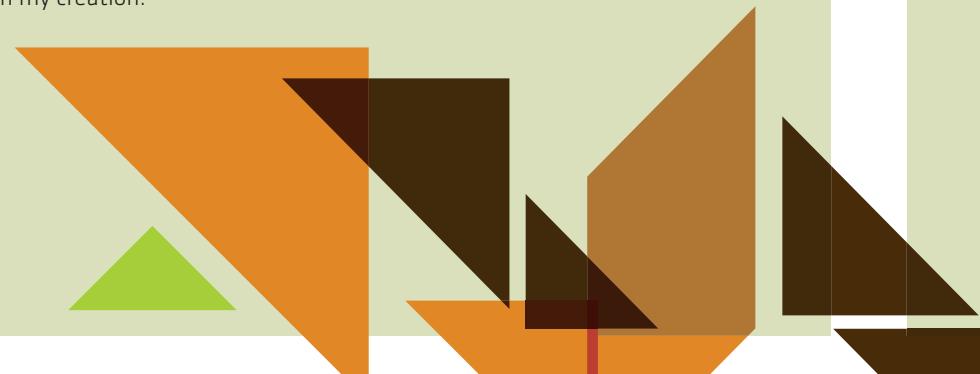
Farzia Fallah: this wet soil in my hand

The feeling of touching the soil is special. It is even more intense when you feel the wetness of the soil in your hands. Pakkoán music, which dates back to older times, probably has its roots in social life and took place outdoors when daily life was very different and had much more connection with nature, earth and agriculture.

The text that appears in the piece comes from a Taiwanese postcard, a work by artist Yen Yu-Ting (*1989):

這是相思的故事
也是台灣農村的現狀
高科技產業取代了農業
農人們無田無產

This is the story of Siang-su-liâu
but also the current everyday life in the
countryside of Taiwan
High-tech industry instead of agriculture
the farmers have no field, no property.



Biographies

CHEN Chengwen (陳政文), active as a freelance composer in the vocal-instrumental as well as in the electroacoustic field. Born in 1980 in Taiwan, he has been living and working in Germany since 2010.

His compositions often create new listening situations by making seemingly familiar things sound foreign, staging the physicality of the musicians in extraordinary ways, or exploring new concert forms. The focus is on acoustic thinking inspired by electroacoustic listening experiences, e.g. spectral speech analysis, spatial perspectives or the development of hybrid instrumental sound bodies. An important role is played by the musical exploration of transcultural experiences and fluidity.

Central works of the last years include: „pakkóanfluid“ for historical instruments from Taiwan and electronics (2020-21), „Empty Hearts“ music with Zen Buddhist and Daoist texts in dialogue with G.F. Handel's „Messiah“ (2018), „TRIO: Present Absence“ music in three separate spaces (2016), „...in the world...“ Music with Laozi: Daodejing Chapter II (2015-ongoing) for choir with feed, as an acousmatic composition and as a soundscape with talking cello corpus, „Libra“ for a cymbal player with or without live electronics (2013) and „4 Hands“ (2016-20) in collaboration with composer Tobi-
as Klich.

Farzia Fallah studied Electronics and Signal Processing at Sharif University of Technology in Tehran. At the same time she received lessons in piano with Farnam Ghavamsadri and in composition with Alireza Mashayekhi. She continued her composition studies with Younghi Pagh-Paan and Jörg Birkenkötter in Bremen and with Johannes Schöllhorn in Cologne and Freiburg. She is currently a freelance musician based in Cologne, composes passionately and works internationally with various ensembles and musicians.

On her initiative, the project Mind the Gap - Music for Horn and Viola was created in 2019. She is a member of Kollektiv3:6Koeln as well as tritonus - Verein zur Förderung zeitgenössischer Musik Bremen. In 2020 she received the Oldenburg Composition Prize for Contemporary Music. In 2021 she worked with a three-month residency scholarship of the German Study Center in Venice.

