

中華表演藝術基金會  
Foundation for Chinese Performing Arts  
Presents

**Empty Choreography\*玄門步虛**  
*Buddhism and Taoism Temple Music*

Featuring the Four-virtuosos of Chinese Wind Instruments

中國管樂四大金剛

Bao Jian 包鍵, guanzi pipe

Hu Jianbing 胡建兵, sheng mouth organ

Chen Tao 陳濤, dizhu flute

Guo Yazhi 郭雅志, suona

And

Chinese Performing Arts of North America 北美中樂團

**Saturday, February 2, 2013, 8 PM Concert**

**6:30 -7:30 PM Pre-Concert Lecture**

***(Prof. Waifong Loh English translation)***

**New England Conservatory's Jordan Hall**

**Tickets: \$15-\$50, Order online: [www.ChinesePerformingArts.net](http://www.ChinesePerformingArts.net)**

**Program**

1, Ji Xianbin 集賢賓 (Worthy guests coming together)

Local Taoist music of Hebei 河北 province

2, Fanhui Xiang 返魂香 (The joss-sticks to call the spirit back)

A piece originally played at Lvzu 呂祖 temple (Lvzu 呂祖, one of the Eight Immortals in the Legend).

3, Zhongzhong Wuming 種種無名 (Anything without names)

Local Taoist music of north of Yanmenguan Shanxi Province 山西雁北.

Intermission

4, Zhou Jintang\*\* 登錦堂 套曲 (The Hall of Incantations)

A suite of Buddhist music of Beijing, discovered first at Beijing Zhihua Temple 智化寺京音樂 by Yang Yinliu during the 1960s. The suite contains four labeled tunes as follows:

A. 垂絲調 Chuisi Diao

B. 登錦堂 Zhou Jintang (The Hall of Incantations)

C. 醉翁子 Zui Wengzi (A Drunk Scholar)

D. 金五山 Jin Wushan (Five Golden Mountains)

\*\* “**Zhou Jintang**” is a rarely heard original ancient tune of the “Beijing Zhihua Temple”. The old music preserved by this Temple carries a significant meaning to Buddhist music, ethnic music and Chinese musical history. It has been 26 generations of masters teaching and existed more than 560 years. The original style remains intact.

**\*Empty Choreography 玄門步虛**

***From “Reflections on the Taoist term Empty Choreography 步虛 by Prof. Waifong Loh 陸惠風”***

*“If Genesis is concerned about why the cosmos has come into existence, then Laoze and the author(s) of the Diamond*

*Sutra are mainly interested in how (and in what state) the cosmos is in existence. To the Taoists as well as the Buddhists, the ultimate ritual is a ceremony of the non-existence (nature of an inner landscape), an invisible dance accompanied by chanting and instrumental music that manifests the fascinating aspect of emptiness. In other words, reality could be an empty choreography conjured by non-verbal perceptions.”*

*“In a preface to the 827A.D. edition of the Diamond Sutra, Yang Gao used three musical terms to compare with the three basic elements of Buddhism: ‘The (structure and melody of) music can be compared to Buddha’s teaching; the various (mixture of) sounds are like a Buddhist’s public practice and private cultivation; and the voices (of singing and instruments) can be compared to Buddha’s nature.’ “Without the music we cannot make the sounds flow and travel; without the sounds we cannot carry the voices; without the voices we cannot manifest the music.” It is noticeable that this analysis considered music as a known entity that could be used to explain Buddhism whose basic tenets were still somewhat unknown to the ninth century readers of the Diamond Sutra. A Yuan Dynasty savant, Zhi-An wrote: “The Taoists sing about passion and compassion; the Buddhists sing about nature (of all beings); while the Confucians sing about rationality.”*

*“We often find a great affinity between the beauty of human nature and that of natural forces. In fact it echoes the Taoist’s concept of Empty Choreography. “*

### **Tickets: (Children under 6 not admitted)**

\$50: VIP Reserved Seats, \$30: open seating at non-VIP section, \$15: student open seating at non-VIP section

100 free student tickets (age 14 and up) available at <http://www.chineseperformingarts.net/specials/20130202/index.htm>

Rush tickets \$10 for students and senior, available 6:30 pm on concert day at Jordan Hall Box Office only, 617-585-1260

