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THE YI CYCLE: FINDING THE 'EXISTING' AND 'POTENTIAL' IN TAN DUN'S INTERCOURSE OF FIRE AND WATER FOR CELLO SOLO

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Kevin He, Student

Benjamin Karp, Major Professor

Lance Brunner, Director of Graduate Studies



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THE YI CYCLE:
FINDING THE 'EXISTING' AND 'POTENTIAL' IN
TAN DUN'S INTERCOURSE OF FIRE AND WATER FOR CELLO SOLO

DMA PROJECT

A document submitted in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts in Cello Performance in the
College of Fine Arts
at the University of Kentucky

By
Kevin He
Lexington, Kentucky
Director: Mr. Benjamin Karp, Professor of Violoncello
Lexington, Kentucky
2023

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ABSTRACT

THE YI CYCLE: FINDING THE 'EXISTING' AND 'POTENTIAL' IN TAN DUN'S INTERCOURSE OF FIRE AND WATER FOR CELLO SOLO

The Chinese American composer Tan Dun was born in 1957 in the Hunan province of China. His early life reflected the difficulties of being a student during the Cultural Revolution. Tan Dun's *Intercourse of Fire and Water for Cello Solo* reflects the composer's journey from China to the USA in the aftermath of the Cultural Revolution. The piece is the first solo concerto originating from Dun's *Yi0: Concerto for Orchestra*, which was written in 2002 and is based on the ancient Chinese book *I Ching (Book of Changes)*. The Yi Cycle includes four works: *Yi0: Concerto for Orchestra*, *Yi1: Intercourse of Fire and Water*, *Yi2: Concerto for Guitar and Orchestra* and *Yi3 'Earth' from Heaven, Earth, Mankind-Symphony 1997*.

Through his study of *I Ching*, Tan Dun was fascinated by 'that which already exists and that which has not yet come to be.' He explores these balances in his *Yi* pieces. This document will discuss the depiction and philosophical idea of the *I Ching* expressed in the *Yi* pieces. The content of this document will include background information about the composer and the piece, followed by an analysis of the formal design and harmonic structure for *Yi1: Intercourse of Fire and Water*. Additionally, I will be comparing the leitmotifs used for each section to each of the works in the Yi Cycle. The outcome of the document will provide a detailed performance guide and suggestions for the interpretation of the piece.

KEYWORDS: Tan Dun, *Intercourse of Fire and Water*, Cello Solo, *I Ching*, Book of Change, Yi Cycle.

Kevin He

(Name of Student)

February 12, 2023

Date

THE YI CYCLE:
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February 12, 2023

Date

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TABLE OF CONTENTS

ACKNOWLEDGMENTS	III
LIST OF FIGURES	VI
LIST OF MUSICAL EXAMPLES	VII
PART I	VIII
CHAPTER 1. THE BEGINNING OF A NEW CYCLE	9
1.1 Tan Dun's Life	9
1.2 The Cultural Revolution	11
1.3 From China to the United States	13
CHAPTER 2. THE YI CYCLE	15
2.1 <i>I Ching</i>	16
2.2 <i>Yi0</i> and the Three Concertos	19
CHAPTER 3. <i>YII: INTERCOURSE OF FIRE AND WATER</i>	24
3.1 Introduction	24
3.2 Earth	31
3.3 Water	34
3.4 Fire and Metal	38
CHAPTER 4. CONCLUSION	45
BIBLIOGRAPHY FOR PART I	46
PART II	49
RECITAL 1	50

RECITAL 2.....	55
RECITAL 3.....	61
RECITAL 4.....	66
LECTURE RECITAL.....	71
BIBLIOGRAPHY FOR PART II.....	72
VITA.....	74

LIST OF FIGURES

Figure 1.1 The Eight Trigrams symbols as explained in <i>I Ching</i>	17
Figure 1.2 The Yi Cycle: Structural Form.	19
Figure 2.1 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> : Structural Form.....	20
Figure 2.2 Tan Dun <i>Yi2: Concerto for Guitar and Orchestra</i> : Structural Form	21
Figure 2.3 Tan Dun <i>Yi3 'Earth' from Heaven, Earth, Mankind-Symphony 1997</i> : Structural Form	22
Figure 2.4 Tan Dun <i>Yi0: Concerto for Orchestra</i> : Structural Form	23
Figure 3.1 Tan Dun <i>Intercourse of Fire and Water</i> , Cello Solo Version: Structural Form	25

LIST OF MUSICAL EXAMPLES

Example 3.1 Tan Dun <i>Intercourse of Fire and Water</i> , Introduction, mm. 1	26
Example 3.2 Tan Dun <i>Yi3 ‘Earth’</i> from <i>Heaven, Earth, Mankind-Symphony 1997</i> , Introduction, mm. 7.....	27
Example 3.3 Tan Dun <i>Intercourse of Fire and Water</i> , Introduction, mm. 1	27
Example 3.4 Tan Dun <i>Intercourse of Fire and Water</i> , Introduction, mm. 15	28
Example 3.5 Tan Dun <i>Intercourse of Fire and Water</i> , Section 1 (Earth), mm. 88	28
Example 3.6 Tan Dun <i>Yi3 ‘Earth’</i> from <i>Heaven, Earth, Mankind-Symphony 1997</i> , Earth, mm. 110	29
Example 3.7 Tan Dun <i>Intercourse of Fire and Water</i> , Introduction, mm. 16	29
Example 3.8 Tan Dun <i>Intercourse of Fire and Water</i> , Introduction, mm. 20	30
Example 3.9 Tan Dun <i>Intercourse of Fire and Water</i> , Introduction, mm. 30	30
Example 3.10 Tan Dun <i>Intercourse of Fire and Water</i> , Section 1 (Earth), mm. 43-47 ...	31
Example 3.11 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 1 (Earth), mm. 66-71	32
Example 3.12 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 1 (Earth), mm. 78-83	33
Example 3.13 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 1 (Earth), mm. 175- 190.....	33
Example 3.14 Tan Dun <i>Yi2: Concerto for Guitar and Orchestra</i> , Cadenza (Water), mm. 290.....	35
Example 3.15 Tan Dun <i>Intercourse of Fire and Water</i> , Cadenza (Water), mm. 125.....	36
Example 3.16 Tan Dun <i>Crouching Tiger Concerto</i> , I. Crouching Tiger, Hidden Dragon, mm. 52 (Cello Part).....	37
Example 3.17 Tan Dun <i>Yi2: Concerto for Guitar and Orchestra</i> , Introduction, mm. 1 ..	37
Example 3.18 Tan Dun <i>Intercourse of Fire and Water</i> , Section 1 (Earth), mm. 98-99 ...	38
Example 3.19 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 3 (Fire), mm. 183- 189.....	38
Example 3.20 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 3 (Fire), mm. 203- 206.....	39
Example 3.21 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 4 (Metal), mm. 313- 315.....	41
Example 3.22 Tan Dun <i>Yi1: Intercourse of Fire and Water</i> , Section 5 (Fire), mm. 321- 324.....	41
Example 3.23 Tan Dun <i>Intercourse of Fire and Water</i> , Section 5 (Fire), mm. 159-163 .	42
Example 3.24 Tan Dun <i>Intercourse of Fire and Water</i> , Cadenza (Water), mm. 125.....	43
Example 3.25 Tan Dun <i>Intercourse of Fire and Water</i> , Section 5 (Fire), mm. 169-179 .	44

PART I

CHAPTER 1. THE BEGINNING OF A NEW CYCLE

1.1 Tan Dun's Life

Born in 1957, Tan Dun's early life began during the Cultural Revolution. He was born in Si Mao village, of the Hunan province in China. Located in the Changsha, the village's name refers to a native grass that grew near the Liuyang river bank. Most of the grass was destroyed during the rezoning of Changsha to accommodate the construction of factories. Tan Dun's mother worked as a doctor in the area hospital, and his father worked for the local food administration. As a young boy, Tan Dun lived with his grandmother, a common practice in China when both parents work. His earliest musical experiences were from the weddings and funeral ceremonies in the village, in which a Taoist priest would play native folksongs and ritual music of his region. This tradition still exists in small towns and greatly influenced Tan Dun's musical style. As he recalls,

I first liked music when I was three or four years old. When I was three or four years old, I saw that Taoist priest in the countryside of Hunan with a sip of white wine in his mouth. He breathes fire and tells everyone that he can hear the voice of the afterlife and find out what you were doing in the past. I think this person is a bridge, an invisible bridge. He can connect the past with the future. I want to be this person, because he can sing tens of thousands of songs, and then he can play dozens of musical instruments. At that time, this person was Karajan in my mind, you know? He was Seiji Ozawa, so that's what I wanted to be at that time.¹

In 1975, after finishing high school at The First Middle School of Changsha, Tan Dun was sent to another part of the province to work as a rice planter for two years in The People's Commune. There, he heard the western orchestra for the first-time, broadcast through speakers while he was planting. The music was played by the

¹ Tan Dun, "Tan Dun: A Wild Child Working in the Fields Dreams of Beethoven in China." *Ifeng.com*, ed. Hua Xiao, 22 April 2014.
http://phtv.ifeng.com/program/xingguangdajuyuan/detail_2014_04/22/35946961_0.shtml

Philadelphia Orchestra, during President Nixon and Secretary of States Kissinger's visit to China in 1973. The program consisted of *The Yellow River Piano Concerto* and Beethoven's *Symphony No.5*. As he recalls,

In 1973, when the Philadelphia Orchestra visited China, I was a middle-school student studying agriculture in the field. I heard the speaker suddenly, and I said, I have never heard such a sound. Previously, all I heard were the singing of Taoist priests, and I said, I want to make this kind of music.²

In 1976, Tan Dun was called to play erhu (Chinese fiddle) in the Peking Opera Troupe of the Hunan province, after one of two boats carrying the conductor and members of the orchestra capsized in Dongting Lake.

