



HOPKINS CENTER
FOR THE ARTS

presents

Music Department Residency

PAN PROJECT

NEW IMPROVISATION FROM EAST ASIA

Gamin Korean piri, saenghwang, tapeyongso

Woonjung Sim Korean janggu & buk

Jeffrey Roberts Chinese guqin

Ying-Chieh Wang Chinese erhu

Kaoru Watanabe Japanese flutes, taiko

Post-Performance Discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

Funded in part by the Arthur J. 1903 and Nellie Z. Cohen Foundation, the David E. Skinner II 1942 Fund and by the Nathan W. Pearson 1932 and Sons Fund.

Wednesday, February 15, 2017 • 7 pm

Rollins Chapel • Dartmouth College

PROGRAM

Tonight's program is presented without an intermission.
Program order is subject to change.

Sugunga

Gamin, Woonjung Sim, Jeff Roberts, Ying-Chieh Wang, Kaoru Watanabe

Sugunga is one of the five surviving stories of the Korean *pansori* based on the story of the Dragon King of the Southern Sea, a terrapin and a wily rabbit. Today's performance is a new version created by PAN Project for instrumental ensemble with improvisation.

Prism

Kaoru Watanabe

Gamin, Woonjung Sim, Kaoru Watanabe

Shifting subdivisions and odd placement of phrases obscure the basic pulse, like a single beam of light being fragmented through a prism. Short phrases within the composition are used as backdrop for improvisations.

Thinking of...in the Mountain

Kaoru Watanabe, Ying-Chieh Wang, Jeff Roberts

The combination of the Taiwanese and Japanese melodies *Si Xiang Qi* and *Yamanaka Bushi* makes this piece an intimate conversation between Chinese and Japanese folk musics of a similar emotional expression.

Yi Gu Ren

Jeff Roberts, Gamin, Ying-Chieh Wang

Yi Gu Ren is a *guqin* piece from the repertoire in the Chinese Confucian literati *guqin* tradition. It represents a deep understanding of a close friend through hearing his personality come out through his *guqin* playing.

Diu Diu Dang

Taiwanese Nursery Rhyme

Gamin, Woonjung Sim, Jeff Roberts, Ying-Chieh Wang, Kaoru Watanabe

What is the sound "diu diu?" Imagine a train chugging through a tunnel with water dropping onto the train, making a noise like a flipping coin. This is a nursery rhyme describing the lives of the Yilan people.

PROGRAM CONTINUED

Dreams

Kaoru Watanabe

Gamin, Woonjung Sim, Jeff Roberts, Ying-Chieh Wang, Kaoru Watanabe

Much of Japanese *noh* and *kabuki* theater music express the idea of *yugen*, or mystery-profundity, blurring the lines between the waking world and the world of dreams. This piece is a modern take on that essential aesthetic concept. The lyrics are nonsense—"tori" can sound like "bird" or "gate" for example.

Kangwon

Gamin, Woonjung Sim, Jeff Roberts, Ying-Chieh Wang, Kaoru Watanabe

Kangwon is a region in South Korea, especially the east coast area. This improvisational piece is based on *Kangwon Arirang*, which is one of the most representative Korean traditional folk songs.

Hidden Landscape

Jeff Roberts

Gamin, Woonjung Sim, Jeff Roberts, Ying-Chieh Wang, Kaoru Watanabe

Ensemble with live interactive electronics and interactive video.

ABOUT THE ARTISTS

Gamin saenghwang, tapeyongso, Korean piri, the most celebrated *piri* (cylindrical double-reed bamboo oboe) artist of her generation, endeavours to push the traditions of *piri* and traditional Korean music into the modern day through the innovation of new sounds and sonorities on this rather limited, ancient yet powerful instrument. She is also a master of *taepyeongso* (double-reed trumpet-like horn) and *saenghwang* (mouth organ, called *sheng* in Chinese) and works in similarly innovative ways on these instruments. Experimentation, passion, surprise, elegance and subtlety are some words that have been used to describe her music. Above all, she understands what "tradition" really means and how to communicate with the contemporary audience to connect the old with the new.

From 2000 to 2010, she was a principle member of the Creative Contemporary Gugak Orchestra at the National Gugak Center, the hub for training and preserving Korean traditional music. Having had solid training in *Jeongak* (Korean classical court music), gamin also studied *sinawi* (the music of shaman rituals), as well as *sanjo* (improvisational solo genre). Gamin has been active not only as a soloist, but also as a performer in chamber ensembles, as well as soloist for many concertos, performing with such prestigious orchestras as Seoul Philharmonics, Korean Symphony, Prime Philharmonics, Seoul Sinfornietta, TIMF Ensemble, Santa Cruz Orchestra, KBS Traditional Music Orchestra, Gyeonggi Provincial Traditional Music Orchestra and National Gugak Orchestra. The musical scope

ABOUT THE ARTISTS CONTINUED

of gamin expands widely, from quintessential traditional repertoires of Korean music, crossover genres and contemporary music to improvisational performances in live concerts and recordings both in Korea and overseas.