**Order Online:** <http://www.chineseperformingarts.net/tickets/index.htm> (no fee)

**Email:** [Foundation@ChinesePerformingArts.net](mailto:Foundation@ChinesePerformingArts.net), 781-259-8195

## **The Four-Virtuosos of Chinese Wind Instruments**

### **中國管樂四大金剛**

#### **Bao Jian 包鍵, guanzi pipe**

A graduate of the Central Conservatory of Music in Beijing, Bao Jian has been awarded as an outstanding performer of the guanzi (a double-reed folk instrument of ancient Chinese origin) through appearances as soloist and chamber musician worldwide. Hailed by *The Berlin Daily Post* for his “pure hallowed music from the East,” Mr. Bao has enchanted audiences with his virtuosity and poise. He boasts an impressive list of awards includes the 1998 Pro Musicis International Award and First Prize in the 1995 “International Chinese Ethnic Instrumental Competition”. With immense knowledge of classical and folk Chinese music, he is also acclaimed as a major innovator of contemporary works. UNESCO chose his recording of the song “Three Layers of Yang Guan” to be internationally published. His performance of “Lin Li” concerto with the Hong Kong Philharmonic Orchestra set new standards for the guanzi . With saxophonist Kenneth Radnofsky, he premiered Lei Liang’s “Extend” at the New England Conservatory’s Spring Music Festivals in Jordan Hall. With The Phoenix Symphony, he premiered Xu Zhenmin’s “Mooring at night by the Maple Bridge”. As a recitalist, he has been heard on three continents and is a frequent guest performer at heralded festivals, including the “Festival of Asian Art” in Hong Kong and the “Bao der Weltkulturen” in Berlin. His reputation has earned him mention in “Famous Ethnic Chinese in the World of Arts & Literature”. He is currently an artistic director of the Chinese Performing Arts of North America.

#### **Hu Jianbing 胡建兵, sheng mouth organ**

Hu Jianbing has been recognized for his artistry as a sheng soloist and composer. He graduated from the Central Conservatory of Music, and joined the Central National Traditional Orchestra of China. He is a member of Yo-Yo Ma’s Silk Road Ensemble. He won the Best Chinese Music Instruments Soloist Competition in Gansu Province. His commissioned piece “*Plum Festival*” was premiered by the Hong Kong Chinese Orchestra in 1990, and broadcasted by the Chinese Central Broadcast Corporation. His composition “*Fragrant as ever*” received Taiwan Original Music Awards in 1993. Chinese Central National Traditional Orchestra presented “*The Autumn Melody-- Hu Jianbing’s music*” at Beijing Music Hall in 1997. Hu appeared many times with Yo-Yo Ma on Silk Road Ensemble since 2001. Hu and Bao Jian performed in Paris 2004 presented by Pro Musicis. In the same year they performed at Carnegie Hall and again the following year for the board of directors of Carnegie Hall. Hu also appeared with ACJW Ensemble, Peabody Museum’s “Olympic Week” concert series, the Museum of Modern Arts, the Cambridge Salon of Harvard University, Seattle Symphony, San Francisco Symphony, and many others. *The Boston Globe* said "he has an impressive command of the sheng and of a broad range of its classical, folk, and modern musical literatures."

## Chen Tao 陳濤, dizhu flute

An internationally acclaimed Chinese flutist, music educator, composer and conductor of Chinese orchestra, Chen is the founder and director of the Melody of Dragon, the artistic director and conductor of the Chinese Music Ensemble of New York, and conductor of New Jersey Buddha's light Youth Chinese Orchestra. He graduated from the Central Conservatory of Music in 1986 and has served as a professor in the Chinese music department. Chen has performed throughout the US. His playing can be heard on soundtracks of Hollywood movies including *Seven Years in Tibet*, *Corrupter* (with the New York Philharmonic), *The White Countess* and the PBS documentary *Under the Red Flag, the Voice of China*, *Becoming American* and Italian movie "Singing behind Screen". ***The New York Times*** called him a "poet in music" and his playing "a miracle of the oriental flute." While on tour in Germany in 1989, maestro Herbert von Karajan praised him as an artist who "performed with his soul." Chen has been leading the Melody of Dragon collaborating with Midori & Friends Foundation, to develop Chinese music culture in elementary and high schools. His compositions for flute, bawu, and Chinese orchestras have been released on CDs. His new "Mindful of Zen—flute with orchestra" was commissioned by The Council of New Jersey Middlesex County Cultural and Heritage. His flute and drum music "Dream of Dun Huang" was commissioned by Nai Ni Chen Dance Company and World Premiered at New Jersey Performing Arts Center in 2007.