After Mao Zedong's death, which ended the Cultural Revolution, the National College Entrance Examination and college admissions were restored. 'There were 40,000 candidates who applied for the Central Conservatory of Music that year, and only 10 were recruited.'³ At that time, Tan Dun was not one of them, but many teachers jointly wrote a letter to Deng Xiaoping requesting to expand the enrollment due to the number of accumulated students from the past years. Tan Dun was accepted and became classmate with Guo Wenjing, Chen Qigang, Ye Xiaogang, and Liu Suola. At the Conservatory, Tan Dun studied composition with Li Yinghai and Zhao Xingdao, and met composers such as Toru Takemitsu, George Crumb, Alexander Goehr, Hans Werner Henze, Isang Yun, and Chou Wen-Chung. In 1979, he composed his first symphony *Li Sao* based on a poem by

² Tan Dun, "Tan Dun: A Wild Child Working in the Fields Dreams of Beethoven in China." *Ifeng.com*, ed. Hua Xiao, 22 April 2014.
http://phtv.ifeng.com/program/xingguangdajuyuan/detail_2014_04/22/35946961_0.shtml

³ Tan Dun, "Tan Dun: From the local accent to the stage of world music." Interview by Pu Shi, *Slzhongdu.com*, 20 September 2018.
<http://ny.slzhongdu.com/h5/article/detail.do?artId=58653>

Qu Yuan from 300 B.C., which won the first National Symphony Competition in China.

In an interview Tan Dun recalled,

When I was at the Central Conservatory of Music, there were two composers who deeply influenced me, one was Stravinsky and the other was Bartok. They used material from their own homes and villages, incorporating local accents, and played them into music that reaches the world. I realized that all the great composers were honest and confident about their own culture. For the next 40 years, the root of Chinese culture has always been my hearing aid, allowing me to hear myself. I am deeply influenced by Chinese operas—the humor of Hunan Flower Drum Opera style, the ghostly spirit of Sichuan Opera, the drama of Peking Opera, and the poetry of Chu culture.⁴

One of his most important works, *On Taoism for Voice and Orchestra* was finished in 1985. The music draws influences from the folk tunes and ritual music he heard when he was at the Si Mao village. Tan Dun also composed the film music *Yan Yang Tian*, and the string quartet *Feng Ya Song* during his time at the Central Conservatory of Music. The string quartet was awarded the Weber prize in Dresden in 1983.

1.2 The Cultural Revolution

China's Cultural Revolution, started by Mao Zedong in 1966, attempted to introduce new ideologies to the Chinese community, changing the way people think to this day. The history textbooks used in Chinese middle-schools state, 'In the mid-1960s, Mao Zedong believed that the party and the country were facing the danger of capitalist restoration. For this reason, he emphasized taking class struggle as the key link, and wanted to prevent the restoration of capitalism by launching the Cultural Revolution.'⁵

⁴ Tan Dun, "Tan Dun: From the local accent to the stage of world music." Interview by Pu Shi, *Slzhongdu.com*, 20 September 2018.

<http://ny.slzhongdu.com/h5/article/detail.do?artId=58653>

⁵ Qi Shirong, "Chapter 6: Difficult Exploration and Construction Achievements." *Chinese History: Grade 8 Volume II*. (Beijing: People's Education Press, 2022), 28.

By mid-1970, many high school graduates were unable to attend university due to the cancellation of The National College Entrance Examination, and were sent to work in the field.

The abolishment of The National College Entrance Examination created a much larger work force in China, but caused great damage to the country's higher education system and the passing on of Chinese culture. The conflict in the political struggle for power between groups of people created situations that were used for personal gain. People took advantage of the situation and created the 'opportunity to instigate overthrowing everything and start an all-out civil war.'⁶

In August of 1966, massacres took place in Beijing and provinces that were far from the capital, such as Guangxi, Inner Mongolia, Guangdong, and Yunnan. Teachers, students, landlords, and members of the wealthier families were targeted, in order to 'wip[e] out the "four olds"—old things, old ideas, old customs and old habits.'⁷ Old things were found in every field exaggerated upon through extreme means. In certain places 'rebels organized beatings, vandalism, and looting.'⁸ As a result, 'a large number of leading cadres and intellectuals at all levels were criticized and struggled, democracy and the legal system were trampled on. Social and production order fell into chaos.'⁹ The Chinese history textbooks published by the People's Education Press states,

The 'Cultural Revolution' brought the party, the country, and the people of all ethnic groups the most serious setbacks after the founding of New China and caused huge losses. Its launch has complex social and historical reasons. The

⁶ Shirong, "Chapter 6: Difficult Exploration and Construction Achievements." 29.

⁷ Tillman Durdin, "Special China Transformed by Elimination of 'Four Olds.'" *The New York Times*, 19 May 1971. <https://www.nytimes.com/1971/05/19/archives/china-transformed-by-elimination-of-four-olds.html>

⁸ Shirong, "Chapter 6: Difficult Exploration and Construction Achievements." 29.

⁹ Ibid, 29.

history of our socialist country is very short, and our party has not fully understood what socialism is and how to build socialism, so we took a detour in our exploration. There is no smooth sailing anywhere in the world, and the history of the world always advances in a process of ups and downs.¹⁰

The country's national economy experienced great ups and downs during the revolution, and 'without the Cultural Revolution, the cause of socialist construction would have attained much greater achievements.'¹¹ Despite the sacrifices, there was still important progress being made such as the first successful explosion of a hydrogen bomb in 1967 and the launching of the first Chinese satellite in 1970.

1.3 From China to the United States

In 1986, after completing his master's degree in Beijing, Tan Dun came to the United States to work on the doctoral degree at Columbia University in New York. Chou Wen-Chung, his teacher at Columbia University, introduced him to the music of Steve Reich, John Cage, Philip Glass, Eduard Varese, and Meredith Monk. During this period, his compositional style showed the influences of serialism and atonality in works like his trio *"In Distance"* (1986) for piccolo, harp and bass drum, *Violin Concerto* (1987), Third Symphony *The Great Wall* (1987) and *Second Quartet* (1986-1988), where twelve-tone technique was applied methodically."¹² Tan Dun's works during this time utilize

¹⁰ Ibid, 30.

¹¹ Ibid, 31.

¹² Hsin-Yi Susan Wang, "Volume I. the Intercourse of Water and Fire: A Critical Analysis of Selected Orchestral Works by Tan Dun, and Chen Yi. Tan Dun: "On Taoism" (1985); Chen Yi: "Ge Xu" ("Antiphony") (1994). Volume II. Shadow Moon." PhD diss., University of California, 2003.
<http://ezproxy.uky.edu/login?url=https://www.proquest.com/dissertations-theses/volume-i-intercourse-water-fire-critical-analysis/docview/288249370/se-2>

instruments made from the natural world such as water, paper, ceramic, and stone, which he referred to as ‘organic instruments’¹³.

Tan Dun’s unique way of orchestration expanded beyond the capability of the modern orchestra. In his ‘Orchestral Theatre’ series, he redefined the relationship between performer and audience by having the audiences chant along with the orchestra in certain sections of the music. Tan Dun’s music functions ‘as a way of bringing the isolated performing arts back to people, back to the audience.’¹⁴ His first opera *Nine Songs* composed in 1989, which was based on the nature poems of Qu Yuan (340 B.C.-278 B.C.) draws inspiration from the folksongs and ritual music he heard when he was a child. His later operas *Marco Polo* (1996), *The Peony Pavilion* (1996), *Tea: A mirror of Soul* (2002), and *The First Emperor* (2006) would find ways of combining Western classical music traditions with those of Chinese ritual.

¹³ Tan Dun, “Tan Dun’s Cultural Evolution.” Interview by Steve Inskeep, *npr.com*, 15 June 2006. <https://www.npr.org/transcripts/5148259>

¹⁴ Tan Dun, *Orchestra Theatre II: Re* (New York: G, Schirmer, Inc., 1992) <https://www.wisemusicclassical.com/work/33578/>

CHAPTER 2. THE YI CYCLE

In the mid-1990s, Tan Dun began working on a series based on the ancient Chinese book *I Ching*. This series, later to be known as the Yi Cycle, included four works numbered from 0 to 3. Tan Dun referred to the original work *Yi0: Concerto for Orchestra* written in 2002 as ‘that which already exists’. This piece is the foundation for the rest of the cycle. The other three works, *Yi1*, *Yi2*, and *Yi3* are concertos for solo instruments, which Tan Dun refers to as the ‘potential to be discovered’, that can be woven together with the original piece ‘into a new entity’¹⁵. Tan Dun tries to discover the balance and connections between these works as he states,

‘Balance and counterpoint are two of the most important things to me in writing music not only from note-to-note in a single style and tempo, but also in a much broader sense. Through the *I Ching*, I grew interested in the balance between that which already exists and that which has not yet come to be. I learned that ways of balancing the existing and the potential are truly unlimited. This idea enlarged my understanding of counterpoint. I began to think that it could include not only the relationship of notes but of styles, tempos, timbres, dynamics, and structures including, even from different time periods and through the converging worlds of East and West.’¹⁶

The connection between the *I Ching* and Tan Dun’s work is rarely talked about in China, due to the nature of the subject and the lack of knowledge of old traditions after the Cultural Revolution. In Tan Dun’s *Yi1 Intercourse of Fire and Water*, the thematic materials represent both fire and water, which creates leitmotifs that resonate with the other *Yi* pieces. The contrast between motives symbolizes Tan Dun’s inner struggle to find balance between Western and Eastern culture, and the progression of accepting both cultures into his unique style.

¹⁵ Tan Dun, *Yi0: Concerto for Orchestra* (New York: G. Schirmer, Inc., 2002)

<https://www.wisemusicclassical.com/work/33549/>

¹⁶ Ibid.

2.1 *I Ching*

I Ching or *Yi Jing* (*Book of Changes*) is one of the oldest documents of Chinese history. The divination text of the book is called *Zhou Yi*, which can be interpreted as the *Book of Changes* or the ‘changes’ (易; *Yi*) of the Zhou dynasty (1050-771 B.C.)

