

The background of the entire page is a traditional Chinese ink wash painting. It depicts a steep, rocky mountain peak on the right side, with several pine trees growing from its crevices and ridges. The trees are rendered with dark, expressive ink strokes, showing their characteristic needle-like foliage. The left side of the image is dominated by a soft, hazy mist or smoke that drifts upwards, creating a sense of depth and atmosphere. The overall color palette is monochromatic, consisting of various shades of grey, black, and white, typical of traditional Chinese ink art.

Reminiscences

Orchestral arrangements by
JULIAN YU of traditional
Cantonese music, Chinese
folk songs, arias from Peking
opera, and a Chinese-Mozart
parody suite

Reminiscences

Orchestral arrangements by Julian Yu
Guangzhou Pearl River Symphony
Orchestra

往事历历 于京君

管弦乐改编 / 配器作品选
广州珠江交响乐团

Cantonese suite 14'29"

- 1 Celebrating peace and prosperity
娱乐升平 2'43"
- 2 The hungry horse shakes his bell
饿马摇铃 2'24"
- 3 The tiger coming down the mountain
下山虎 2'03"
- 4 Autumn moon over the calm lake
平湖秋月 4'00"
- 5 Thunder in time of drought 旱天雷 3'19"

Six Chinese folk songs 11'59"

- 6 Women on patrol (Shanxi) 妇女放哨 3'06"
- 7 A patch of willow trees (Shanxi)
一铺滩滩杨柳树 2'52"
- 8 Flower riddle (Hebei) 对花 1'12"
- 9 Flying the kite (Hebei) 放风筝 1'25"
- 10 Guest from afar, please stay awhile (Yunnan)
远方的客人请你留下来 1'47"
- 11 Dry boat dance (Shaanxi) 跑旱船 1'37"

Five arias from modern Peking opera 17'46"

- 12 Battle of wits - from *Sha Jia Bang*
智斗 - 《沙家浜》 6'37"
- 13 Should we pay your grain tax? -
from *Ode to Dragon River*
代交公粮该不该 - 《龙江颂》 2'06"
- 14 Reminiscences - from *Ode to Dragon River*
往事历历 - 《龙江颂》 4'22"
- 15 United hearts trample the old world -
from *The Red Detachment of Women*
同心踏碎旧世界 - 《红色娘子军》 3'42"
- 16 They all have bright red hearts -
from *The Red Lantern*
都有一颗红亮的心 - 《红灯记》 1'00"

Mozartiana 《向莫扎特致敬》 19'05"

- 17 1st Movement 3'03"
- 18 2nd Movement 4'23"
- 19 3rd Movement 6'22"
- 20 4th Movement 5'18"

Total duration: 63'30"

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The Guangzhou Pearl River Symphony Orchestra commissioned Julian Yu to write a symphony based on the life of the Chinese Zen Buddhist master Huineng the Sixth. This recording represents the fruits of his second collaboration with this orchestra, whose managers and musicians have all contributed to record some of his infrequently performed orchestrations and arrangements of Chinese folk songs and musical excerpts.

All the music has been newly arranged for symphony orchestra. It includes traditional Cantonese music, well-known Chinese folk songs, familiar arias from Peking opera and an original work for small instrumental ensemble comprising collages and parodies based on Mozart mixed with Chinese melodies.

Cantonese suite

Cantonese music is a unique genre of Chinese instrumental folk music, very different from inland Chinese folk music in its tuning and melodic lines. The orchestration reflects the delicacy of texture of the original works, which were traditionally performed by ensembles of five or six musicians.

