
Bach to China with Yu

1	**J. S. Bach/ arr. J. Yu – Chaconne for clarinet, cello and piano**		15'32
	Julian Yu - 24 Chinese Folksongs arranged for clarinet, violin and cello		
2	1. Jiaocheng Mountain	交城山	1'02
3	2. Gada Meilin	嘎达梅林	1'31
4	3. The Little Lover	小情人	0'52
5	4. Picking Flowers	采花	1'01
6	5. Little Cabbage	小白菜	0'42
7	6. Lan Huahua	兰花花	0'47
8	7. Su Wu Tends the Sheep	苏武牧羊	1'24
9	8. Jasmine (Hebei)	茉莉花(河北)	1'06
10	9. Jasmine (published in 1804 by John Barrow)	茉莉花(1804版本)	0'48
11	10. Jagged Mountain	尖尖山	1'02
12	11. Wind Rustles the Bamboo Leaves	风吹竹叶	0'56
13	12. Going West	走西口	0'54
14	13. Wild Lily	山丹丹花	0'33
15	14. A Pair of Ducks and a Pair of Geese	一对对鸭来一对对鹅	1'12
16	15. Mountain Song of the Horseman	放马山歌	0'44
17	16. Taihang Mountains	太行山	0'40
18	17. Thirty-Mile Village	三十里铺	1'11
19	18. A Rainy Day	落水天	1'43
20	19. Man Jiang Hong	满江红	2'35
21	20. Bitter and Alone	苦伶仃	0'55
22	21. Willows are New	阳关三叠	1'41
23	22. Three Folk Songs	民歌三首	1'43
24	23. Willows are Green	杨柳青	0'26
25	24. Thunder a Thousand Miles Away	千里的雷声万里的闪	1'21
	Julian Yu - Dances from the XII Muqam, arranged for clarinet, violin and cello		
		选自"十二木卡姆"的舞曲	
26	1. Dance	舞曲一首	5'26
27	2. Two Dances	舞曲两首	5'28
28	**Julian Yu - Passacaglia "Bach at the Peking Opera" for clarinet, violin and cello**		5'37

BACH TO CHINA WITH YU

composed and arranged by
Julian Yu

Robert Schubert
[clarinet]

Josephine Vains
[cello]

Wang Yi
[violin]

Akemi Schubert
[piano]

Virginia Kable
[cello – track 1 only**]**

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THE CLARINET MUSIC OF JULIAN YU
Volume 3

1 CHACONNE by J.S. Bach arranged for Clarinet, Cello and Piano by Julian Yu

Bach's *Chaconne* for solo violin is a monumental work which has been arranged for many different instruments and instrumental combinations. When working on this version, I drew on ideas and used fragments from many famous arrangements including those of Mendelssohn, Schumann, Brahms, Busoni and Joachim Raff. As in Bach's original version, the melody is often hidden but can still be imagined behind the arpeggios.

■

24 Chinese Folksongs arranged for clarinet, violin and cello by Julian Yu

2 ***1. Jiaocheng Mountain (Shanxi)***
This is a typical Shanxi-style folk song. Here the melody is played twice with a contrapuntal accompaniment. First it appears as a canon at the fifth, while the second time it is combined with excerpts from the eighth piece of J.S. Bach's *Inventions for Two Voices*.

3 ***2. Gada Meilin (Inner Mongolia)***
The ground bass [basso continuo] accompaniment is taken from Handel's *Cantata Susanna*. This continuously repeated chromatically descending bassline gives the piece a melancholic feeling which contrasts with the theme of Mongolia's national hero, Gada Meilin.

4 ***3. The Little Lover (Inner Mongolia)***
The Mongolian characteristics of this lyrical love song can be heard clearly in the last five notes.

5 ***4. Picking Flowers (Sichuan)***
Originating from the Nanping area of Sichuan Province, this short melody is accompanied by a quotation from J.S. Bach's *Mass in B minor*.

6 ***5. Little Cabbage (Hebei)***
This traditional ballad describes the heartbroken feelings of an ill-treated orphan girl known as "Little Cabbage", who misses her dead mother dreadfully. The accompaniment consists of the seven notes C-A-B-B-A-G-E, which are played in counterpoint with the song.

7 ***6. Lan Huahua (Shaanxi)***
This mountain song is a traditional *xintianyou* (a song consisting of lead-answer phrases repeated many times over). The song tells the well-known story of a beautiful girl called Lan Huahua who rebels against the feudal tradition of arranged marriage. Near the end of the accompaniment you can hear a chordal progression taken from the passacaglia theme from the fourth movement of the *Symphony No. 4* of Johannes Brahms.