Assembly of the current *I Ching* dates between the 10th and 4th centuries B.C., while American sinologist Edward Shaughnessy dates it to the last quarter of the 9th century B.C.

As one might expect, the origin of *I Ching* is not precisely known. The creation of *I Ching* is often associated with the Chinese cultural hero Fu Xi, and was documented in *Shiji* (*Records of the Grand Historian*) written in 91 B.C. by the Qin Dynasty’s historian Qian Sima. According to legend, ‘Fu Xi studied the patterns of nature in the sky and on the earth: the markings on birds, rocks, and animals, the movement of clouds, the arrangement of the stars. He discovered that everything could be reduced to the Eight Trigrams (八卦; *baguà*), each composed of three stacked solid or broken lines, reflecting the yin and yang, the duality that drives the universe.’¹⁷

The book includes the descriptions of sixty-four different hexagrams, which are referred to as ‘gua’ (卦; *gua*). Each hexagram consists of six ‘yao’ (爻; *yao*), made of two broken or one unbroken line, that represents yin or yang. The sixty-four hexagrams are used to determine the past, present, and future through the divination texts in the form of

¹⁷ Eliot Weinberger, “What is the I Ching?” review of *I Ching: The Book of Change*, transl. David Hinton, and *I Ching (Yijing): The Book of Change*, transl. John Minford. *The New York Review*, 25 February 2016.
https://www.nybooks.com/articles/2016/02/25/what-is-the-i-ching/?utm_source=chinafile&utm_medium=link&utm_campaign=none

cleromancy. Some of the words found in *I Ching* were found on the oracle bones from the Shang Dynasty (1600-1045 B.C.), which preceded the Zhou. The first half of the book contains thirty of the hexagrams, while the second half contains the remaining of the thirty-four hexagrams. It was explained in the Yuan Dynasty (1279-1368) commentaries that, the ordering of sequences allows the hexagrams to be displayed with eighteen unique hexagrams in both parts of the book.

Furthermore, Confucius wrote documents on the *I Ching*, known as the ‘Ten Wings’, which were a collection of commentaries explaining the meaning of each ‘gua’. The Eight Trigrams represent heaven, lake, fire, thunder, wind, water, mountain, and earth.

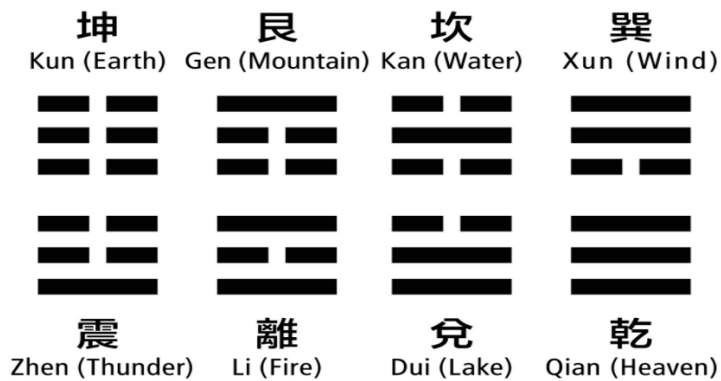


Figure 1.1 The Eight Trigrams symbols as explained in *I Ching*.

During the Han Dynasty (202 B.C – 9 A.D, 25–220 A.D), Emperor Wu of Han designated Confucianism as the state philosophy, in which the ‘Five Classics’ (五经; *Wujing*) and the ‘Four books’ became part of the curriculum for Confucian academies. The ‘Five Classics’ included *Book of Documents* (尚书; *Shangshu*), *Book of Odes* (诗经; *Shijing*), *Book of Rites* (礼记; *Liji*), *Book of Changes* (周易; *Zhouyi*), and *Spring and*

Autumn Annals (春秋; *Chunqiu*). *I Ching* was named by Emperor Wu of Han as the “first among the classics”, and its text was literally set in stone along with the other classics onto 46 stelae, known as the ‘Xiping Stone Classics’. During the fall of Han Dynasty around 220 A.D, most of the stelae were destroyed and only a few have survived.

In the 12th century B.C, King Wen of Zhou (1152 -1050 B.C) was imprisoned by King Zhou of Shang (1105 -1046 B.C). It is believed that during his seven years of incarceration, King Wen of Zhou wrote the description for each ‘yao’ in the *I Ching* and rearranged the Eight Trigrams, known as the ‘Later Heaven’ arrangement, to overthrow King Zhou of Shang. The original arrangement of the Eight Trigrams known as the ‘Earlier Heaven’ was a binary form that was believed to derive from one of the two mysterious diagrams found in the *Book of Documents* from 1000 B.C. Both arrangements have had a great influence on Chinese culture due to their relationships with nature, cosmology, mathematics, music, art, society, the military, and philosophy.

In Taoism, the practice of cleromancy through *I Ching* was not only used for emperors, but was also used among commoners. A cache of bamboo and wooden slips discovered in 1994, shows that the *I Ching* in its current form was used throughout Chinese society as early as 300 B.C. In Taoism and Confucianism, the teaching of Dao is described as,

The Cosmic Dao, or the Way of the Cosmos, is an indeterminate force or principle that latently contains all things and spontaneously generates the universe through its constant rhythmic fluctuations. Humanity will flourish only if its dao, or “way,” is attuned with this natural order. The wise ruler or self-cultivated sage is so attuned to the Dao that his actions leave no traces of themselves and so pass completely unnoticed.¹⁸

¹⁸ Roger T. Ames, Anna K. Seidel, and Michel Strickmann, "Daoism." *Encyclopedia Britannica*, 11 November 2022. <https://www.britannica.com/topic/Daoism>.

Like other religions, Taoism has many temples and monasteries where priests live. Some monasteries have only one priest, and he or she would often travel for months or years. While traveling, they would perform ceremonial rituals for villages. While the principal teaching between different branches of Taoism stayed unchanged, various methods of cleromancy exist to determine the ‘gua’ in *I Ching*. The teaching of ‘constant’ and ‘variant’ in the universe, which Tan Dun refers to as "that which already exists" and "the potential" reflected his own interpretation of the ideology of Taoism.

2.2 *Yi0* and the Three Concertos

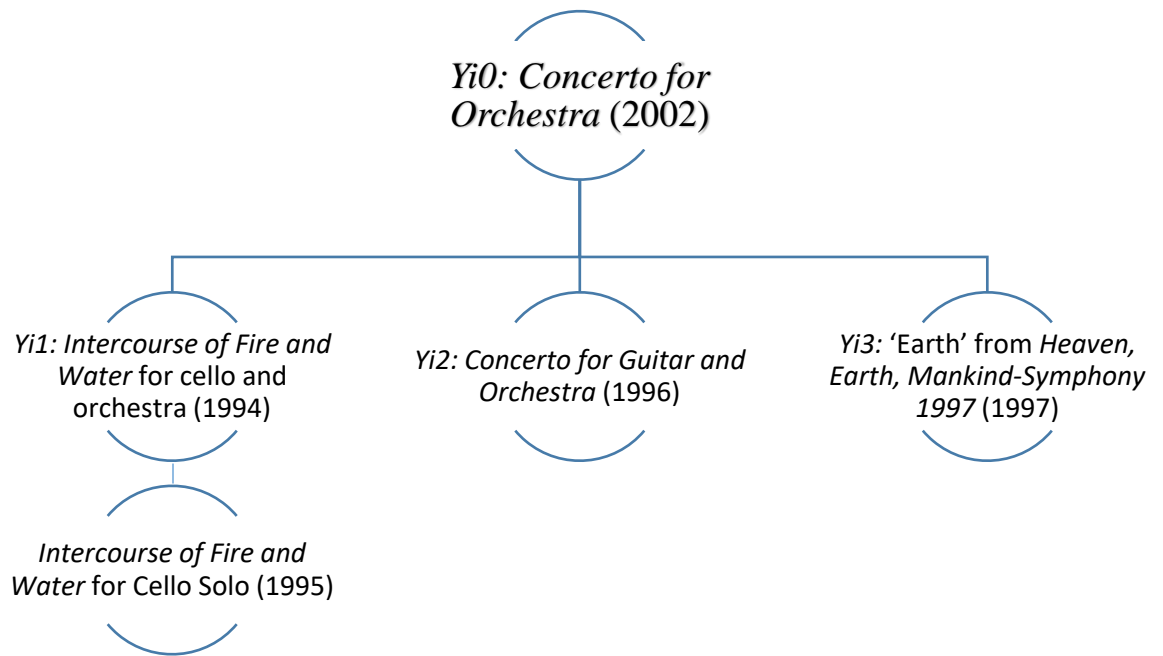


Figure 2.2 The Yi Cycle: Structural Form.

