

University of Sydney Confucius Institute

# Beibei Wang and Taikoz

Rhythms of the World

22 September 2019



龙腾虎跃，壮志凌云

Celebrating Cultural Diversity

## FOREWORD

### 前言

It is my great pleasure to welcome you to the Institute's annual concert. Today, international superstar, Beibei Wang, and Australia's very own percussion ensemble, Taikoz, will assume the limelight with a heart-stopping performance.

Born in Anhui province, the homeland of the famous traditional flower drums, Beibei seemed destined to carry on the musical legacy of her forefathers. Advancing beyond her training on the flower drums, Beibei graduated with double Master's degrees from the Central Conservatory of Music in China (the first percussionist to do so) and the Royal Academy of Music in the United Kingdom. With an expanding repertoire, Beibei then began to tour internationally with great success; and today she is recognised as a pioneer of musical innovation.

Taikoz is an award-winning Australian percussion ensemble renowned for their expressive range. Drawn to the tonal qualities of the Japanese taiko drums, Taikoz spent years in Japan honing their craft: from the delicate melodies of the shakuhachi to the explosive power of the odaiko, becoming as much advocates for, as they are benefactors of, east-west cultural exchange.

The Confucius Institute was founded as an integral component of the University of Sydney's China engagement and community outreach, promoting cultural exchange within the campus and the wider Sydney community. From humble beginnings, our concerts have become iconic cultural events. Over the past 10 years, our 15 performances have attracted thousands of Sydneysiders. Guest artists have included the Academy Award-winning composer Tan Dun; Musical America's 'The Instrumentalist of the Year', pipa master Wu Man; and the erhu virtuoso Tan Wei, to name but a few. Last September we received overwhelming plaudits for our 10-year anniversary celebration gala, Jazz and Sheng: Two World Harmonies. Our Chinese language courses and study tours, too, have helped many to satisfy their fascination with Chinese language, culture and history.

The Institute's achievements owe so much to the generous support of our partners, the Board, teachers and supporters; so, on behalf of the Institute, I would like to express my sincerest thank you.

I hope you enjoy this very special performance.

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#### Xing Jin

Executive Director, Confucius Institute  
The University of Sydney



## MESSAGE FROM THE DEPUTY VICE-CHANCELLOR

### 悉尼大学副校长致辞

The University of Sydney has an extensive history of engagement with the Chinese language, its culture and people; and we continue to be Australia's leading university in both China studies and intercultural dialogue.

We are proud partners of numerous Chinese universities, including the prestigious universities of Tsinghua, Fudan, Shanghai Jiao Tong, and Zhejiang; our relationships being founded upon a mutual passion for academic inquiry and respect for global thought-leadership. Our campuses also send abroad, and receive from overseas, tens of thousands of students each year as part of our continued effort to nurture a culturally-aware, globally-minded generation.

Aligned with the University's values for open and diverse learning, the Confucius Institute was established to fulfill our mission of sharing cultural understanding and experiences with not only our students and staff, but also the greater community of Sydney. Eleven years on, we now provide high-quality language-learning classes and an ongoing program of culturally enriching events that we hope contributes to the engagement of Sydneysiders with Chinese culture and arts.

Throughout the ages, music has been a universal language. It preserves our special sense of identity, while inspiring us to explore our curiosity with worlds beyond our own. Today, we lend our ears to the rhythmic poetry of Beibei Wang and Taikoz – performers who have been blessed with both eastern and western musical influences.

Most aptly named the Rhythms of the World, tonight's performance is about celebrating diversity, cultural expression, and human heritage; a purpose that will continue to be reflected in the University of Sydney's activities and initiatives.

I hope you enjoy the concert.