Celebrating peace and prosperity

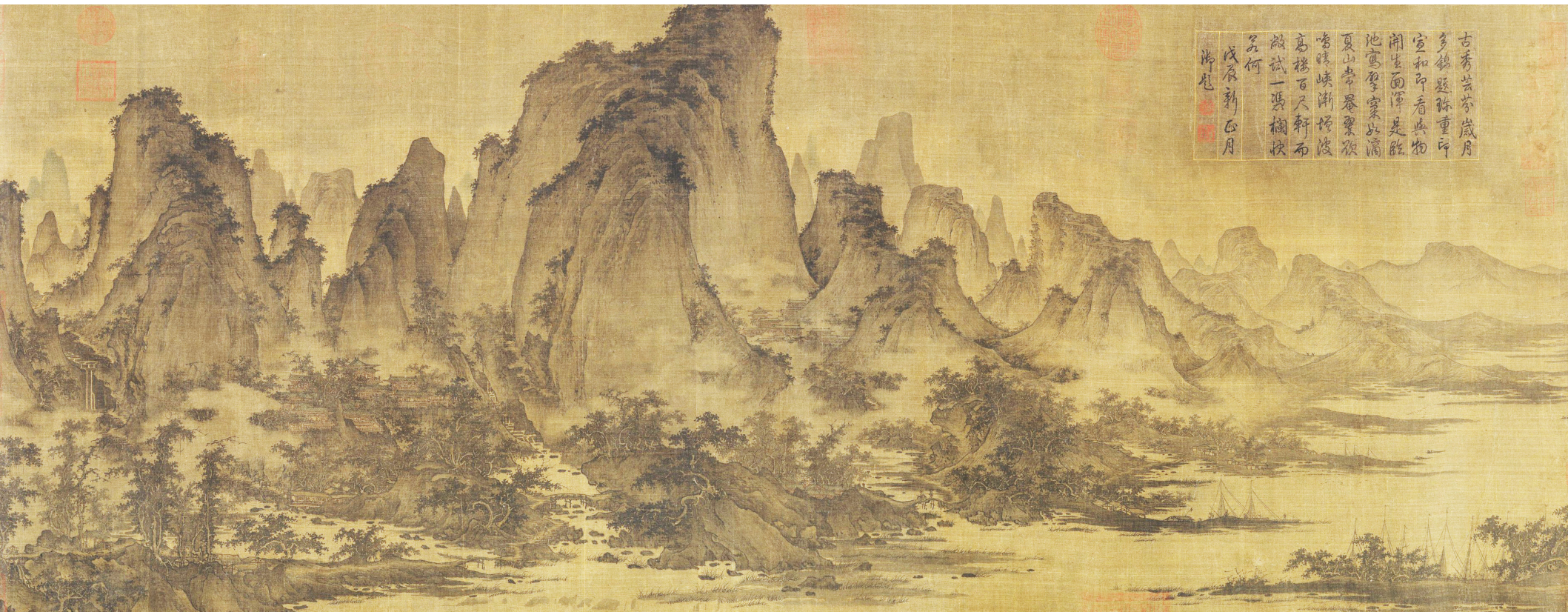
This piece, dating from the 1920s, is often played at celebrations and festivals. The orchestration cautiously introduces the occasional Western chord, and uses groups of instruments to avoid the heaviness of the whole symphony orchestra playing together.

The hungry horse shakes his bell

This evocative title belongs to a piece of Cantonese music that is well known and loved by everyone in China. In this arrangement you can hear the horse trotting, neighing and shaking his bell. These sound effects are achieved by means of pizzicato in the strings and trills in the wind instruments.

The tiger coming down the mountain

After a majestic beginning, the music continues with phrases of different lengths and much syncopation, which created challenges for the orchestration. This piece was used by Chinese composer Xian Xinghai to



represent the army in his work “China Rhapsody”.

Autumn moon over the calm lake

A breathtaking melody accompanied by the rippling tones of a harp evoke the night scene of a calm lake in the moonlight.

Thunder in time of drought

After a long drought, the sound of thunder brings joy to people’s hearts. As with the other pieces in this suite, the orchestration emphasises the monophonic nature of Cantonese music, with minimal use of chords.