Yi1: Intercourse of Fire and Water for cello and orchestra was written in 1994 by Tan Dun, and premiered by cellist Anssi Karttunen on 13 March 1995 with the Finnish

Radio Symphony Orchestra at the Helsinki Biennale conducted by Jukka-Pakka Saraste. It is the first piece that Tan Dun wrote in the Yi Cycle. The orchestral parts in all the *Yi* pieces are based on *Yi0*. *Yi1*'s orchestra score has an additional thirty-one measures when compared to *Yi0* and *Yi2*. Except for the last measure, all the measures added are written from the suggested measures indicated by vertical dotted lines in *Yi2: Concerto for Guitar and Orchestra*. Tan Dun made minor adjustment in the orchestration of *Yi1: Intercourse of Fire and Water* to accommodate the changes in texture for the soloist. For example, at measure 284, the dynamics of the strings' unison in *Yi1* are different from *Yi0*; and in measures 290-292, the first violins provide additional harmonic support through the continuous percussive sixteenth-notes motive not seen in *Yi0*. The sections for *Yi1* are as follows,

<i>Yi1: Intercourse of Fire and Water</i> (1994)						
	Introduction	Section 1 (Earth)	Section 2 (Water, Cadenza)	Section 3 (Fire)	Section 4 (Metal)	Section 5 (Fire)
Measures	1-59 (Earth with varied material in <i>Yi3</i>)	60-181	182	183-312	313-320	321-359
Added measures than <i>Yi0</i> (x)	21,22,40,59= (4)	128- 130= (2) 131- 138= (7) 139- 141= (2) 143- 144= (1)	Cadenza continued from the previous measure	296- 301= (5) 302- 309= (7) 310- 312= (2)	320 (Empty measure in <i>Yi0</i>)	Added last measure 359= (1)

Figure 2.1 Tan Dun *Yi1: Intercourse of Fire and Water*: Structural Form

Yi2 was written for Sharon Isbin in 1996, who premiered the work on 18 October 1996 at the Donaueschingen Festival with the Orchestre National de France conducted by

Lothar Zagrosek. In the score for *Yi2: Concerto for Guitar and Orchestra* published by G. Schirmer, Inc., the total number of measures are off by one measure due to a printing mistake, which happens between measures 323-325. Both *Yi0* and *Yi2* have 328 measures in total, and use the same orchestral part. *Yi2*'s suggested measures, indicated by the vertical dotted lines becomes actual measures in *Yi1*. The leitmotifs referring to different elements are labeled in *Yi3*, and connect the *Yi* pieces together which inspire different imagery for the listener. *Yi2* is separated into sections as follows,

<i>Yi2: Concerto for Guitar and Orchestra</i> (1996)						
	Introduction	Section 1 (Earth)	Section 2 (Fire)	Section 3 (Metal)	Section 4 (Water, Cadenza)	Section 5 (Fire)
Measures	1-55 (Earth with varied material in <i>Yi3</i>)	56-166	167-282	283-289	290	291-328

Figure 2.2 Tan Dun *Yi2: Concerto for Guitar and Orchestra*: Structural Form

In 1997, Tan Dun wrote the *Heaven, Earth, Mankind-Symphony 1997 for Violoncello solo, Bian-zhong, Childre's Chorus and Orchestra*. The second movement of this work became *Yi3* for cello and orchestra, the last solo concerto derived from *Yi0*. *Yi3* has 312 measures, and it is separated into five sections: Opera in Temple Street, Earth, Water, Fire, and Metal. Tan Dun gives each section in *Yi3* a name referring to a specific element. The motives in each section becomes leitmotifs, that travel among all the *Yi* pieces. This unites the pieces in the *Yi* Cycle through cyclic form. The measure counts for the *Yi* pieces are very similar from section to section. The measures are closely consistent with the thematic materials staying the same, with only small variants between pieces. For example, although labeled under the 'Earth', mm.1-55 of *Yi3* uses a different

orchestra score from the rest of the 3 *Yi* pieces, but its measure count suggests the same sectional function for these measures. The orchestra score of *Yi3* deviates from *Yi0*, and has the most varied sections amongst the *Yi* pieces. The *Heaven, Earth, Mankind-Symphony 1997* is separated in to three movements: Heaven, Earth, Mankind. These refer to the name of the three sets of lines when splitting the hexagrams in the *I Ching*. Tan Dun combines western compositional techniques with references to ‘Wuxing’ (五行; *Wuxing*), which translates as ‘Five Elements’, achieving unique motives in the *Yi* Cycle. The sections in *Yi3* are measured as follows,

<i>Yi3</i> ‘Earth’ from <i>Heaven, Earth, Mankind-Symphony 1997</i> (1997)					
	Opera in Temple Street	Earth	Water (Cadenza)	Fire	Metal
Measures	1-20	1-165 (New mm. 1-55 Varied material, Introduction in <i>Yi0</i> , <i>Yi1</i> , <i>Yi2</i>) (56-165 Same as <i>Yi0</i> with added cello solo from <i>Intercourse of Fire and Water</i> at mm. 124)	166 (Same as <i>Yi1</i> and <i>Intercourse of Fire and Water</i>)	167-282 (Same as <i>Yi0</i>) (<i>Intercourse of Fire and Water</i> stops at mm. 191) (167-276 Same as <i>Yi1</i> , varied material from mm. 277)	283-312 (Varied material from 291)

Figure 2.3 Tan Dun *Yi3* ‘Earth’ from *Heaven, Earth, Mankind-Symphony 1997*: Structural Form

Finally, to create the *Yi* Cycle, Tan Dun begins with an ‘Ur-piece’: the *Yi0*: *Concerto for Orchestra*. From *Yi0*, he ‘superimposes an independent work for a solo instrument. The orchestra is "that which already exists" while the solo signifies "the

potential" which is to be discovered.¹⁹ The philosophical idea of "that which already exists" refers to the things that are predetermined, and while "the potential" refers to the choices which arise from our experiences. The philosophical idea derives from yin and yang trying to balance and unbalance itself. Thus, creating the hexagrams that follows the nature of all things. (This will be discussed further in 3.1)

Yi0: Concerto for Orchestra was written by Tan Dun in 2002, and published by G. Schirmer, Inc. In a review by Donald Rosenberg in The Cleveland Plain Dealer on 23rd January 2007, he states ‘Tan Dun’s *Concerto for Orchestra: Yi* sounds like virtually nothing you have encountered in a concert hall. The piece balances Asian and Western elements in a narrative of delicate and clamorous fascination, with haunting sounds both from instruments and aspiring musicians.’²⁰ This piece and *Yi2: Concerto for Guitar and Orchestra* both have a total of 328 measures, and use the same orchestral parts. The sections for *Yi0: Concerto for Orchestra* are as follows,

<i>Yi0: Concerto for Orchestra</i> (2002)						
	Introduction	Section 1 (Earth)	Section 2 (Fire)	Section 3 (Metal)	Section 4 (Empty Measure)	Section 5 (Fire)
Measures	1-55 (Earth with varied material in <i>Yi3</i>)	56-166 (mm. 166 cadenza in <i>Yi1</i> and <i>Yi3</i>)	167-282	283-289	290 (Water, Cadenza in <i>Yi2</i>)	291-328

Figure 2.4 Tan Dun *Yi0: Concerto for Orchestra*: Structural Form

¹⁹ Tan Dun, *Cello Concerto: Intercourse of Fire and Water* (New York: G, Schirmer, Inc., 1995) <https://www.wisemusicclassical.com/work/33563/Cello-Concerto-Intercourse-of-Fire-and-Water-Yi1--Tan-Dun/>

²⁰ Tan Dun, *Yi°: Concerto for Orchestra* (New York: G, Schirmer, Inc., 2002) <https://www.wisemusicclassical.com/work/33549/>

CHAPTER 3. *YI1: INTERCOURSE OF FIRE AND WATER*

Tan Dun's *Yi1: Intercourse of Fire and Water* written in 1994 is the first composition of the Yi Cycle pieces. It was written for and premiered by cellist Anssi Karttunen with the Finnish Radio Symphony Orchestra on March 13, 1995 conducted by Jukka-Pakka Saraste. In 1996, Tan Dun wrote the cello solo version *Intercourse of Fire and Water* for Karttunen a year later, who recorded it in 1997. The work has also been played and recorded by Ildir Shyti, who was a student of Anssi Karttunen at the École Normale de Musique de Paris, and by other musicians on YouTube such as Sophie Shao.

3.1 Introduction

Yi1: Intercourse of Fire and Water and the solo cello version function differently in performance. 'As a solo cello piece, *Intercourse of Fire and Water* is simply the concerto music but without the orchestra, and so represents the 'potential' without the 'existing'.'²¹ In *I Ching*, the outcome can still change based on our choices, even after the hexagram has been calculated. This transformation gives the solo version a different character and interpretation compared to the original concerto.

The *Intercourse of Fire and Water* is 180 measures shorter than *Yi1*. Most of the absent measures in the solo version are either omitted orchestral tuttis or the result of fewer repetitions of figuration in the cello solo part. Both pieces are separated into sections based on the thematic material from the labeling of *Yi3* by Tan Dun. At measure 207 of *Yi1: Intercourse of Fire and Water*, the second part of 'Fire' which functions as

²¹ Ildir Shyti, "Intercourse of Fire and Water." Liner notes for *Intercourse of Fire and Water* by Tim Rutherford-Johnson. Coviello Classics, COV92215, 2022.

the recapitulation in *Yi2* (at mm. 189), along with the ‘Metal’ section are omitted in the cello solo version. This method of analysis helps the performer to paint a bigger picture through the sound world depicted by Tan Dun and provides a direct relation to the context of *I Ching*. These leitmotifs for each element are reflected through the tempo markings, orchestration, articulation, and measure numbers, and inspire different images for the listeners. The sections of *Intercourse of Fire and Water* are as follows,

<i>Intercourse of Fire and Water</i> (1995), Cello Solo Version						
	Introduction	Section 1 (Earth)	Section 2 (Water, Cadenza)	Section 3 (Fire, Part 1&2)	Section 4 (Metal)	Section 5 (Fire)
Measures of the cello solo	1-42	43-125	125	126-149	omitted	150- 179
Measures of <i>Yi1</i> orchestra score	1-59	60-181	182	183-206 (Part1) 207-312 (Part2)	313-320 (orchestra tutti)	321- 359
Measures of <i>Yi1</i> ’s orchestral score missing in the cello solo version (x)	2-5= (4) 17,19= (2) 22-25= (4) 40-44= (5) 58-59= (2)	60-64= (5) 83-86= (4) 121-124= (4) 127= (1) 129,130= (2) 132-144= (13) 146-156= (11)	Cadenza extended from the previous measure	207-312= (107)	313-320= (7)	329- 334= (6) 357- 359= (3)

Figure 3.1 Tan Dun *Intercourse of Fire and Water*, Cello Solo Version: Structural Form