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#### Professor Duncan Ivison

Deputy Vice-Chancellor (Research)  
Chair of Confucius Institute Board  
The University of Sydney



## PROGRAMME 节目单

**Beibei Wang** *soloist*

**Riley Lee** *shakuhachi*

**Taikoz** (*Ian Cleworth, Artistic Director*)

**Sydney Conservatorium of Music Percussion Ensemble**

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**Flying Dragon and Leaping Tiger** 龙腾虎跃

Li Mingxiong

**Double Happiness** 喜喜

Beibei Wang

**Bull Fights Tiger** 牛斗虎

Wang Baocan

**Propel** 推进

Joe Small

**Cascading Waterfall** 奔流不息的瀑布

Riley Lee & Ian Cleworth

**Battle between Chu and Han** 楚汉决战

Liu Hanlin, arr. Beibei Wang

**Marimba Spiritual** 马林巴圣曲

Minoru Miki

## BEIBEI WANG 王贝贝

Genre-defying percussionist Beibei Wang is an acclaimed international virtuoso with both a Chinese and a British musical education background. Beibei has enjoyed a meteoric rise in the classical music world, receiving international praise for her performances. She was listed in the top 50 Chinese musicians in the “Sound of East” project by the Chinese Ministry of Culture, as well as being endorsed by the Arts Council, England, and receiving an Exceptional Talent visa from the British Government. Following a successful world tour, Beibei now leads a traditional Chinese percussion programme at SOAS, University of London.

As a soloist, Beibei has embarked upon several hugely successful international tours, and performed at numerous music festivals, including the Edinburgh International Festival, the Lucerne Festival, the Bach Academy Musikfest, Stuttgart, and many more. Since 2008, at the invitation of Grammy and Oscar winner, world renowned composer and conductor Tan Dun, Beibei was featured as a soloist in his *Organic Music Trilogy: Water, Paper, and Earth*. She also premiered the Earth Concerto at the 2009 Grafenegg Music Festival in Austria, with world renowned conductor Kristjan Järvi and the Tonkünstler-Orchester. Furthermore, she was featured as a soloist in the world premiere of the new percussion concerto *The Legend of Cowherd and Weaver Girl*, written expressly for her by Anthony Paul De Ritis, Boston. Most recently she was the solo percussionist for the concerto *Tears of Nature* by Tan Dun, touring China with the BBC Concert Orchestra and conductor Barry Wordsworth.



## TAIKOZ 澳太鼓乐团

Since 1997, Taikoz has developed an international reputation for vibrant performances that couple explosive energy and extreme dynamism with refinement and grace. From the most delicate melodies of the shakuhachi to the thunderous impact of the odaiko, Taikoz is at once meditative and free-spirited, primal and dramatic.

The ensemble undertakes a year-round schedule of workshops, teaching and performances that have seen them appear on the stages of Australia's finest concert halls, as well as those of Japan, the USA, Paris, New Zealand, Bangkok, Taiwan, and Abu Dhabi; and most recently, India, where Taikoz presented Chi Udaka, their collaboration with the Lingalayam Dance Company, to critical acclaim.

The group regularly appears in the theatres of regional Australia, having undertaken five Australia-wide tours. Taikoz has collaborated with John Bell and the Bell Shakespeare Company; taiko greats Eitetsu Hayashi, Kenny Endo, and Kaoru Watanabe; as well as distinguished choreographers Meryl Tankard and Anandavalli. In 2012, Taikoz collaborated with Kodo on a nation-wide tour of Australia. The group has also appeared in concerto works with the Sydney, Melbourne, West Australian, and Queensland Symphony Orchestras, as well as the Dresden Sinfoniker, in Europe. Taikoz received the Sidney Myer Performing Arts Award in recognition of their commitment to Australian music.



## RILEY LEE

Riley Lee is the recipient of two of the oldest and most venerated lineages of traditional shakuhachi, which can be traced back to the Zen Buddhist komusō, or “priests of nothingness” of the Edo period in Japan.

As the first non-Japanese to attain the rank of dai shihan or Grand Master in the shakuhachi tradition, Riley has toured internationally showcasing the beauty and meditative qualities of Japanese traditional music. His musical journey has taken him to venues such as the Kennedy Center (Washington DC), Roundhouse Theatre (London), Espace Pierre Cardin (Paris), and the Boston Symphony Hall. He is also a worldwide commercial success, having made over sixty recordings under several labels; the most recent being the Colorado-based label, Sounds True.

Aside from his performance career, Riley has published scholarly articles and book reviews in leading national and international musicology journals, such as Ethnomusicology and Asian Music. In recognition of his academic excellence, Riley was made a PhD Fellow at the University of Sydney; an Honorary Fellow of University of Western Sydney; and Visiting Fellow at Princeton University.



