

LONDON 2019



LEGENDS UNFOLD

LIN LIN

5245 miles from London lies the Dai village. Here, people use dried gourds and bamboo tubes to construct musical instruments and play the same songs across generations to tell the ancient legend of **love and sincerity.**

There is an exploration of the vanishing traditions of the Dai hulusi, which remain hidden behind ancient tunes in new collaborative compositions. A unique flute enhances the style built over four years of experimentation.

This will be a **musical journey like no other.**



LIN LIN

Music Artist

Described by conductor Jonathan Tilbrook as ‘an exceptional musician, a phenomenal flute player and a wonderfully gifted pianist’, and by composer Peter Weigold as ‘a very fine and creative musician’. Lin has established herself as one of the most exciting young musicians of today by giving a large number of solo and chamber recitals in major concert halls and music festivals throughout Europe and Asia, including Wigmore Hall, Cadogan Hall, Bridgewater Hall, Blackheath Great Hall, Birmingham Symphony Hall, Fazioli Concert Hall, etc. Lin has also collaborated with composers since 2013 in the creation of new art music, including: recent recordings for CD *Soft Light* and *Book of Dreams* for Basil Athanasiadis’ new flute compositions; the recent performance with King’s Choir for John Rutter’s new work ‘Second Farewell to Cambridge’; and with Trinity Symphony for Sandy Clark’s flute concerto ‘Hua Mulan Saga’.

Lin has studied and worked with many well-known musicians including Anna Noakes, Susan Milan, Paul Edmund Davies, Sue Thomas, Nigel Clayton, Martino Tirimo and Dmitri Alexeev at the Royal College of Music and Trinity Laban Conservatoire of Music and Dance. She is completing her performance research at Goldsmiths College under Dr Barley Norton and Dr Pete Furniss. Unusually, while she never stopped her practice on both instruments, Lin Lin has a Master’s degree in Science & Engineering, having studied material science and engineering at Queen Mary University of London from which she graduated with first class honours in 2009, the only student in her year to have a research essay published. Lin’s life change to musical art story has been filmed in the documentary film ‘Great Britain, Great Experience’ by the British Embassy in China in 2015.

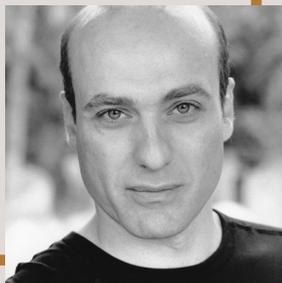
COMPOSERS



ALEX MCGERY was born in Greenwich London in 1987. He is a composer, arranger and music teacher who studied at the Royal Academy of Music from 2009 to 2015, obtaining a Bachelor's degree in composition. With each piece that he writes, be it an original composition, a soundtrack to accompany a film, or an arrangement of somebody else's work, he strives to achieve two things. The first is a high level of quality, and the second (and equally important) is accessibility. His aim is to produce well-written music that can be enjoyed not just by academics, classical performers and people who make music their career, but by everyone with an interest in classical or media music. He is inspired by the great composers who wrote music that could be enjoyed almost universally and for generations to come, transcending time and culture without sacrificing their aesthetic quality.



MARTIN GAUGHAN was born in York of Irish descent. He attended Trinity College of Music, London where he won the 1st year prize for most outstanding student, the Chappell Composition Prize twice and took part in a number of composition workshops as well as being asked to write a work for the 'Principals Concert'. He completed his studies with two concerts dedicated to his work. In 2011 Martin returned to education at Morley College with a number of performances and a graphic score project in celebration of Cornelius Cardew. Martin completed a MMus in composition with Roger Redgate at Goldsmith's University, London and is planning on beginning a PhD. Martin's music is dark, atmospheric and often nocturnal, due in part to his being an insomniac, and so his work is often infused with images of night and the gothic. Being a poet as well as a composer, Martin's music often contains quotations and poetic fragments from his own poetry and the work of other poets. Martin has worked closely with a number of singers and performers including the Scottish new music group 'Red Note Ensemble' and the Tête-à-Tête Opera Festival.