The opening theme contains the complete collection of the C pentatonic scale (C-D-E-G-A). All the notes are heard twice except for the note E. The theme can be separated into groups of three notes that suggests the set class (025) in blue brackets. Tan Dun uses this set class in a cyclical format creating the leitmotifs that recur throughout

the piece. The Introduction is improvisatory in character. That quality is reinforced by the lack of bar lines in the solo part. To construct the theme, Tan Dun uses the set (025) to create four little motives. Next, he separates them into the two phrases in which only the middle note is not repeated. Lastly, he adds three six-second fermatas and one eight-second fermata of silences. In my opinion, this structure refers to Tai chi (太极; taiji) becoming yin and yang (两仪; liangyi), becoming Heaven, Mankind, and Earth (三才; sancai), becoming the ‘Four Symbols’ (四象; sixiang), and finally becoming the six ‘yao’ (爻; yao) and the Eight Trigrams. The origins of the Four Symbols are described in one of the commentaries *The Great Treatise I*, as

In Change there is the Supreme Polarity, (太極; Taiji), which generates the Two Modes. (兩儀; Liangyi) The Two Modes generate the Four Images, (四象; Sixiang) and the Four Images generate the Eight Trigrams. (八卦; Bagua).²²

Example 3.1 Tan Dun *Intercourse of Fire and Water*, Introduction, mm. 1

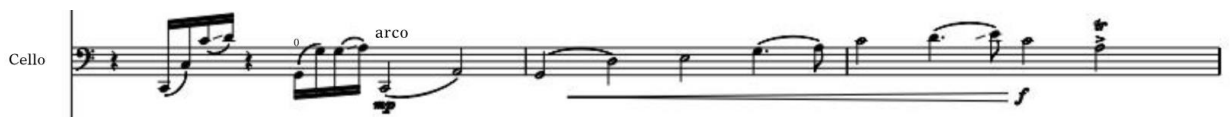


A variation of the theme reappears at measure 7 in his *Yi3* ‘Earth’ from *Heaven, Earth, Mankind-Symphony 1997*. The themes in both *Yi1* and *Yi3* are played early in the piece by the cello solo. The difference in the solo part demonstrates the ‘potential’ in this theme. In example 3.1, the theme is marked ‘expressive’ and without any bar lines, which give the player freedom to create an intimate atmosphere through the soft dynamic. In

²² Zhu Xi, *The Original Meaning of the Yijing: Commentary on the Scripture of Change*. Translated by Joseph A. Adler. (New York: Columbia University Press, 2020), 46. <http://cup.columbia.edu/book/the-original-meaning-of-the-yijing/9780231191241>

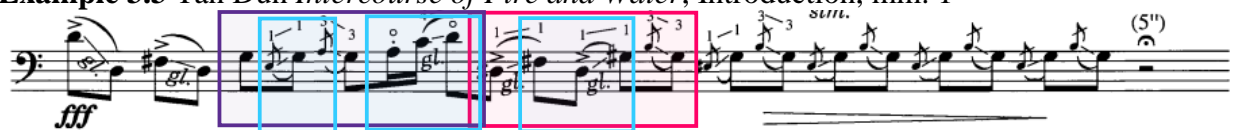
example 3.2, we can see the stricter structure of the same theme in *Yi3*. Tan Dun indicates exactly what he wants in *Yi3*'s theme by using crescendo to create an arrival point on the pitch C, while putting in bar lines, which somewhat limits the player's rhythmical interpretation.

Example 3.2 Tan Dun *Yi3* 'Earth' from *Heaven, Earth, Mankind-Symphony* 1997, Introduction, mm. 7



In the second statement of *Intercourse of Fire and Water*, the melody is enhanced by articulation, accents, and sudden dynamic, which provide an impetuous and fiery feeling in contrast to the first theme. The PC (Pitch Class) set (025) is also heard in this passage along with two separate pentatonic scales: the C pentatonic scale (C-D-E-G-A) and B pentatonic scale (B-(C#)-D#-F#-G#). Throughout the passage, pairs of notes are connected by slurs and glissandi, obscuring the arrival pitch, creating a more searching atmosphere.

Example 3.3 Tan Dun *Intercourse of Fire and Water*, Introduction, mm. 1



In example 3.4, Tan Dun varies the rhythm of motives by adding an eighth-note in the middle of the passage. The first time this phrase happens is at measure 15 in the

Intercourse of Fire and Water, and its counterpart is played by the trumpets in Bb in the ‘Earth’ section of *Yi3*. In the *Intercourse of Fire and Water*, the melody is played without bar lines, and it is written as two groups of 7/8, because of the additional eighth-note at the end of the motive. Due to its unusual rhythm and accents, it unsettles the audience.

Example 3.4 Tan Dun *Intercourse of Fire and Water*, Introduction, mm. 15



In example 3.5, this material reappears at mm. 88 in the ‘Earth’ section of *Intercourse of Fire and Water*. This time the theme has bar lines, which correspond to mm. 110 from *Yi3* (Example 3.6). Due to the omission of the last eighth-note found in the Introduction (Example 3.4), mm. 89’s second beat C is an elision that functions both as the end of the previous grouping and the beginning of the second grouping (Example 3.5).

Example 3.5 Tan Dun *Intercourse of Fire and Water*, Section 1 (Earth), mm. 88

Example 3.6 Tan Dun *Yi3 'Earth'* from *Heaven, Earth, Mankind-Symphony 1997*, Earth, mm. 110

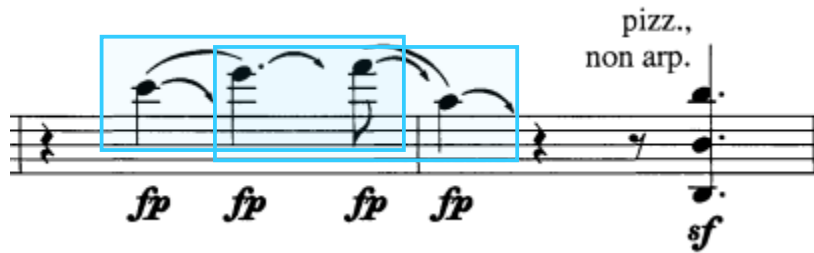
In example 3.7, the PC set (025) comes back at measure 16, and it is presented in two groups consisting of (D-C-A) and (C-A-G). When both groups are presented as PC sets, the relationship between the first set and the second set is transpositionally inverted. Tan Dun overlaps the two sets with the same prime form to create a short motive. The glissando and natural decay of the down bow in this passage makes it harder for the listener to hear the ending pitch. Tan Dun solves this problem by adding emphasis on the beginning of each note to help identify the set.

Example 3.7 Tan Dun *Intercourse of Fire and Water*, Introduction, mm. 16

An additional two sets with the same prime form (025) are presented in a similar fashion at mm. 20. These two sets (E-G-A) and (G-A-C), reflect the previous passage with the same dynamic markings and articulations through the falling glissando of

itches. However, the note duration of each passage is different. The two sets (E-G-A) and (G-A-C) are also transpositionally inverted to each other by T4I.

Example 3.8 Tan Dun *Intercourse of Fire and Water*, Introduction, mm. 20

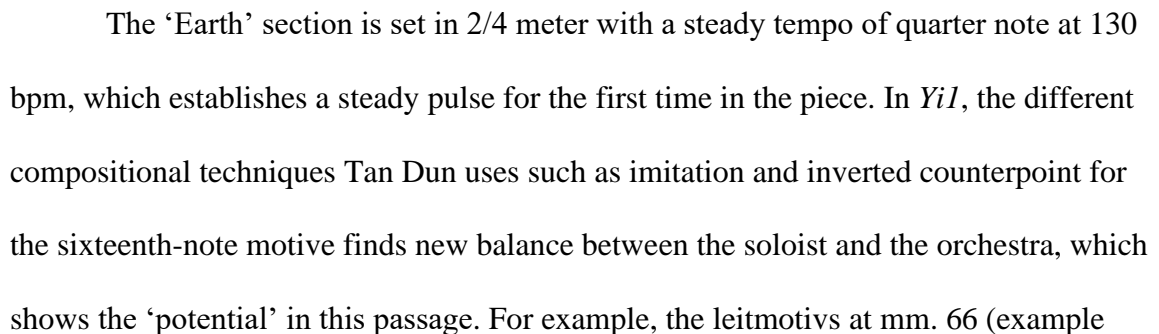


In example 3.9, the music is constructed using F Lydian mode (F-G-A-B \flat -C-D-E \flat -F) from mm. 30 to 38, and it is separated into two phrases of four measures each. Set (F-D-C) and set (C-G-A) are presented at the beginning of each phrase. Not only are they related by the same set class of (025), they are also transpositionally symmetrical by T7, which equals 7 semitones up or a perfect 5th up. The passage at measure 36 is transposed up a perfect 5th, and can be heard as an alternative display of the F Lydian scale.

Example 3.9 Tan Dun *Intercourse of Fire and Water*, Introduction, mm. 30

At the beginning of ‘Earth’ section in *Yi1: Intercourse of Fire and Water*, the thematic material of the cello solo is doubled by the cellos in the orchestra, and it is introduced after the orchestra plays in the new faster tempo. Tan Dun omits the orchestra parts in *Intercourse of Fire and Water*, which requires the player to set the mood by him or herself. The thematic material in the ‘Earth’ section features a sixteenth-notes motive with rests in between. This reflected the resting and arresting of the ‘Earth’ hexagram as described in the *I Ching*. According to Confucius’ commentaries,

Example 3.10 Tan Dun *Intercourse of Fire and Water*, Section 1 (Earth), mm. 43-47



31

3.11) are passed around in the orchestra between the cello, violin, and viola solos. Tan Dun plays with the leitmotifs by **transposing**, **inverting** and **varying the pitch** and where they occur in the measure. In *Intercourse of Fire and Water*, the sixteenth-note motive are added in the cello solo through a sequence of rising perfect fifth, exploiting the different voicing of the instrument.

Example 3.11 Tan Dun *YiI: Intercourse of Fire and Water*, Section 1 (Earth), mm. 66-71

The image shows a musical score for measures 66-71 of Tan Dun's *YiI: Intercourse of Fire and Water*, Section 1 (Earth). The score is written for Cello (Cello), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Cello (Cb.). The Cello part features a sixteenth-note motive highlighted in a green box. The Violin I part features a sixteenth-note motive highlighted in a green box. The Viola part features a sixteenth-note motive highlighted in a green box. The Cello part features a sixteenth-note motive highlighted in a green box. The Cello part features a sixteenth-note motive highlighted in a green box.