HE Yi-jen was born in Kaohsiung, Taiwan in 1998. She studied music since she was a child and has extensive exposure to Lam-koan, Pak-koan and Taoist music. She loves traditional art and culture and is committed to promoting traditional Taiwanese music. She is currently studying at the Department of Traditional Music of Taipei National University of the Arts, majoring in Ensemble of Lam-koan music, as a pupil of Prof. Su-Hsia LIN-WU, an important traditional artist, supported by the Ministry of Culture. In 2017 she was vocalist in the opening

program of the Guandu Art Festival. She taught Lam-koan and performed in the exchange program at Burapha University, Thailand. In 2018 she participated in the 2nd International Youth Nanyin Show, Singapore, in the Dancing Earth Dance Creation Competition she won a prize as improviser, and played „Zhu Bian“, a leading role as an old gentleman, in the Lam-koan Opera „Zhu Bian – Farewell to the Princess“ in Kuandu Art Festival. In 2019 she participated in the Shaosheng Vietnamese Ensemble to execute „Taiwan Youth Gardener Project“ of Taiwan's Ministry of Culture and played an old clown in the Pak-koan Opera „Three Monsters Fighting for Treasure“ in Kuandu Arts Festival. In 2020 and 2021 she was part of several Lam-koan performances as musician, actor and singer.

Marijana Janevska was born in 1990 in Skopje, Macedonia. She graduated violin performance in the class of Mihailo Kufojanakis and composition in the class of Darija Andovska at the Faculty of music in Skopje. Since 2018 she lives in Hannover where she finished her Master studies in composition in 2020. Her works have a lot to do with exploring various uses of text to produce the musical material and the incorporation of physical movement into the musical gesture. Her pieces have been performed on concerts and festivals in Macedonia, Germany, Italy, Switzerland, Serbia, Bosnia and Herzegovina, Croatia, Montenegro, Albania and Iran. Marijana is also a performer of contemporary music, especially experimenting

with voice, violin and electronics. Since November 2020 she is very active as composer and performer with the „Ensemble Zeitstoff“.

She is currently enrolled in the Solo Klasse program for composition at the Hochschule für Musik Theater und Medien Hannover under the mentorship of Joachim Heintz and Gordon Williamson.

LIU Yu-Hsiu received degree of Master of Fine Arts from Department of Traditional Music, Taipei National University of the Arts, majoring in Ensemble of Pak-koán music. Her performance experience include: Acted as Wang Ying (Painted face male character) in Pak-koán theatre „Exploring Wu-Yang“, with Hsinchu Beiguan Art Troupe; participated in Pak-koán concert production “Good Women” at the Dance Theatre of Taipei National University of the Arts; participated in Pak-koán concert production “I am Nothing” at the Dance Theatre of Taipei National University of the Arts; toured with TNUA opera “Xiangsi·Acacia” and performed at Miaobei Arts and Culture Center, Kaohsiung Cultural Center, Yunlin County Cultural Office Performance Hall, and National Theater in Taipei; participated in Pak-koán concert production “Wandering Around the World” at the Dance Theatre of Taipei National University of the Arts; toured with Tang Meiyun Taiwanese Opera Troupe „Love in the Moonlight“ and performed at Taipei National Theater, Taichung National Opera Theater, Kaohsiung Weiwuying National Arts and Cultural Center Opera House; participated in Early Summer Dance Production “Countercurrent” and

performed in Xiaoxiong Zhang's work "A Misty Rain" at the Dance Theatre of Taipei National University of the Arts; production and performance of Pak-koán music degree concert „Sending Sister“ at Ma Shui-Long Concert Hall, Taipei National University of the Arts; acted as Jiang Tong (Painted face male character) in Pak-koán theatre "A Bizarre Adventure at Xihe" in Kuandu Arts Festival; participated in cross-disciplinary exchange project „Guerilla Lens-The Fragrance of Living Water“ in Cambodia, with musicians, dancers, and film directors of TNUA; production and performance of Pak-koán music degree concert, "High-Five Bieyao" at Ma Shui-Long Concert Hall, Taipei National University of the Arts.