BASIL ATHANASIADIS is a Greek composer based in London. His works are characterised by a strong visual identity; his performances have often been accompanied by dance or stage action. Early influences can be traced in Sergiu Celibidache's views on aspects of ambience and acoustic space (Athanasiadis attended Celibidache's Munich seminars in 1994), and in composers such as Christou, Feldman and Takemitsu. His most recent works focus on the Japanese aesthetic of wabi-sabi, which has also been the main subject of his doctoral and postdoctoral research since 2004. Basil's music has been released on CD by Sargasso Records, Divine Art Recordings, Dutton Epoch, Regent Records, Fonorum and the Choir & Organ Magazine (cover CD for March/April 2009 issue). His scores are published by United Music Publishing and Oxford University Press. His works have been performed in Europe, the US, Canada and Asia by ensembles such as the London Sinfonietta, Amsterdam Loeki Stardust Quartet, the New London Chamber Ensemble, the Silk String Quartet, Okeanos, Mondriaan Quartet, Alea III, Shonorities and choirs such as the BBC Singers, Wells Cathedral Choir, Cambridge Chapel Choir of Selwyn College and Montreal Christ Church Cathedral Choir.



SANDY CLARK is a British composer based in Kingston-Upon-Hull. His compositions have been performed across the UK and internationally by ensembles such as the Portumnus Ensemble, the Berkeley Ensemble, the Piatti Quartet and Trinity Laban Symphony Orchestra, and he has attained several prizes for such compositions. He has collaborated as a composer with many musicians including flautist Lin Lin, pianist Matthieu Esnult, violist Emily Hoyle, oboist Jurij Likin and trumpeter Simon Desbruslais. As an orchestrator, he has provided material for several singers including Adrien Mastro-simone, Vidal Sancho and Béatrice de Larragoïti, and instrumentalists such as harpist Solenn Grand and string group Chiqas. His recent composition includes culminating in a 75-minute opera, *The Siren*, focussing on audience accessibility. Sandy is also a keen conductor and is currently Musical Director of Hesse Sinfonia. He has worked with a variety of ensembles including choirs, orchestras, opera, musical theatre, wind bands and brass bands.

CONCERT PROGRAM

PART I – THE BIRTHPLACE



DAI VILLAGE for FLUTE AND PIANO (2016)

Alex McGery

It tries musically blending the East and West cultures, respecting the other and creating a cross-cultural sound. Using key components of hulusi music, I combined this with Western harmony and musical structure. Lin's use of embellishments further enhances the piece, increasing its depth in a manner that even I had not foreseen.

The Dai village is located in Lianghe County, in western Yunnan Province in China. People there use dried gourds and bamboo tubes to construct musical instruments. In Mandarin, the instrument is called a hulusi. The Dai people use it to pass on a unique song to the next generation, which tells an ancient legend about love and sincerity.

The song is entitled 'Ancient Melodies'. It is the only traditional hulusi piece which is passed on to the next generation, yet today very few people can play it. To understand more about this disappearing music tradition, I flew to Dai village in April 2016, a distance of 5245 miles from London.

All music in the concert is inspired by the Dai style of hulusi music, and has been created through collaborating with four UK based composers. The flute melodies are personally embellished based on Dai hulusi and modern flute techniques and are the unique results of my performance (PhD research since 2015).

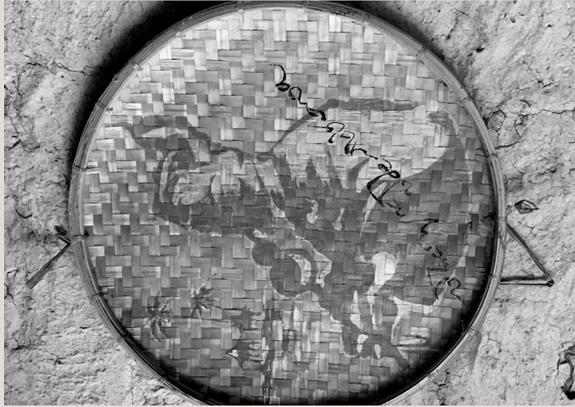
Lin Lin

This music is the first collaboration work made in Lin's research project in 2016. It uses pentatonic scales in the melodic lines of the flute, and relentless rhythmic patterns in the piano part. These are combined with diatonic harmonies, and bass ostinatos, to depict an image of life in the Dai village. The composition has two echo sections at the beginning and end played over an audio recording of a burbling spring. Both have a loose rhythm and various tempo changes, making them sound like improvisations. The sound of spring was recorded at Manggun village in Lianghe, where the birthplace of the hulusi in legends.



The Dai have a legend about the origin of music: A Dai girl is attracted by the sounds made by water from a holy spring. She sits next to it, listens, and resonates with it every day, from this she learns and creates a tune, and shares it with others.

Lin Lin



THE WHISPERING MOON for FLUTE AND IMPROVISED PERCUSSION (2017)

Martin Gaughan

One of the flute parts was intriguing, and allowed the performer to add their own character to my notated material. Lin embraced this challenge enthusiastically, with skill and beautiful musicality. My intention was to combine the playing of notated and freely improvised percussion, making each performance have a fascinatingly different combination of Western and Asian playing styles.