In example 3.12 from *YiI*, three sets of varied motives are brought together to create a counterpoint for the cello solo at measure 78. At mm. 79, the contrary motion between the second violin and viola suggests J.S. Bach's counterpoint, which is further enhanced by the dynamic contrast in the orchestra that keeps the texture light as the cello solo continues its percussive rhythmic passage.

Example 3.12 Tan Dun *Yi1: Intercourse of Fire and Water*, Section 1 (Earth), mm. 78-83

The musical score for Example 3.12 shows the following details:

- Cello:** Features a chromatic descending line with a 'sul C' and 'gliss.' marking.
- Violin I:** Includes a '(solo)' marking and a green box highlighting a specific melodic phrase.
- Violin II:** Includes a '(solo)' marking and an orange box highlighting a specific melodic phrase.
- Viola:** Includes a '(solo)' marking and a purple box highlighting a specific melodic phrase.
- Violoncello:** Includes a '(solo)' marking and a yellow box highlighting a specific melodic phrase.
- Contrabass:** Includes a '(solo)' marking.

In example 3.13, Tan Dun finds the ‘potential’ for the player in *Yi1: Intercourse of Fire and Water* through the ambiguity of pitch, by leaving the will of the composer behind, like John Cage’s *I Ching* derived chance music. Tan Dun uses harmonic glissandos with ricochet bow to mimic the sound of water drops at the end of the ‘Earth’ section. Ricochet bowing results in a natural accelerando due to the light weight at the tip of the bow. Tan Dun enhances the musical gesture by accelerating the rhythmic pattern as the pitch goes up. The ‘existing’ harp and piano interacts with the cello solo, while the strings accompany as the chromatic descending lines are passed between each section.

Example 3.13 Tan Dun *Yi1: Intercourse of Fire and Water*, Section 1 (Earth), mm. 175-190

The image shows a page of a musical score for a symphony orchestra. The staves are arranged vertically, with the following instruments labeled on the left: Fl. (Flute), Hp. (Horn), Cello, Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some text annotations within the score, such as 'tutti (con sord.)' and 'pizz.'.

3.3 Water

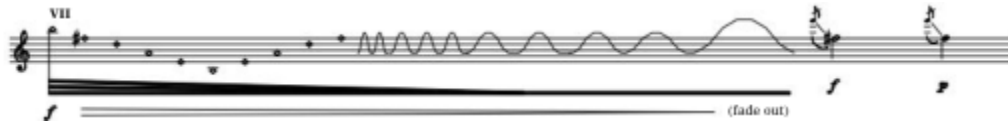
Tan Dun met John Cage at his apartment in New York in the early 1990s. In an interview Tan Dun said,

I met [John Cage] in the 1990s in New York City sometimes going to his 6th Avenue and 17th Street apartment, and sometimes bumping him on the street in Soho... What I learned the most philosophically... [is when] he talked to me he talked about philosophical music: every word is a note and every note is a philosophy. He told me the most important thing is always to be able to hear yourself, your heart pumping, and your own blood running. Besides all this, he said 'Tan Dun always pay attention to those existing sounds around you, that you may have never heard of before.' Since then, I pay so much attention to all sounds. I see them. I exist with them. But I can't not hear them. And that becomes a very interesting approach from a music experience. I think that philosophy influenced my whole way of thinking about how to create my own music.²⁴

²⁴ Tan Dun, "Tan Dun shares an inspiring story about John Cage." Interview by YouTube Symphony Orchestra, *YouTube.com*, 5 December, 2011.
https://www.youtube.com/watch?v=ME_uy4XNjtM

John Cage composed his *Music of Changes* in 1951 for his friend the pianist David Tudor. The composition was indeterminate or chance music based on the *I Ching*. Its compositional process involved using an 8x8 chart, to apply decisions made using the *I Ching*. Thus, the will of the composer was removed from the compositional process. The cadenza in *Yi2: Concerto for Guitar and Orchestra* shows influences of John Cage's work, using approximate pitch notation, leaving the notes to each player. (Example 3.14) This passage in its approximate pitch, rhythm, and dynamic has a liquid effect.

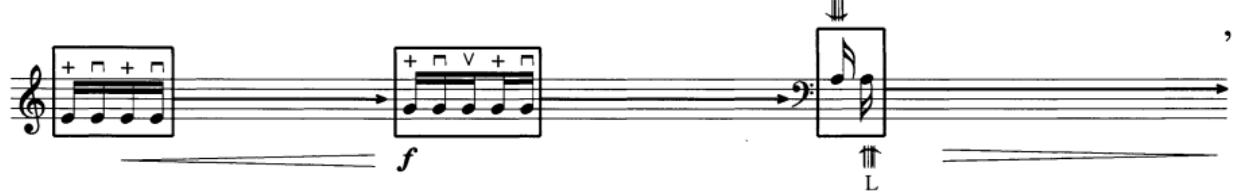
Example 3.14 Tan Dun *Yi2: Concerto for Guitar and Orchestra*, Cadenza (Water), mm. 290



Tan Dun titles the cadenza section in *Yi3* as ‘Water’, which is placed in between ‘Earth’ and ‘Fire’. It is identical to the music of the cadenza in both *Yi1* and *Intercourse of Fire and Water*. In both *Yi2: Concerto for Guitar and Orchestra* and *Yi0: Concerto for Orchestra*, the ‘Water’ section is placed in between the ‘Metal’ and ‘Fire’ sections. In *Yi0*, the cadenza is replaced by an empty measure of silence. In *Yi1* and *Intercourse of Fire and Water*, the cadenza uses extended technique on the cello to mimic sounds from traditional Chinese instruments such as pipa, guqin, erhu. For example, the sound of the plucked instrument pipa, is imitated on the cello through the strumming pizzicatos for both hands simultaneously. (Example 3.15) The use of ‘short “finger rolls” (with nails),

similar to guitarist's 'rasqueado'²⁵ between the left and right hand creates a percussive sound with less emphasis on the quality and accuracy, and more on the texture of the passage.

Example 3.15 Tan Dun *Intercourse of Fire and Water*, Cadenza (Water), mm. 125

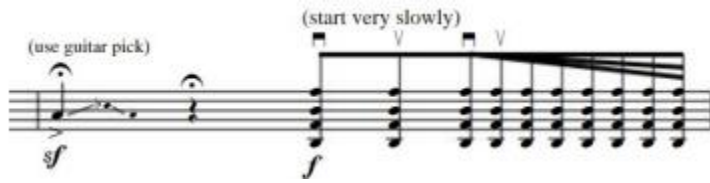


Tan Dun omits bar lines in all Cadenzas while indicating the approximate duration of each motive, giving each player interpretive freedom (Example 3.15). In these passages, the player's own interpretation represents the 'potential'. John Cage describes the nature of chance music in his book *Silence* as, 'The idea of relation being absent, anything may happen. A "mistake" is beside the point, for once anything happens it authentically is.'²⁶ Tan Dun not only incorporates materials from other *Yi* pieces, but also from the work *Crouching Tiger Concerto for Cello and Chamber Orchestra*. The rhythmic figures in the cello solo at measure 52 of the *Crouching Tiger Concerto for Cello and Chamber Orchestra* (Example 3.16) is also seen in *Yi1*, *Intercourse of Fire and Water*, and *Yi3*.

²⁵ Tan Dun, *Concerto for Guitar and Orchestra* (New York: G. Schirmer, Inc., 1996) <https://www.wisemusicclassical.com/work/33548/Concerto-for-Guitar-and-Orchestra-Yi2--Tan-Dun/>

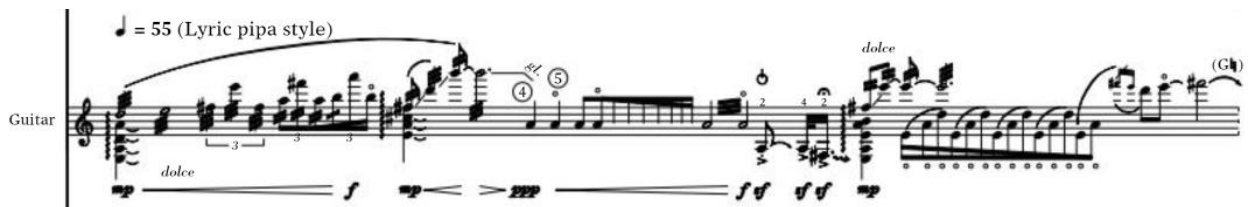
²⁶ John Cage, "Composition" in *Silence* (Middletown, CT: Wesleyan University Press, 1979), 59. https://monoskop.org/images/b/b5/Cage_John_Silence_Lectures_and_Writings.pdf

Example 3.16 Tan Dun *Crouching Tiger Concerto*, I. Crouching Tiger, Hidden Dragon, mm. 52 (Cello Part)



At the beginning of *Yi2*, Tan Dun instructs the guitar player to follow the ‘Flamenco style’ and then the ‘Lyric pipa style’. The main difference between the two instruments is the direction in which the fingers pluck. A guitar player uses mostly inward motion, while a pipa player uses the fingernails and an outward motion. Unlike any bowed instruments, one can not sustain a note on pipa. Due to its unique shape, it is typical for pipa players to accelerate and crescendo towards the end of passage to achieve a greater emotional range. Tan Dun helps players realize that sound-world by writing in the crescendo and accelerando. (Example 3.17) One sees the differing ways Tan Dun imitates the pipa using guitar and cello. The tremolos in the guitar are played as separate notes, while the cello plays continuous trill under one slur. (Example 3.18)

Example 3.17 Tan Dun *Yi2: Concerto for Guitar and Orchestra*, Introduction, mm. 1



Example 3.18 Tan Dun *Intercourse of Fire and Water*, Section 1 (Earth), mm. 98-99



3.4 Fire and Metal

In *Yi3* 'Earth' from *Heaven, Earth, Mankind-Symphony* 1997, Tan Dun titles all the sections. The musical materials of the 'Fire' sections in all the *Yi* pieces are the same, though the length and placement varies. In *Yi1*, the short 'Metal' section, and the orchestra tutti is placed within the 'Fire' section. It is omitted in the *Intercourse of Fire and Water*. The 'Fire' material starting from mm. 167 in *Yi3* corresponds to mm.126 in *Intercourse of Fire and Water*, and to mm. 183 in *Yi1*. In *Yi1*, the sixteenth-notes and thirty-second notes motive enhanced with the subito crescendo are passed between the cello solo and winds. This provides contrast to the freedom of the 'Water' section, and its highly percussive rhythm makes it stand out to the listener. (Example 3.19)

Example 3.19 Tan Dun *Yi1: Intercourse of Fire and Water*, Section 3 (Fire), mm. 183-189

Tan Dun establishes a dense texture through a long crescendo in a sixteen-measure stretto, starting in the cello tutti at measure 186 and lasting until 202. The soloist joins in at measure 200 in *Yi1*, but in *Yi2*, the orchestra is playing alone in this passage. In *Yi1*, the uncertainty from the harp also exhibits the ‘potential’ from a performer’s perspective due to Tan Dun’s approximate pitch indication in this passage (Example 3.20). The orchestra sets the atmosphere until the arrival at measure 205, as the cello solo continues taking over.