8 ***7. Su Wu Tends the Sheep***
Su Wu was a Chinese diplomat and politician who lived from 140-60BC during the Western Han Dynasty. He is hailed as a national hero as, during his mission into foreign territory, he was captured and detained, enduring nineteen years of servitude and major hardship while remaining faithful to his mission and his homeland, before managing to return home. Much of his time abroad was spent herding sheep, hence the title of this song.

9 ***8. Jasmine (Hebei version)***
Originally the "number one folk song" of the Jiangnan region, "Jasmine" has now evolved into many variants in different provinces and geographical areas. This version is from Hebei Province. From the melodic contours, we can see that it still bears a relationship with the Jiangnan version even though it is already "northernised" (for example, an extended phrase has been added just before the end, purportedly taken from Lu Opera).

10 ***9. Jasmine (version of John Barrow)***
"Jasmine" was the first Chinese folk song to become widely known abroad, ever since it was included in a book published in 1804 by John Barrow, Secretary to the English ambassador to China. Puccini subsequently wooed audiences far and wide with this song in his opera *Turandot*.

11 ***10. Jagged Mountain (Sichuan)***
The passacaglia-like ground bass is taken from J.S. Bach's *Mass in B Minor.*

12 ***11. Wind Rustles the Bamboo Leaves (Fujian)***
This short four-bar folk song is repeated three times. The accompaniment uses parallel triads.

13 ***12. Going West (Shanxi)***
Due to the unproductive land in the north-west of Shanxi Province, labourers from this region traditionally joined with their mates and left their homes every spring to look for work in the vast lands to the west of Zhangjiakou in order to support their families, returning only during the idle winter months. This folk song is one of many from this area describing the long days of labour that these men endured, the pain of their parting, and their longing for home.

14 ***13. Wild Lily (Shaanxi)***
The song melody is stated twice, first on the violin accompanied by the clarinet, then again with the clarinet playing the melody accompanied by the cello. The accompaniment is atonal and hence very chromatic, resulting in an enigmatic atmosphere.

15 ***14. A Pair of Ducks and a Pair of Geese (Shaanxi)***
This short piece is a combination of two *xintianyou* folk songs reflecting the vast open spaces of the Shaanxi plateaus. The first of these songs bears the above title, while the second is called "The Wife Falls on Hard Times". The ground bass is taken from Pachelbel's famous *Canon*.

16 ***15. Mountain Song of the Horseman (Yunnan)***
This Han nationality mountain song from Yunnan Province was notated in the 1940s and popularized throughout China in the 1950s by folk soprano HUANG Hong.

17 ***16. Taihang Mountains (Shanxi)***
The melody, originally in 2/4 time, has been changed to 3/4 time in order to fit in with the left-hand part, which is taken from J.S. Bach's accompaniment to his *Goldberg Variations*.

18 ***17. Thirty-Mile Village (Shaanxi)***
This popular folk song from the Sui De region of Shaanxi Province was notated in the 1940s by composer HUANG Zhun.

19 ***18. A Rainy Day (Guangdong)***
This is a Hakka mountain song from the Shaoguan Qujiang district in Guangdong Province. Right at the beginning is a quotation [chordal progression] from the *Passacaglia* theme from the last movement of Johannes Brahms' *Symphony No. 4*. The treble part of this is then moved to the bass, where it is repeated twice, while above it the melody of "A Rainy Day" appears twice.

20 ***19. Man Jiang Hong (Ancient song)***
This is one of the well-known tunes to which a *ci* poem can be composed, as it has the right rhythm and number of syllables. In 1925 the musicologist YANG Yinliu coupled it with the patriotic *ci* poem "Man Jiang Hong" by YUE Fei [1103-1142 AD], and the resultant song became popular throughout China.

21 ***20. Bitter and Alone (Shanxi)***
As the title suggests, this folk song from Shanxi Province is full of bitterness and sadness.
The simple melody and its accompaniment combine to produce a texture like that of a string quartet.

22 ***21. Willows are New (Traditional song performed by qin zither players)***
This is one of many *qin ge* melodies traditionally performed by *qin* zither players who sing while playing. The lyrics, from a poem by Tang Dynasty poet WANG Wei (699-759 AD), contain the line "There are no friends outside the Western Pass". In this arrangement, the accompanying contrapuntal part consists of several motifs from some of J.S. Bach's most famous pieces. When combined with the melody, they give a melancholic feeling to the song.