This composition uses narrative-like atonal flute melodies with breathy timbral colours derived from Dai hulusi music, and percussion sonorities to create the atmosphere of the mythical story about the Dai people's belief that their music comes from water. There is also a strong theatrical feel to the piece, particularly at the beginning, and the flautist is required to play percussion too. Moreover, collaborations have also taken place between Lin and pianist Gen Li in order to get the flowing water-like nocturnal atmosphere.

PART II - THE DYING TRADITIONS



The Dai hulusi was a traditional musical instrument used for courtship. The playing of it incorporated linguistic information. Young fellows played using the lyrics of Dai folk songs to serenade their sweet-hearts. If the girl reciprocated that interest she responded with the rhythm of the wooden hand-loom.

Today, no young man uses hulusi to find love in Dai society. Because of industrialisation, the hand-loom is gradually being phased out. In the Dai villages I visited only two still had a traditional loom, which even then was rarely used.

Lin Lin



BOOK OF DREAMS II for ALTO FLUTE AND STRING QUARTET (2017)

Basil Athanasiadis

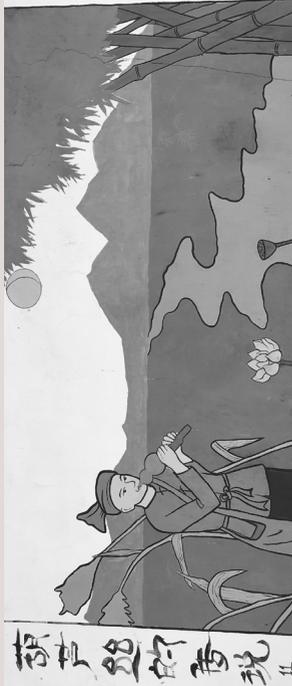
The melodic line in Book of Dreams II was composed in a flexible manner so that Lin Lin can add her own embellishments and tone colouring.

After the first rehearsal, I was pleasantly surprised to discover many different sounds and timbres tastefully chosen not originally included in the score. These, not only enrich the overall musical texture but also help further accentuate the two contrasting worlds: the Eastern fluidity vs. the Western fixity. In a sense, this piece demonstrates a collaboration example between composer and performer in its most true form.

This music work is structured as one single movement comprising nine inter-connected sections. Flute melodies derived from Dai hulusi folk melodies lead across the entire work. The string quartet material is extremely minimal and built on repetitive melodic patterns of varied lengths. It consists of nine repeated patterns for each string and one for each section. All these are superimposed to create a polychromatic tapestry reminiscent of the imagery of traditional Dai textiles made by the vanishing wooden hand-loom.

The love expressed through hulusi merges into the sincerity legend, condensed into the 'Ancient Song' heard at the start of the concert. Based on the tunes and legend, Sandy and I collaborated on the creation of a new flute concerto, as an echo to the ancient, which continues the disappearance tradition in another way.

Lin Lin



葫芦丝是一种古老的民族乐器，它起源于云南傣族。传说在远古时代，一位名叫葫芦丝的姑娘爱上了一个英俊的小伙子。他们生活在一个美丽的村庄里，那里有茂密的竹林和清澈的小溪。有一天，小伙子为了寻找更好的生活，离开了姑娘。姑娘非常伤心，她整天坐在竹林里吹奏葫芦丝，思念着远方的爱人。她的音乐充满了哀愁和思念，感动了周围的村民。村民们为了纪念这位姑娘，就把这种乐器命名为葫芦丝。从此，葫芦丝就成了傣族人民表达情感的一种方式。

SANG LIANG & SHAO YU for FLUTE, STRING QUARTET AND PERCUSSION (2017)

Sandy Clark

When arranging a composition to reflect an existing story, I attempt to embody the emotion of the characters and portray them using harmony. My intention is to combine evocative percussive moments with rich string textures to create a bed of contemporary western diatonicism. Lin uses the basic flute part and adds colour through inflections so that the part stands out from the accompaniment. Her interpretation becomes the essence of the music, causing the flute part to be enhanced to a greater musicality level. The ornamentation and nuances entice the listener, providing a rich musical rendering of her clearly meticulous research. The combination of my composition with Lin's artistic realisation emotively aims to take the listener on a musical journey to the Dai village, where the legend originates.

1ST MOVEMENT: THE LOVERS

Sang Liang, a young Dai bachelor, is warned that he will find his true love, but that this will result in bad things. That day he falls in love with a girl, Shao Yu, who he subsequently marries and together they farm gourds and bamboo in the village.