Dreaming of appearing on upscale global stages, gamin has been the recipient of several cultural exchange program grants. She was selected as artist-in-residence sponsored by the Asian Cultural Council (ACC) of the Rockefeller Foundation in 2014 and of residency program grants from the Ministry of Culture, Sports and Tourism of Republic of Korea in 2011, 2012, 2016, and has toured with lecture concerts at Harvard University, University of Pennsylvania, Dartmouth College, Northeastern University and University of Hartford, among other places. During her residency in New York City, gamin gave a solo recital at Bennett Media Studio, Korea Society, Korea Cultural Service NY.

Over the past seven years since she emerged as a soloist, gamin was invited by German and French governmental organizations for performances in Paris, Strasbourg, Freiburg and Karlsruhe. She recently appeared in cross-cultural improvisation workshops and performances in New York City, collaborating with such world-acclaimed musicians as Jane Ira Bloom, Elliott Sharp and others, with a premier performance at the Roulette Theater. Her latest digital album, *Wind and Stone*, is a collection of collaborative improvisational works with some of the most prestigious musicians in New York City. Her artistry is also praised and noted in *All About Jazz* in 2014: "the most haunting tracks of the collection is the elegiac *Jeongseon Arirang* played gamin on the *piri*," wrote Ian Patterson.

Currently, gamin is *Yisuja*, an official holder of the Important Intangible Cultural Property, No. 46, Classical Court Music, *Piri* and *Daechwita* (royal

military music). In addition to her artistic endeavors, she has also dedicated herself to academic studies, receiving a DMA (Doctor of Musical Arts) in Korean traditional music from Seoul National University.

Jeffrey Roberts *Chinese guqin* is a composer, improviser and sound artist working in interdisciplinary acoustic and electroacoustic contexts. His music explores relationships between different music styles and cultures. Described as "bewitching" and "delicately affecting" by the *Boston Globe* and *Boston Music Intelligencer*, Roberts' music has been performed and commissioned worldwide by ensembles such as Philharmonisches Orchester Cottbus, Eighth Blackbird, Dinosaur Annex, Ensemble Emex, Ensemble Interface, Wet Ink, Microcosmos, Music From China, Duo Antwerp and IO Ensemble. He is the recipient of a Fulbright Fellowship, Asian Cultural Council Grant and Franz Goethe Stiftung Grant, and his compositions have been awarded the Kaske Prize from the Wellesley Composer's Conference and the 2008 Bent Frequency Competition award and were finalists in Citta di Udine, Music07/Eighth Blackbird and Ensemble Et Cetra composition competitions. He has been awarded artist residencies by The Banff Center, Molin a Nef France, Avaloch Farm, Jack Straw Foundation, Virginia Center for the Creative Arts, Atlantic Center for the Arts, Brush Creek Foundation and the STEIM Foundation. Rooted in his studies in Beijing with *guqin* master Li Xiangting, Roberts performs professionally on *guqin* in solo and collaborative improvised contexts, often using sensor-interactive live electronics. He has performed with Music From China, members of Silk Road Ensemble, gamin (*piri*), Kaoru Watanabe (*fue* and *taiko*), Hadi Eldebek (*oud*) and Wu Na (*guqin*). He co-founded the East Asian improvisation ensemble PAN Project with gamin.

ABOUT THE ARTISTS CONTINUED

As a sound artist, Roberts specializes in interactive soundscape composition and improvisation, integrating original and reconstructed field recordings into chamber music and sound installation projects. In collaboration with Seattle-based installation artist Roger Feldman, he has been awarded a Jack Straw Foundation New Media Gallery residency in Seattle to develop and present an interactive soundscape installation titled *The New Landscape*, to be shown in June-August 2017. He also collaborates with Bogota, Colombia-based performance artist Adriana Rojas-Pretel on projects involving live-interactive sound and shadow theater performance. They will present a new project in Bogota in 2017.

Roberts founded and directs the Music Beyond The Moongate International Chamber Music Festival held at Yishu 8 House of Art and the Beijing Central Conservatory of Music in Beijing, China. He holds a PhD in music composition and theory from Brandeis University, an MM in composition from Boston University and a BM in contemporary improvisation from New England Conservatory of Music. Roberts has taught at Beijing Center for Chinese Studies and Tufts University Experimental College, and as a Visiting Assistant Professor of Composition at Williams College. He currently teaches in the Music and the East Asian Studies Departments at the University of Alberta in Edmonton, Canada. This is PAN Project's first engagement at the Hopkins Center.