## Guo Yazhi 郭雅志, suona

In Asia, he was widely known as "THE" best Suona player. Guo graduated from the Central Conservatory of Music, and stayed on as a lecturer. In 1999, he served as the principal Suona of Hong Kong Chinese Orchestra. The "Flexible Core of the Suona" invented by him is a great contribution to Suona performance. It solves the problem in Suona's playing of complicated modulations and temporary inflexions. This invention allows Suona to play in orchestras that use sophisticated and modern arrangements, thus greatly broadening the expressive force of this instrument. Guo is a versatile and charismatic player. Apart from the Suona, he also plays pipe, sheng, piccolo, flute, ocarina, cucurbit flute, saxophone and even 'leaf'. In 1998, he performed at the welcoming banquet for President Clinton's visit to Beijing. In April 2007, Hong Kong Chinese Orchestra presented a sold-out large-scaled concert titled "Guo Yazhi's Wind Music World-Legend of Suona" at Hong Kong Cultural Centre Concert Hall. In July 2012, the orchestra held another concert titled "Guo Yazhi's Wind Music World 2-- Raising the Bridal Sedan and Welcoming the Bride". Chinese opera, modern jazz elements and diversified playing forms were incorporated into the performance, showing his excellent music talent and deep expression of music. He has appeared many times on CCTV's programs. He charmed and attracted a large group of fans in China, Hong Kong and Taiwan, and has changed people's perspective towards the Suona. He has given a new life to this traditional instrument.

(新聞稿) Jan. 23, 2013

由中華表演藝術基金會主辦，紐約北美中樂團繼兩年前在紐英崙音樂學院喬登廳(Jordan Hall)首演“荒漠錦堂曲”——“智化寺古音樂”深受好評後，將於二月二日星期六晚八點在喬登廳再度演出一場結合道教與佛教音樂，極為特殊的“玄門步虛”音樂會。更難得的是擁有中國管樂四大金剛之稱的包鍵、胡建兵、陳濤、及郭雅志，這次因為噴吶演奏家郭雅志抵美進修，四大金剛終於能夠同台演出讓觀眾一飽耳福。為讓觀眾對當晚演出音樂有所瞭解，音樂會前六點半在喬登廳有一小時解說及示範。陸惠風教授當場英語翻譯。這次將演出道教音樂代表作“集賢賓”、“返魂香”、“種種無名”等及佛教音樂『智化寺古音樂曲』套曲。

道教音樂是道教齋醮儀式時，為神仙祝誕，求上天賜福，降妖驅魔以及超度亡靈等諸法事活動中使用的音樂。恆山道樂自北魏形成至今已歷一千五百多年，它保留著大量古代樂曲，是道教與民間音樂相合的歷史產物。恆山位於山西省北部，是五嶽中的北岳，恆山周邊地域中，佛道古蹟甚多，千百年來，在其濃烈的宗教氣氛與環境中，產生並發展了一種具有中國地方音樂特點的道教音樂——恆山道教音樂（簡稱恆山道樂）。恆山道教建立於北魏，在齋醮法事儀式中製定了“誦戒新法”和“樂章”，已經有了唱誦經典和部分器樂演奏的結構，被認為是恆山道樂的發端。恆山道樂的基本內容有讚歎、器樂曲、工尺譜、宮律調系統等幾個部分，其樂器和法器自成體系，且其音樂的套曲保存相當完整。其中“種種無名”即是其代表作之一。笙演奏家胡建兵當晚將有更明細的解說。

佛教寺廟智化寺，座落於北京古城東南角，建於明代英宗正統十一年（公元1446年），是皇宮弄權太監王振所建的一所家廟。由於王振在宮廷的顯赫權勢和地位，寺院聘有在音樂方面造詣很深的藝僧，設有編制嚴格完整的樂隊，他們的演奏主要用於佛事和懺祀活動。智化寺不僅以建笙和藏經在北京佛學界著稱，它所保留下來的古老樂譜、樂器、樂曲，特別是它的『京音樂』，在中國佛學界、音樂界更具珍貴的文獻價值。留傳至今，智化寺為遊客每天安排有三場十五分鐘的智化寺京音樂演奏。智化寺京音樂結合了宮廷及佛寺廟音樂，樂譜極為簡單，音樂家包健及陳濤為更進一步學習智化寺京音樂，親自到智化寺進修，當晚兩人將有精彩的示範解說。