2ND MOVEMENT: THE STORM

One day, a storm floods the village. The couple try to escape on a makeshift raft, but it can only support one person. To save her love, Shao Yu jumps off the raft and drowns.

3RD MOVEMENT: LAMENT

Sang Liang cries, heartbroken, takes a gourd, and inserts a thin bamboo into it. Whenever he feels sad, he blows the sound through it. This became the musical instrument known as the hulusi.

4TH MOVEMENT: THE BUDDHA'S GIFT

The Buddha hears Sang Liang's music and is moved by such true love and sincerity. He visits the village and resurrects Shao Yu in a giant gourd. Flowers blossom, peacocks display their tails and birds begin to sing. The young couple live happily ever after.

PERFORMERS



JOHN WARNER
conductor

John is Founder and Artistic Director of Orchestra for the Earth, and Chief Conductor of Central London Orchestra. Recent conducting engagements include staged excerpts from Tristan und Isolde at the Sheldonian Theatre (Oxford), Smyth's The Boatswain's Mate at Grimeborn Opera Festival. Since 2018 John has also assisted Antony Negus at Longborough Festival Opera. Upcoming projects include a return to Grimeborn with Amy Beach's Cabildo, a debut with the Oxford University Orchestra, a masterclass with the BBC Philharmonic, and Mahler's Fourth Symphony in Amsterdam as part of Het Concertgebouw's Mahler Festival 2020.



ELENA ABAD
violin

Born in Spain, and moved to London in 2007, Elena has performed in major venues in the UK including the Queen Elizabeth Hall, Royal Albert Hall, Barbican Hall, Wigmore Hall, Cadogan Hall, St Martin-in-the-Fields, St John's Smith Square and St James's Piccadilly. She has also performed various violin concertos with orchestras such as the Torbay Symphony Orchestra, the Harrow Symphony Orchestra and the Promusica Orchestra. As a chamber musician, she was selected on three occasions to perform at the Wigmore Hall. She was also recently awarded the first prize at the Leonard Smith and Felicity Young Duo competition.

Described as 'the pianist with golden fingers' by BBC radio and arts broadcaster Sean Rafferty, Gen has given the solo performance at many of the world's finest venues and receiving high praise from both public and critics alike. As a pianist who won many international piano competitions, he performed concertos with Royal Philharmonic Orchestra, Armenian State Symphony Orchestra, Portuguese Philharmonic Orchestra and etc. He is now a jury member of many international piano competitions under Alink-Argerich foundation, and has been invited to give masterclasses and concerts at conservatoires all around the world.



GEN LI
piano

Chloë is a member of the Frinton Quartet and has performed chamber works by Brahms, Debussy and Clara Schumann at the Purcell Room, St. James's Church, etc. She was a Beckenham Festival Musician of the Year Finalist in 2009 and 2012 and was awarded the Maxine Kwok and Daniel Bates Cup for the most promising string player at the Festival in 2012. In 2014, she was the soloist in a performance of the revered Bruch Violin Concerto No. 1 in G minor at St. John's, Smith Square, and in 2016 performed Bach's A minor Violin Concerto at All Souls Church, Coventry, as well as leading a performance of Verdi's Requiem at the Royal Festival Hall.



CHLOË MEADE
violin



Born in Japan and raised in England, Daichi Yoshimura is a violist/violinist and comes from a musical background as both his parents are professional musicians. He received highly commended in the Hugh Bean memorial violin competition several times. During his study time at Chetham's School of Music, he has had the opportunity to play in various string quartets and orchestras. His quartet were finalists of the Fiona Ord string chamber music competition in 2015 and 2016. His concerto debut came in June 2015 when he played the Malcolm Arnold Viola Concerto with the Athenean Ensemble as part of the Didsbury Festival under the baton of Nicholas Simpson.



Ethan is a Scottish percussionist who has played with various music ensembles and orchestras, such as the National Youth Orchestra of Scotland, Pegasus Opera Company and more recently Shadwell Opera with performances in the Mariinsky Theatre in St Petersburg and at Alexandra Palace in London. Ethan currently studies percussion with Andrew Barclay and timpani under Simon Carrington at Royal Academy of Music. Ethan loves to perform, especially in an orchestral setting. He is also keen to encourage others into music and has tutored younger students, instilling his own passions with patience, talent and enthusiasm.

Henry is principal cello with Ernest Read Symphony Orchestra and assistant cello tutor at Youth Music Centre, Golders Green. He has won many prizes, including the May Mukle Prize (Academy cello prize) and an award from the Raphael Sommer Foundation. Henry has been invited to perform concertos at venues in Spain, France, Italy and around the UK. He regularly gives recitals for music clubs and residential homes in the UK. In addition to Henry's position with the Ernest Read Symphony Orchestra, he also regularly performs with the Academy Symphony Orchestra (principal) and is often invited as guest principal with leading semi-professional orchestras in London.