Example 3.20 Tan Dun *Yi1: Intercourse of Fire and Water*, Section 3 (Fire), mm. 203-206

203

Picc. *cresc.* *fff*

Fl. 2 *cresc.* *fff*

Oboe 1 *cresc.* *fff*

Oboe 2 *cresc.* *fff*

Cl. in Bb *cresc.* *fff*

Ba. Cl. *fff*

Ba. *fff*

Con. *fff*

Hr. 1 in F *fff*

Hr. 2 in F *fff*

Tpt. 1 in Bb *fff*

Tpt. 2 in Bb *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

Perc. (S.D.) *f*

(Roto tom) *mf*

(Sn. Cym.) *f*

Puo. *f*

Hrp. *mf cresc.* *fff*

Cello *fff*

Va. I *fff*

Va. II *fff*

Vc. *fff*

Cb. *fff*

The second part of the ‘Fire’ section and the ‘Metal’ section in *Yi1* functions as an extension for the developed thematic materials from the first ‘Fire’ section. In *Yi1*, the orchestra enters with the ‘Metal’ music at measure 313, which corresponds to mm. 283 in *Yi3*. This material is first heard in the Introduction (Example 3.4). Here, the dense orchestra parts reflect the intensity of metal, unlike the simple statement of the same material in the Introduction. (Example 3.21)

Example 3.21 Tan Dun *Yi1: Intercourse of Fire and Water*, Section 4 (Metal), mm. 313-315

When the ‘Fire’ section returns at mm. 321 (Example 3.22), the cello solo leads the orchestra with a fierce statement consisting entirely of emphatic downbows accompanied by the orchestra. Tan Dun uses another stretto in the orchestral strings to increase the drama.

Example 3.22 Tan Dun *Yi1: Intercourse of Fire and Water*, Section 5 (Fire), mm. 321-324



After the 'Fire' movement, the music refers to the atmosphere of the beginning through a statement of melody that mimics the Chinese erhu. (Example 3.23) 'The erhu, also known as the Chinese fiddle, is a traditional bowed, two-string instrument with a timbre similar to the treble range of the cello. The glissandi that Tan marked between the pitches effectively mimics the style of fingering used on the erhu.'²⁷

Example 3.23 Tan Dun *Intercourse of Fire and Water*, Section 5 (Fire), mm. 159-163



Another instrument Tan Dun references in the *Intercourse of fire and Water* is the ancient Chinese instrument guqin (古琴), which is a seven-stringed instrument played

²⁷ Yu Xiaohang, "CROUCHING TIGER CELLO CONCERTO - A MELDING OF FORM AND CONTENT FOR THE CONCERT STAGE" D.M.A. diss., University of Kentucky, 2021. https://uknowledge.uky.edu/music_etds/174

through using an inward plucking motion. Although, the origin of the instrument is unclear, it is often associated with the culture hero Fuxi, Shennong and Huang Di, the ‘Yellow Emperor’. In 1977, the recording of the piece *Flowing Water* performed by Guan Pinghu was included in the Voyager Golden Record, and was sent into outer space by NASA on the Voyager 1 and Voyager 2 spacecraft. Tan Dun uses the cello to mimic the instrument’s natural overtone and vibration. At measure 125 (Example 3.24), the harmonic pizzicatos, and the single strike of notes with glissandos in the left-hand pizzicatos on the A string resembles the sound of guqin and its unique way of playing.

Example 3.24 Tan Dun *Intercourse of Fire and Water*, Cadenza (Water), mm. 125

At measure 171, Tan Dun expands the range of the cello even further by writing notes that are traditionally not available on the instrument. The passage requires the player to tune down the C string while playing, also known as *Scordatura*. Other compositions such as J.S. Bach's *Suite No. 5 in C minor*, Zoltán Kodály's *Sonata for Solo Cello*, and the last 42 bars of the third movement in Schumann's *Piano Quartet in E-flat Major*, Op. 47 also require the cellist to tune down the C string, but these retunings are

Example 3.25 Tan Dun *Intercourse of Fire and Water*, Section 5 (Fire), mm. 169-179

44

CHAPTER 4. CONCLUSION

Tan Dun's *Intercourse of Fire and Water for Cello Solo* reflect the composer's journey from China to the USA in the aftermath of the Cultural Revolution. All the *Yi* Cycle pieces integrate Western and Eastern sound worlds, compositional methods, and philosophy, and use compositional technique from the Baroque to the contemporary. Unlike John Cage's music, where a systematic diagram is used to determine the outcome of the piece, Tan Dun's unique compositional style uses motives from *Yi0* to create leitmotifs, influenced by the philosophical ideas from the *I Ching* to express his own journey. The musical materials indicating different elements and their nature described in the *I Ching* exhibit limitless possibilities of combination. In *Intercourse of Fire and Water*, Tan Dun uses the leitmotifs to create a cyclic form that connects all the *Yi* pieces. He discovers the 'potential' from 'that which already exists' in the three solo concertos through not only pitches, but tempos, timbres, dynamics, structures, and styles. Additionally, he uses the ambiguity of pitches to leave the will of the composer behind, and frees the player's own interpretation. Tan Dun creates new techniques for the cello by using it to imitate the sound of traditional Chinese instruments. The combination of both Eastern and Western sound worlds shows his acceptance of both cultures in constructing his unique style.

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PART II

RECITAL 1

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

Kevin He, cello
in a Doctor of Musical Arts Cello Recital
with Xin Zhang, Piano

December 1, 2019

PROGRAM

Suite for Unaccompanied Cello No.1 in G major, BWV 1007	Johann Sebastian Bach
Prelude	(1685 – 1750)
Sarabande	
Gigue	

Arpeggione Sonata in A minor, D. 821	Franz Schubert
Allegro moderato	(1797 – 1828)
Adagio	
Allegretto	

INTERMISSION

Cello Sonata No.2 in G minor, Op. 5	Ludwig van Beethoven
Adagio sostenuto e espressivo – Allegro molto più tosto presto	(1770 – 1827)
Rondo. Allegro	

Program Notes

Johann Sebastian Bach, *Suite for Unaccompanied Cello No.1 in G major, BWV 1007*

Johann Sebastian Bach wrote the *Suite for Unaccompanied Cello No.1 in G major* around 1720, while he was in Cöthen. His compositions from this period include pieces such as *The Brandenburg Concertos*, *Sonatas and Partitas for Solo Violin*, and *The Well-Tempered Clavier*. The suites for cello were believed to have an etude-like quality during Bach's time, so the suites were not frequently performed and were eventually lost. Pablo Casals rediscovered the pieces in the 1890s, when as a 14 year old boy he found Grutzmacher's copy of the suites at a book store in Catalonia. Pablo Casals began working on the suites and practiced them for 13 years before his first public performance of the pieces. All the movements in the suites are structurally similar due to the origin of each dance. The music of each suite is composed of a *Prelude*, followed by five dance movements. The dances in the first suite are *Allemande* originated from Germany, *Courante* from Italy, *Sarabande* from Spain, *Minuets* from France, and *Gigue* from Ireland.

The *Suite for Unaccompanied Cello No.1 in G major* is the most frequently performed suite of the Six Suites. In the *Prelude*. Bach explores the different voices on the cello through a polyphonic texture. Each voice corresponds to a different register on the cello, which is then layered upon to create a complex structure that engages the audience. The music for the *Sarabande* eases the mood through the slow Spanish dance metered in 3/4. The emphasis placed on the second beat of each measure suggests the performance practice of that time and the nature of the *Sarabande*. As the momentum

increases in the *Gigue*, the rhythmic emphasis provides extended emotional support for the player, picking up speed to create a triumphant ending.

Franz Schubert, *Arpeggione Sonata in A minor, D. 821*

Franz Schubert (1797-1828) composed the *Arpeggione Sonata in A minor, D. 821* in Vienna in November 1824. The sonata was originally written for the instrument arpeggione, which is a 6-stringed bowed guitar instrument that went out of fashion. The piece was rediscovered by Breitkopf and Hartel in 1871, when compiling the complete works of Schubert. The music became very popular among cellists and was transcribed for cello and orchestra, and other versions such as violin and guitar, guitar and orchestra, and others. Although, the sonata is known for its technical difficulty on the cello due to the large shifts and arpeggios, the piece is often performed and shows the lyricism and smooth transitional passages in Schubert's works.

The first theme in the *Allegro moderato* is a sober statement played by the piano. When answered by the cello, the two instruments engage in dialog as the melody travels back and forth. The suggested underlining harmony supports the melody while releasing tension and propelling the melody forward. Schubert intertwines melody and harmony creating a sober yet elegant texture, that showcases his sense of unique style. The cello melodies in the *Adagio* float on top of the piano like birds on top of the ocean, which flows effortlessly and expressively into the *Allegretto*. As the cello and piano engage in a playful conversation, the sudden key changes and rhythmic alterations create drama, and are sometimes interrupted by unexpected pauses and syncopations. The last movement ends with an ascending gesture to the high A, recapturing the first movement.