## ABOUT THE MUSIC

### 曲目

#### **Flying Dragon and Leaping Tiger** 龙腾虎跃

Li Mingxiong

The thematic material of this lively and vivacious piece was inspired by the ethnic music of China. It comprises four parts: (1) Prelude- a short introductory passage evoking a scene of immediate grandeur; (2) Allegro - an introduction to the piece's main theme amidst an energetic pulse; (3) Leading percussion solo – a showcase of the sounds, textures and colours of Chinese percussion instruments; and (4) Allegro reprise – a re-introduction to the main theme in a different key as it culminates in a majestic finale.

#### **Double Happiness** 喜喜

Beibei Wang

This percussion crosstalk was created and premiered by Beibei Wang for Carl Smith, one of the founders of the percussion musical *Stomp*, in 2016. The performance was broadcast and highly praised by BBC Radio 3 in 2018. Based on a traditional Chinese wedding scene, the piece utilises various traditional gongs and cymbals, along with comedy performances to imitate the ecstatic laughter of the newlyweds.

#### **Bull Fights Tiger** 牛斗虎

Wang Baocan

This masterpiece originates from Jiangzhou in Shanxi, China. A drum duo retells the play-fight between a cow and a tiger. Jiangzhou Drum Music can be traced back to the early Tang Dynasty, often characterised by its distinctive combination of expressions, movements and percussion techniques.

#### **Propel** 推进

Joe Small

Propel came out of a desire to create an uplifting work combining both a melodic and choreographic approach to taiko drum set-playing, along with the heavy backing of an ohiradaiko (large flat drum) and the concussive sounds of the medium-size chu-daiko. Showcased within are moments of ultra-fast rhythmic exchanges utilising hockets, as well as high-energy choreography taking inspiration from North American and Tokyo-area approaches.

#### **Battle between Chu and Han** 楚汉决战

Liu Hanlin, arr. Beibei Wang

Inspired by the classic pipa solo *Ambushed on All Sides*, this piece depicts the iconic battle scenes between the Chinese kingdoms of Chu and Han. Composed by Chinese percussion master Liu Hanlin, this piece was later re-interpreted by his student Beibei Wang.

#### **Cascading Waterfall** 奔流不息的瀑布

Riley Lee & Ian Cleworth

Beginning with an extended flute solo, the piece gradually undergoes a series of transformations through the delicate, watery interplay of two metalophones, the counterpoint of a female voice, the gentle ostinato of the low okedo-daiko, the shifting modality of pre-recorded “harmonic beds”, and the colourful play of percussion.

#### **Marimba Spiritual** 马林巴圣曲

Minoru Miki

Marimba Spiritual by Minoru Miki has been considered a “rite of passage” for the advanced marimba soloist, since its original publication in 1984. This publication includes individual parts for all four players. The piece calls for a marimba soloist accompanied by three drummers. The solo is in two parts; the first is rubato and ethereal; the second is primal and rhythmically intense. All four players get a chance to show their artistry in this work.

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## UNIVERSITY OF SYDNEY CONFUCIUS INSTITUTE 悉尼大学孔子学院简介

The University of Sydney Confucius Institute was launched in 2008 as a collaboration between the University of Sydney and the Confucius Institute Headquarters in China, in partnership with Fudan University, Shanghai. The first to be established in New South Wales, the Institute has attracted thousands of people to its popular Chinese language and culture programs over the past years.

The Confucius Institute is committed to spreading better understanding and interest of Chinese culture to the greater Sydney community. In the past ten years, the Institute has partnered with organisations including the City of Sydney, Sydney Festival, Sydney Symphony Orchestra, Art Gallery of New South Wales, The Australian Maritime Museum and Sydney Conservatorium of Music; producing a variety of high-quality Chinese cultural events to facilitate cultural dialogue and exchange between Chinese and Australian people.

Some of our landmark events have included performances of Chinese opera and Chinese folk songs, and concerts centred on instruments including the erhu, guqin, pipa, guzheng and sheng. We have also organised major Chinese art and calligraphy exhibitions, national Tai Ji competitions and international language competitions.

The Institute's public lecture series, featuring authors, academics and commentators have been a noted source of constructive conversation and positive debate. The Institute's partnership with Fudan University, Shanghai, has enabled us to host international academic conferences, Chinese language scholarships and study tours to China; offering Australian students the opportunity to develop their Chinese language skills and experience the very best of China.

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