Evie is a dance artist currently working and touring 'Future Proof your Body' with IJAD dance company. As well as working with IJAD, Evie is constantly collaborating and working on other various projects as well as her own work. Some collaborations include choreographic work for VETO Theatre Co, performance work for Jacob Roberts commercial dance work for Jamie Neale. Working on this project with Lin Lin has been a beautiful continuation from her music video project 'Dai Village' in 2016. Evie is really looking forward to performing Lin's ideas and concepts live alongside the incredible team of musicians.



BEHIND THE SCENES



Dancer Evie Oldham and Lin are shooting music video for 'Dai Village' at film studio in University of Westminster. (Dec. 2016)



Flute score with Lin's creative embellishments.



Make-up artist Acacia Lam is styling Lin's hair for the 'Lament' music video shooting at London Kii Studios. (Jul. 2017)



Lin's manuscript for creating flute melodies of 'The Storm' based on the music fragments written by Sandy Clark.



Lin is collaborating with composer Basil Athanasiadis for creating the new composition 'Book of Dreams II'. (Sept. 2018)



The music ensemble is recording at Goldsmiths Music Studios. (Sept. 2018)



All music of the concert is included in the 'Anatta' album, available at reception.

Anatta is a Buddhist expression meaning 'non-self'. It expresses the belief that living beings have no unchanging, permanent self. The realisation that's beyond the self-assembled boundaries lies unlimited everything made me stop sorting the music I play into categories. **I play what I have to play, from the true heart by the changing non-self.**

Lin Lin

PREVIOUS PROJECT



2015 **14MAY** Thurs 7:30pm

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LINLIN A MUSICAL FUSION OF EAST & WEST

A FLUTE RECITAL supported by ACTIVE Anglo Chinese Communications

PROGRAMME:
The Golden Flute Concerto
by Chen Yi (European Premiere)
Hua Mulan Saga for flute and orchestra
by Sandy Clark (World Premiere)
Flute pieces derived from Chinese folk tunes,
and based on traditional Chinese stories and
legends

SPECIAL GUEST PERFORMERS:
Trinity Laban Orchestra
Jonathan Tilbrook (Conductor)
Gan Li (Piano)
Kristen Lloyd-Leach (Soprano)
Yu Cheng (Qin & Pipa)
Xiao Wang (Erhu)
Mangiang Wu (Zhang)
Jorge Fernández Gracia (Violin)
Sarah James (Cello)
Henry Fynn (Percussion)

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A Musical Fusion of East & West

May 14th 2015 saw Blackheath Concert Hall hosting an evening described by Chopstick Club CEO Theresa Booth as, 'The most wonderful concert!'. The concert was organised by ACTIVE company to showcase Chinese flautist and pianist Lin Lin, described by composer Peter Weigold as a 'very fine and creative musician' and by conductor Jonathan Tilbrook as 'an exceptional musician, a phenomenal flute player and a wonderfully gifted pianist.' The programme designed by Lin was the first public introduction to her experiments in integrating elements of Chinese music into 21st century classical music and attracted a large, appreciative and enthusiastic audience, with every ticket sold a week in advance.

The programme presented a variety of musical works in which the sound worlds and musical structures of China and the West were brought together by Chinese and Western composers and through Lin's own arrangements.

Works ranged from traditional Chinese tunes arranged for Western instruments and voice to work by famous Chinese-born composers Zhou Long and Chen Yi. The showpiece was the world premiere of the 'Hua Mulan Saga', a new work for flute, orchestra and traditional Chinese instruments by British composer Sandy Clark who has used the pentatonic scale and traditional instruments to illustrate the story of Chinese legend Hua Mulan.



The European premiere of Chen Yi's 'Golden Flute concerto' was also a great success and the audience were quick to praise British conductor Jonathan Tillbrook, Lin Lin and Trinity Symphony Orchestra augmented by three traditional Chinese instrumentalists from China Art Band.



A MUSICAL JOURNEY ABOUT LOVE AND SINCERITY

LEGENDS UNFOLD WITH LIN LIN

Presented by Miraco Studio and World Musicians League

Produced by Lin Lin

Performance Research Supported by

Goldsmiths College, Dr Barley Norton, Dr Pete Furniss, Denny Driver,
Anna Noakes, Gary Kettel, Ni Kaihong, Gen Congguo and Feng Shaoxing.

MIRACO
STUDIO



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