Six Chinese folk songs

These orchestrations keep the original melodies intact, with no modifications, variations, developments or modulations whatsoever, because the melodies are just too beautiful to change.

“Women on patrol” and “A patch of willow trees” are both Shanxi folk songs. After 1949 the name of the latter was later changed to “The land has been returned to its original owners”. Many Chinese folk songs have been sung to different words at different times, and in some cases the melody seems to have little to do with the text.

The Hebei folk songs “Flower riddle” and “Flying the kite” are both very well-known. “Flower riddle” takes the form of “question-answer” which can be heard in the orchestration. (“What flower blooms in the spring?” — “In spring, the jasmine blossoms”.)

The new Yunnan folk song “Guest from afar, please stay awhile”, notated in the 1950s, is a mixture of melodies of the Sani tribe combined with “Shepherd’s tune”.

The bold, unconstrained, humorous traditional Shaanxi folk song “Dry boat dance” closes this collection in an atmosphere of celebration.

Five arias from modern Peking opera

Everyone born in China in the 1940s, 50s or 60s is familiar with Mme Mao’s model Peking operas, which pioneered the use of the symphony orchestra as an accompaniment during the 1960s. The versions on this recording were specially arranged for concert performance without singers.

Battle of wits

This excerpt from the Peking Opera Shajiabang was originally sung by three characters: a woman



A Ching Sao, Commander Hu, and the Chief of Staff. The three voices have very different ranges and characters: A Ching Sao's part is played on high woodwinds, the Chief of Staff uses mainly clarinet and French horn, while Commander Hu's rough character is portrayed by the trombone.

Should we pay your grain tax?

This is the last rowdy scene from the Peking opera *Ode to Dragon River*. Many different characters can be heard, each portrayed by a different instrument.

Reminiscences

Also from the Peking opera *Ode to Dragon River*, this slow, lyrical and melancholy passage is played by the string orchestra.

United hearts trample the old world

This aria from *The Red Detachment of Women* praises the interdependent relationship between the civilians and the People's Liberation Army. It has a beautiful melodic line.

They all have bright red hearts

This is a short but extremely popular aria from the Peking opera *The Red Lantern*. During the Cultural Revolution, this music brought consolation to many people.

Mozartiana

The original version of this work was commissioned by the Ruan Ensemble of the Central Conservatory of Music in Beijing. It has now been arranged for many different

instrumental combinations, including this one for string orchestra. The piece is based on well-known music of W.A. Mozart, which is embellished with Chinese folk songs, melodic fragments from Peking opera and so on, resulting in an interesting melee of East and West.

The piece has four movements. The first movement is based on Mozart's *Sonata Facile* in C major for piano, overlapping the Chinese folk tune *Xi Yang Yang* ("Jubilation").

The second movement consists of a well-known "Flower Drum" tune combined with Mozart's *Eine Kleine Nachtmusik*.

The third movement is melancholy in mood. It combines the harmonic progression from a prelude by Mozart with a newly-composed melody.

In the last movement fragments of many Chinese folk songs combine with motifs from many of Mozart's most famous pieces and build to a climax, creating a jubilant, carnival-like atmosphere.

Julian Yu was born in Beijing in 1957 and settled in Australia in 1985. 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. In 1988 he was a Composition Fellow at Tanglewood where he studied with Hans Werner Henze and Oliver Knussen.

Important commissions include Ensemble InterContemporain, the 2000 BBC Proms, and the Opening Ceremony of the 2008 Olympic



Games in Beijing. In 2011 he was Theme Composer at the Suntory Hall Summer Festival in Tokyo. His most recent work is a piano concerto commissioned by the China National Performing Arts Centre. 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, the richest Australian award for composition.

Acknowledgements

The recordings of these pieces were made in May 2015 by the Pearl River Symphony Orchestra conducted by Xinyu Liu. Special thanks to Mr Jingyue Yu, who sponsored the recordings, and to the orchestra's Director, Mr Jie Ren, for his tireless work in overseeing their production.