23 ***22. Three Folk Songs (Shanxi and Shaanxi)***
This medley of three folk songs from Shanxi and Shaanxi Provinces is accompanied by harmonies from Johannes Brahms' *Symphony No. 1*. The folk songs are: "The Furry Gourd" (Shanxi), "When Brother Returned from the Red Army" (Shaanxi), and "Guerrillas Descend from the Hengshan Mountains" (Shaanxi).

24 ***23. Willows are Green (Jiangsu)***
This folk tune comes from Yangzhou in Jiangsu Province. In the song, the words "Willows are green" are repeated many times without any meaning at all, hence the name. The modern western technique of pointillism can be heard throughout the piece.

25 ***24. Thunder a Thousand Miles Away (Shaanxi)***
The undulating melody is full of twists and jumps of octave, seventh and sixth intervals, all of which can be heard in the first three bars. These big jumps are a feature rarely seen in the folk songs of other provinces.

26 – 27 THREE DANCES FROM THE XII MUQAM arranged for clarinet, violin and cello by Julian Yu

The Uyghur people of Xinjiang in China are famed for their song and dance. Of particular importance in their musical repertoire is the *Twelve Muqam,* a canon of traditional music comprising over 170 melodic formulas and 72 fixed compositions, performed by small ensembles of singers led by a lead singer and accompanied by plucked or bowed lutes and *dap* frame drums. The *Muqam* feature prominently in traditional Uyghur festivities such as local fairs, harvest festivals and weddings. A full performance lasts for over 20 hours. From this musical epic I have chosen three small tunes and developed them into three dance-like pieces for my friends to play on clarinet, violin and 'cello, as a tribute to my Uyghur brothers and sisters in Xinjiang.

28 PASSACAGLIA "BACH AT THE PEKING OPERA" for clarinet, violin and cello by Julian Yu

The repeating bass line comes from J.S. Bach's famous *Passacaglia*. Above it, Bach's original upper voices have been replaced by fragments of arias and instrumental interludes from Peking Opera. Some are direct quotations, while others are composed imitations.



Robert Schubert graduated from the Victorian College of the Arts in 1979, having studied with Isobel Carter-Stockigt and then returned to work with Phillip Miechel, completing a Graduate Diploma of Music in 1981. From 1983 to 1984, he studied clarinet with Canadian soloist James Campbell at the Royal Conservatory of Music in Toronto, and with James Morton of the National Arts Orchestra of Canada, Ottawa. He later studied in the USA with Larry Combs, principal clarinet of the Chicago Symphony Orchestra. In 1988 he was appointed Principal Clarinet with the Orchestra Ensemble Kanazawa, Japan, under Hiroyuki Iwaki, a position he held until his return to Australia in 1996. During this period, he also performed as guest clarinet with the NHK Orchestra in Tokyo and the Hiroshima Symphony Orchestra. In 1991, he was a finalist in the Tokyo International Clarinet Competition. Robert has performed with the Melbourne Symphony Orchestra and the Tasmanian Symphony Orchestra. He has appeared in the Melbourne International Festival, the International Chinese Arts Festival and the Australian International Clarinet & Saxophone Festival, the MISA music festival in Shanghai, the Ankara Conservatory Composers' Festival in Turkey and the Affinis Music Festival, Japan. Robert has performed as a concerto soloist and given recitals in Australia, Japan and the USA, premiering many new works and appearing in live broadcasts for the ABC. In 2012 Robert's CD of Julian Yu's clarinet music, *China Wind,* was released on Move Records to critical acclaim. In 2018 Volume 2 of his ongoing recording project of the clarinet music of Julian Yu, entitled *Old and Yu,* was released. Robert was Lecturer in Woodwind (1996-2017) and Alexander Technique (2008-2017) at the Victorian College of the Arts and the Melbourne Conservatorium of Music, University of Melbourne.



Virginia Kable is an established Melbourne-based orchestral and chamber musician, having played with the Adelaide and Tasmanian Symphony Orchestras, the Adelaide Chamber Orchestra, the Academy of Melbourne and as a regular guest over many years with the Melbourne Symphony and Orchestra Victoria. In 2001 she founded the Southbank Players with colleagues from the Melbourne Symphony. In 2017 she joined with Robert Schubert and Akemi Schubert to form *Trio Varie*. Virginia holds a Bachelor's degree in Music (University of Adelaide), a Master's degree of Music (University of Tasmania) and has undertaken postgraduate cello studies in London and Germany. She is a sought-after teacher and has a special interest in teaching young children.