Woonjung Sim *Korean janggu & buk*, the winner of World Music Award (2009) and Experimental Spirit Award (2010) of the 21st Century Korean Music Project Competition organized by the Korean government, is a percussionist who has been recognized nationwide for her excellent musical talent

and accomplishments. Woonjung was recently funded by the grant of artist-in-residence through the Korean government for seeking a new direction of Korean music in New York City in 2011. While living in New York City, she held improvisational music concerts in such venues as Clemente Soto Velez, Vaudeville Park, Downtown Music gallery and Zebulon with various musicians she met in the city. She also recorded and released her album with the members of the ensemble Janya, which she organized and served as a principal player and composer, debuting in the John F. Kennedy Center for the Performing Arts.

Active as a percussionist, Woonjung played in a concert tour celebrating the 60th anniversary of Seoul National University, across five cities in the US in 2005, and successfully performed in the Smithsonian Museums, Washington, DC, in 2008. In 2010, she also participated in the international Inheritance of Folk Culture symposium held at Akita University in Japan, and the International Country Music Week, Zhangjiajie, China. She has participated in the Asia Improvisation Arts Exchange annually since 2013. Woonjung began her formal musical training in Korean traditional percussion at the age of ten and was fortunate to learn various instruments and musical skills such as the piano, flute, guitar and voice that made her a versatile musician not only in Korean traditional music but also in theatrical music, contemporary music improvisation. In 2010-2011 she was awarded a full-tuition scholarship to pursue her master's degree at Seoul National University

Wang Ying-chieh *Chinese erhu* is a Taiwanese *erhu* artist born in Taipei. She is the leader of the performance group Yunshuyachi and a music instructor at the University of Taipei, National Taiwan University of Arts, and Chinese Culture University. She previously

ABOUT THE ARTISTS CONTINUED

served as principle *erhu* player at Taipei Chinese Orchestra.

Wang is trained in both western classical music and Chinese traditional music, having learned piano, violin and composition. She took up *erhu* at the age of eight. She completed both her undergraduate and graduate degree at Chinese Culture University, studying under the tutelage of Lin Yum-ting and becoming the first person in Taiwan to hold a master's degree in *erhu*.

In recent years, Wang has focused on working with professionals from different art disciplines, co-creating *erhu* concerts that contain thematic and crossover elements. She has also been invited to perform as an *erhu* soloist by Germany's Regensburg Philharmonic Orchestra, France's Musique d'aujourd'hui en scène and CNSMD-Lyon, and Wales's Bangor INTER/actions. She has been a guest artist at the Taipei Traditional Arts Festival, Kaohsiung Spring Arts Festival, Shanghai China International Arts Festival and Ruprecht-Karls-Universität Heidelberg, the latter supported by the Ministry of Culture's "Spotlight Taiwan" initiative.

In 2016, Wang was featured in several Taiwan-Hong Kong cultural exchanges, including the Fifth Hong Kong Week in Taiwan and the 45th Hong Kong Arts Festival, in which she collaborated with Hong Kong Sinfonietta in performing the world debut of *erhu* concerto *Ethereal is the Moon*, composed by Chan Hing-yan. She will engage in a series of international events in 2017 in addition to the PAN Project, including the performance of a commissioned series for Tout Pour la Musique Contemporaine in Paris. The commissioned series will have its world premiere at the 2017 Taiwan International Music Festival, and

is scheduled for a concert tour of Europe. With the support of Taiwan's Ministry of Culture, she will serve a six-month residency at Cité Internationale des Arts, Paris, to focus on musical creation and performance.

Kaoru Watanabe *Japanese flutes, taiko*, a Grammy-nominated, Brooklyn-based composer and practitioner of the Japanese *taiko* drum and *shinobue* bamboo flutes, is known for artfully combining traditional ritual and theater musics of Japan with complex compositional and improvisational elements of jazz and other global musics. Watanabe was a member and artistic director of the iconic Japanese *taiko* performing arts group Kodo for close to a decade. Since leaving Kodo, Watanabe has collaborated with such luminaries as Yo-Yo Ma and the Silk Road Ensemble, MacArthur Fellow Jason Moran, Japanese National Living Treasure Bando Tamasaburo and Sō Percussion, and created music for Martin Scorsese's *Silence*. Watanabe has performed his compositions at such prestigious venues as Carnegie Hall, Lincoln Center, Kennedy Center, Whitney Museum and Kabuki.

As an educator, Kaoru has taught courses at Princeton and Wesleyan universities, and was a faculty member at the Tanglewood Music Festival and the Silk Road Project's Global Musician Workshop at DePauw University. He is an instructor for kaDON, an online resource presented by Japan's most prestigious *taiko* maker, Miyamoto Unosuke Shoten. His studio in Brooklyn hosts weekly classes, private lessons, rehearsals, intensive workshops with master guest instructors from Japan and professional development programs. Master *shinobue* maker Ranjo has called Watanabe's sound on the *fue* the "greatest in the world."

CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, PAN Project musicians visited classes in the Asian & Middle Eastern Studies, Chinese and Music Departments, shared music, dinner and discussion with students and faculty; and participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit hop.dartmouth.edu/online/outreach.

Check out our blog!

hopbackstage.org



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by Dartmouth students and staff



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