當晚演出的音樂家有：

包鍵 管子演奏家，北美中樂團藝術總監

畢業於中央音樂學院並留校任教。曾獲中國民族器樂獨奏國際大賽管子組第一名，1998年再獲美國專業音樂家(Pro Musicis)國際大賽第一樂名，演奏足跡遍及歐亞美二十餘國及港澳地區，演藝精湛，佳評如潮。是當代管子音樂藝術重要推動者，也是管子演奏領域最早涉足現代作品的演奏家，自1984年首演譚盾的作品《山謠》後，相繼首演李賓揚管子協奏曲《山神》以及旅美作曲家陳怡與周龍等現代管子作品，為開拓管子演奏表現技法做出重要貢獻，被譽為中國管子音樂的開路先鋒。包鍵是首位與西洋管樂家以同等標準競賽並獲勝之華人民族管樂家，他經常獲邀參加各地藝術節，參加香港亞洲藝術節，在柏林 Bao der Weltkulturen 藝術節，《柏林日報》褒譽他演奏的音樂“猶如來自東方的神樂”。包鍵先生已入選世界華人文學藝術界名人錄。

胡建兵 笙演奏家，北美中樂團創建人和歷任團長。

曾獲甘肅省器樂獨奏比賽一等獎，1989年中央音樂學院畢業後加盟中央民樂團。曾在北京音樂廳舉辦了“胡建兵民樂作品音樂會”。1998年移民美國，1999年負責創建了北美中樂團，2001年加入馬友友《絲綢之路》樂團。成功在紐約大學舉辦個人獨奏音樂會。胡建兵擅長笙即興獨奏的演奏形式，提倡即興演奏是中國民間音樂演奏形式的靈魂。演奏的足跡遍布美國各地，及法，瑞士，日本等國，音樂廳有如紐約卡內基音樂廳，林肯中心，紐約時報音樂廳，波士頓 Sanders 劇院，喬登廳，芝加哥交響音樂廳等。

## 陳濤 笛子演奏家

國際著名的中國長笛演奏家，陳濤集音樂教育家，作曲家及指揮家於一身。是紐約龍韻中國交響樂團及紐約龍韻青少年中國交響樂團創始人與團長。也是紐約國樂團的藝術總監兼指揮，及紐約新澤西州佛光青年中樂團的指揮。他已多次為好萊塢電影配樂，其中包括西藏七年(Seven Years in Tibet)，與紐約愛樂樂團合作演奏的腐蝕者(Corrupter)，PBS的紀錄片紅旗下的中國之聲，後來成為美國和意大利電影“歌唱背後的屏幕(Singing behind Screen。 ) 紐約時報稱他為“音樂詩人”。1989年陳濤在德國巡迴演出“東方長笛的神奇”被音樂大師卡拉揚(Herbert von Karajan)讚賞“他用他的靈魂演奏出…”。

## 郭雅志 嗩吶演奏家

活躍於國際舞台上，亦為香港中樂團特約獨奏家、香港嗩吶協會會長，現於美國伯克利音樂學院研修爵士樂。1990年畢業於中央音樂學院，並獲留校任教。1999年至2011年，任香港中樂團嗩吶首席，並任教於香港演藝學院。郭雅志於1993年，發明了“嗩吶活芯”裝置，令傳統嗩吶在轉換所有調式及臨時變化音的演奏上有了重大突破。目前“嗩吶活芯”已成為新一代嗩吶演奏家不可缺少的裝備。郭氏與歐美許多管弦樂團及各地華樂團合作。2007年4月及2012年7月，中樂團在香港文化中心音樂廳舉辦了《郭雅志的吹管世界—嗩吶傳奇》及《郭雅志的吹管世界2 抬花轎-迎新娘》音樂會，反響熱烈。

“郭雅志的嗩吶，不僅大大改變了嗩吶的傳統形象，更將嗩吶藝術帶入了新的境界”——著名樂評周凡夫

“巨匠級的演奏風範，無論傳統或現代曲風均表現得絲絲入扣，為整場音樂會的亮點。無懈可擊！”

——台灣指揮家陳澄雄

音樂會門票分為\$50（貴賓保留區、可預先指定座位）及\$30（不對號自由入座）兩種，學生票\$15（不對號自由座區）。提供100張免費學生票（14歲以上，每人一張）請上 [www.ChinesePerformingArts.net](http://www.ChinesePerformingArts.net) 索票，六歲以下兒童請勿入場。

可在下列售票處購買：

喬登廳票房：617-585-1260

也可在網站購票：[www.ChinesePerformingArts.net](http://www.ChinesePerformingArts.net)（無手續費）

查詢：

中華表演藝術基金會會長譚嘉陵

電話：781-259-8195

Email：[Foundation@ChinesePerformingArts.net](mailto:Foundation@ChinesePerformingArts.net)

Web：<http://www.ChinesePerformingArts.net>