Josephine Vains is an Australian cellist, chamber musician and educator, with a performance career encompassing modern and historical 'cello. An adventurous spirit has taken her to some far-flung concert venues – from a 1000-year-old cave in the heart of China to mountain-top Bach in the French Alps. These days she performs regularly in Australia and beyond with Firebird Trio, Accademia Arcadia, Elysium Ensemble, Australian Romantic and Classical Orchestra and CellOZ. A regular collaborator with composers, she has recorded on modern and historical instruments for Resonus Classics, ABC Classics, Tall Poppies and HUSH. Josephine loves working with the cello and chamber music students at VCA Secondary School and Melbourne University. She plays on a Dodd Cello, 1800, London.



Akemi Schubert was born in Tokyo, Japan and began piano lessons at the age of three. She graduated from the prestigious Musashino Music College in Tokyo and undertook further study in Chicago with Deborah Sobol of the Chicago Chamber Musicians. In 1990 Akemi attended the chamber music classes of clarinettists John Bruce Yeh (Chicago Symphony Orchestra) and Michel Arringnon (Professor- Paris Conservatoire). As a member of the Melbourne Chamber Music Ensemble *Ensemblinx*, she has appeared regularly in recital and in live broadcast for the ABC "Sunday Live" series and for 3MBS. In 2011 she appeared at the Australian Clarinet and Saxophone Festival in Melbourne, performing with cellist Josephine Vains and clarinettists Robert Schubert, Jeremy Reynolds and David Thomas at the Melbourne Recital Centre. Akemi Schubert is a sought-after teacher, chamber musician and accompanist, and

is an official accompanist at the Melbourne Conservatorium of Music, Melbourne University.



Wang Yi has been a prize winner in both the Chinese National Violin Competition and the Rudolf Lipizer International Competition, held in Italy. After completing his undergraduate study at the Beijing Central Conservatory with Professor Zhi Long Wang, Yi travelled to London to continue his postgraduate study with world-renowned violinist and educator, Yfrah Neaman. In 1994 he was awarded the prestigious Concert Recital Diploma Premier Prix. In 1995 he was offered the position of Assistant Concertmaster with the Welsh National Opera. In 1997 Yi came to Australia to join the Chamber Orchestra. From 2001 until 2007 he was Principal First Violin with the Tasmanian Symphony Orchestra, for which he was also Acting Concertmaster and Associate Concertmaster. In addition to roles as Director and Leader of the Virtuosi Tasmania Chamber Orchestra, Yi has on many occasions led the Melbourne Symphony Orchestra and Orchestra Victoria. In 2008 he joined Orchestra Victoria as Principal Violin, and is currently OV's Acting Deputy Concertmaster. As a soloist Yi has performed with the Tasmanian Symphony Orchestra, Orchestra Victoria, the Moldova Symphony Orchestra and the Chinese Youth Orchestra. He has performed recitals in Beijing, Hangzhou, Hobart, London, Melbourne, Suffolk, Sydney and Weimar. In recent years Yi has helped develop music education in China, participating in the Beijing Chamber Music Festival, giving masterclasses at the Central Conservatory of Music in Beijing and Macau Conservatory, as well as leading and directing the Chinese Youth Orchestra. Yi teaches violin at the University of Melbourne and Monash University, and is a tutor for the Australian Youth Orchestra.

Julian Yu was born in Beijing in 1957. He studied composition at the Central Conservatory of Music in Beijing, later joining the teaching staff there, and from 1980 to 1982 studied at the Tokyo College of Music with Joji Yuasa and Schin-ichiro Ikebe. He settled in Australia in 1985. In 1988 he was a Composition Fellow at Tanglewood, where he studied with Hans Werner Henze and Oliver Knussen.

He has won many awards for composition including the 1988 Koussevitzky Tanglewood Composition Prize and the inaugural and consecutive Paul Lowin Orchestral Prizes of 1991 and 1994. In 2011 he w a s Theme Composer for the Suntory Hall Summer Festival in Tokyo, and in 2018 he was Composer-in-Residence at the Australian Festival of Chamber Music in Townsville.

His work, mostly for orchestra, is frequently performed in Australia and internationally. Commissioning bodies include the BBC Promenade Concerts, IRCAM, the City of Munich, the Beijing 2008 Olympic Games, and many major orchestras in China.

A free-lance composer, for many years he was an Honorary Fellow of the University of Melbourne.



Recorded at Move Records studio

See **move.com.au** for more recordings of Julian Yu's compositions