Eduardo Moguillansky was born in Buenos Aires in 1977. He graduated with honors in composition and conducting in his hometown. This was followed by postgraduate studies in conducting at the Mozarteum University in Salzburg with Dennis Russell Davies and Jorge Rotter. Afterwards he studied composition with Marco Stroppa at the Musikhochschule in Stuttgart, with a focus on computer music. Formative was also the long-standing exchange with Beat Furrer, whom he assisted in several projects. Prizes and scholarships: SWR Orchestra Composition Prize (Stuttgart), Impuls Composition Prize (Vienna), Fux Opera Composition Prize (Graz), Fellowship at the Akademie Schloss Solitude, working scholarship Künstlerhof Schreyahn, working scholarship at the Experimental Studio Freiburg, etc. Commissi-

ons for the Donaueschinger Musiktage, Klangforum Wien, MärzMusik, Wittener Tage, Musica Viva, Acht Brücken Köln, Ultraschall Berlin, Biennale Musiques en Scène (Lyon), etc..

Autumn (Yun Ting) Tsai, coming from a background in literature, has explored her topics in performance/performing arts while doing MA Performance Making at Goldsmiths, UoL. Her collaborative works consist of topics on identity questions, post-colonization, orientalism/racism, heritage, and performativity/non-performative. With semiotics analysis as well as improvisation approaches to her methodology, she has found her interest in using languages as creative material to make works connected to the here and now.

She is currently studying in Perugia Università per Stranieri for research purposes, and previously MA English Language and Literature at Fu Jen Catholic University, Taipei, Taiwan. While preparing for her thesis on Dante's Divine Comedy, she also seeks cross-cultural and cross-discipline collaborations. Interested in the coexistence of different languages from here and now that triggers cross-cultural issues, she seeks to understand literature via non-traditional approaches-- as music, as fine art, as performance, and as a part of her own changing life between the east and the west. Her creative material allows her to connect fields, and as a communicator between fields her story will continue to be told across space and time.

Rachel C. Walker writes poetic, timbre-sensitive works drawing from her ongoing immersion in and research on Chinese folk music, musical time, and language. Her music has been heard across the US, China, Germany, Austria, Sweden, Portugal, Canada, Colombia, and Australia, including performances during Festival Mujeres en la Música Nueva, PASIC, Hangzhou Contemporary Music Festival (杭州现代音乐节), Kuandu Arts Festival, Svensk Musikvår, Kalv Festivalen, Sound of Stockholm, Bludenzer Tage zeitgemäßer Musik, and Tage Neuer Musik Regensburg. Recent commissions and collaborations include pieces for the Tianjin Symphony Orchestra (天津交响乐团), Trio recherche, ELISION Ensemble, Departure Duo, Trio Abstrakt, Ensemble Adapter, There is no air in Space, Ensemble Temporum and Trio Klangspektrum, as well as for Sylvia Hinz, recorder, percussionists Allen Otte, John Lane and Zhang Yongyun (张永韵), and Xia Yuyan (夏雨言), pipa. Rachel studied at the University of Cincinnati College-Conservatory of Music (B.M.) with Allen Otte and Joel Hoffman, and at the China Conservatory of Music (中国音乐学院), where she was a Visiting Scholar advised by Gao Weijie (高为杰). She was a 2018 Schwarzman Scholar at Tsinghua University in Beijing (M.S.), and completed her M.M. with Ming Tsao at the Hochschule für Musik, Theater und Medien Hannover. She has held residencies at the Banff Centre for the Arts and Creativity and the Britten-Pears Foundation, and is a 2022 fellow to the Akademie Schloss Solitude.

Nan Zhang was born in China in 1980. She studied at the Institute for New Music at the Musikhochschule Freiburg from 2002 to 2007. In between, she was an Erasmus student at the University of Music in Graz from 2004 to 2005 and also attended electronic music seminars at the IEM Graz. From 2009 - 2012, she completed a concert exam at the Hanover University of Music, Drama and Media and in Cologne, where she studied with Johannes Schöllhorn. In 2013 she was in Paris as a fellow of the Cité internationale des Art Paris for her artist residency scholarship. Since 2014, she has been teaching at the Beijing Central Conservatory. In 2019, she returned to Germany and in 2021, in addition to her compositional activities, she became a doctoral student in the artistic-scientific doctoral program at the Freiburg University of Music. In the process, she is writing a thesis on „Artistic Rituals in 20th and 21st Century Orchestral Music.“

Nan Zhang's work spans many genres from chamber and vocal music to works for instrumental theater and sound installation. She also explores Chinese traditional music in a variety of ways and has numerous performances in music projects and music festivals.



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