Ludwig van Beethoven, *Cello Sonata No.2 in G minor, Op. 5*

Ludwig van Beethoven (1770-1827) wrote his *Cello Sonatas No. 1* and *No. 2* (Opus 5) in 1796, while he was in Berlin. The Op. 5 Cello Sonatas were dedicated to Friedrich Wilhelm II, King of Prussia, who was a student of the court cellist, Jean-Pierre Duport. Beethoven played the piano part during the premiere for Friedrich Wilhelm II. Although, both No. 1 and No. 2 were written in the same year, the *Rondo* finale in No. 2 clearly demands great technical brilliance from the cello player.

The slow introduction starts off with a dramatic G minor chord announcing the key of the piece, which is resolved by descending scale patterns as listeners are occasionally reminded of the dramatic entrance of the beginning. The long pauses suspend the motion until an unresolved dominant chord, which leads into the *Allegro*. As the tension builds, the dialog between cello and piano is split to make multiple harmonic motives which travel back and forth, like tossing a ball, between the instruments. The *Rondo* finale starts with a full statement of the theme from the piano, which is then answered by the cello until they both hit the peak with an over-energetic running passage that slowly calms down and brings the listener back to the theme to make a familiar ending.

RECITAL 2

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

Kevin He, cello
in a Doctor of Musical Arts Cello Recital
with Changpeng Ti, Piano

April 3, 2021

PROGRAM

12 Caprice for Cello Solo No. 3, Op. 25

Carlo Alfredo Piatti
(1822-1901)

Suite No. 3 in C Major, BWV 1007

Johann Sebastian Bach
(1685 – 1750)

Prelude

Allemande

Courante

Sarabande

Bourrée I / II

Gigue

INTERMISSION

Flight of the Bumblebee for Piano and Cello

Rimsky-Korsakov
(1844-1908)

Variations on a Paganini Theme

Gregor Piatigorsky
(1903-1976)

Program Notes

Carlo Alfredo Piatti, *12 Caprice for Cello Solo No. 3, Op. 25*

The Italian cellist Carlo Alfredo Piatti (1822-1901) was born in Bergamo, near the Borgo Canale. He studied violin with his father, Antonio Piatti before switching to the cello. After joining the local theater orchestra, he went to study with Vincenzo Merighi at the Conservatory of Milan, where he made his debut as a soloist at the La Scala when he was only 15 years old. He went on tours and played concerts in all the major cities in Europe. His virtuosity on the cello attracted attention from Franz Liszt, who invited Piatti to play with him. After hearing the young cellist on a borrowed instrument, Franz Liszt referred to Piatti as the “Paganini of the Cello” and gifted him an Amati cello. Piatti’s compositions include music for cello and orchestra, cello and piano, cello solo, two cellos, four cellos, and transcriptions of other famous works.

The *12 Caprices for Solo Cello, Op.25* are etudes pieces that are required every year for the first round of the International Tchaikovsky Competition. The third caprice marked as *Moderato* is in the key of B-flat Major and focuses on the technique of double-stops and octaves. Set in 3/8, the music depicts a circus through the chromatic alternation between 3rd, 6th, and octave. The tensions from the chromatic sequences resolves as the music slows down before bringing back the circus theme from the opening. As the ascending passages speed up, the music increases in momentum, leading to a glorified ending.

Johann Sebastian Bach, *Suite No. 3 in C Major, BWV 1007*

Suite No. 3 in C Major is the third suite in the *Suite for Unaccompanied Cello* composed by Johann Sebastian Bach around 1720, while he was the Kapellmeister at the court of Prince Leopold in Cöthen. His output during the six years from 1717 to 1723 included instrumental works such as *The Brandenburg Concertos*, *Sonatas and Partitas for Solo Violin*, *The Well-Tempered Clavier*, and others. Music historians have suggested that the *Suite for Unaccompanied Cello* was likely written for the gambist Christian Ferdinand Abel or Christian Bernhard Linigke. The suites were barely performed until the 1890s, when the 14 year old Pablo Casals found Grutzmacher's copy of the suites at a book store in Catalonia. Casals began working on these suites, and practiced for 13 years before his first performance of the pieces. His recording of the suites has influenced every cellist since.

All the movements in the suites are structurally similar due to the origin of each dance. The music of each suite consists of a *Prelude*, followed by five dance movements. The dances in the third suite are *Allemande* originated in Germany, *Courante* from Italy, *Sarabande* from Spain, *Bourrée I / II* from France, and *Gigue* from Ireland. The C major scale and arpeggio in the opening suggest a sense of grandeur, which vibrates all four strings and resonates the whole cello. Bach uses different voicings to incorporate a polyphonic texture throughout the dance movements. The sound of the open strings and double stops provide support to the overtones of the pitches, which creates an openness and liveliness that fit the characters of the dances.

Rimsky-Korsakov, *Flight of the Bumblebee for Piano and Cello*

The Russian composer Nikolai Rimsky-Korsakov (1844-1908) was born in the town of Tikhvin near Saint Petersburg. He was a member of the group of composers who represented the New Russian School, known as the ‘Mighty Handful’. The group focused on Nationalism and Orientalism, and included five composers such as Mily Balakirev, César Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin. Nikolai Rimsky-Korsakov joined the group in 1861, and is the fifth and youngest member. Born into a wealthy and aristocratic family, Rimsky-Korsakov showed his musical talent at a young age, but was dedicated to join the navy like his elder brother. In 1856, he entered the Naval School in St. Petersburg while taking piano lessons on the side. He composed the first symphony between 1861 and 1865, which was premiered by his mentor Balakirev. Rimsky-Korsakov was appointed Professor of Composition at the St. Petersburg Conservatory in 1870, which lasted until his death. His works include *Scheherazade*, *Capriccio espagnole*, *Tsar Sultan*, *Russian Easter Overture*, *Sadko* and others.

The “Flight of the Bumblebee” is an orchestral interlude in Act III of his opera *The Tale of Tsar Saltan* composed around 1900. The music is often heard as an arrangement for solo instruments. Leonard Rose, who was the Professor of Cello at the Juilliard School and Curtis Institute transcribed the music for cello and piano, which is published through the International Music Company. In the opera, Prince Guidon was changed into an insect by a swan in order to see his father, who does not know that he is alive. The chromaticism in the music effectively mimics the sound of a bumblebee, and captures the annoyances by recapitulating the theme with dynamic contrast.

Gregor Piatigorsky, *Variations on a Paganini Theme*

Gregor Piatigorsky was born in Ekaterinoslav of the Russian Empire (now Dnipro, Ukraine). He was taught violin and piano by his father before given a cello when he was seven. Piatigorsky was accepted with a scholarship to the Moscow Conservatory, where he was a pupil of Alfred von Glehn, Anatoliy Brandukov and Gubariov. When the Russian Revolution took place in 1917, Piatigorsky was a member of the Lenin Quartet and eventually became the principal cellist for the Bolshoi Theater at the age of 15. During the revolution, Piatigorsky fled the Russia to Poland and met Emanuel Feuermann and Wilhelm Furtwängler, who was the principal conductor of the Berlin Philharmonic between 1922 and 1945, and from 1952 until 1954. Furtwängler heard Piatigorsky's playing and hired him as the principal cellist of the Berlin Philharmonic. He eventually married Jacqueline de Rothschild, daughter of Édouard Alphonse James de Rothschild of the wealthy Rothschild banking family of France. During World War II, the family fled the country to the US, where Piatigorsky was appointed the head of the Cello Department at the Curtis Institute of Music and the University of Southern California, which lasted until his death in 1976. He owned two cellos made by Stradivarius, the "Batta" and the "Baudiot", and the 1739 Domenico Montagnana cello known as the "Sleeping Beauty".

Gregor Piatigorsky's *Variations on a Paganini Theme for Violoncello and Piano* was based on the Caprice No.24 by Niccolò Paganini. Like in the violin version, the cello version is set in the key of A minor, and consists of a theme and 14 variations. It utilizes advance technique such as double stops of octaves and tenths, upbow and downbow staccatos, left hand pizzicato, large interval leaps, and fast string crossings scales and

arpeggios. Denis Brott, a student of Piatigorsky, identifies the theme and variations to portray Piatigorsky's musician colleagues, such as Casals, Hindemith, Garbousova, Morini, Salmond, Szigeti, Menuhin, Milstein, Kreisler, a self-portrait of Piatigorsky himself, Cassadó, Elman, Bolognini, Heifetz, and Horowitz.

RECITAL 3

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

Kevin He, cello
in a Doctor of Musical Arts Cello Recital
with Jacob Coleman, Piano

March 11, 2022

PROGRAM

12 Caprice for Cello Solo No. 7, Op. 25

Carlo Alfredo Piatti
(1822-1901)

Sonata for Viola da Gamba and Harpsichord No. 3, BWV 1029
Vivace
Adagio
Allegro

Johann Sebastian Bach
(1685 – 1750)

Introduction and Polonaise brillante in C major, Op. 3

Frédéric François Chopin
(1810-1849)

INTERMISSION

Sonata No. 3 in A major, Op. 69
Allegro moderato
Adagio
Allegretto

Ludwig van Beethoven
(1770-1827)

Program Notes

Carlo Alfredo Piatti, *12 Caprice for Cello Solo No. 7, Op. 25*

Referred to as the “Paganini of the Cello” by Franz Liszt, Carlo Alfredo Piatti (1822-1901) was an Italian cellist and composer. He was born in Bergamo, and began studying violin with his father, Antonio Piatti before switching to the cello. After joining the local theater orchestra, he went to study with Vincenzo Merighi at the Conservatory of Milan, where he made his debut as a soloist at La Scala when he was 15 years old. Piatti had a successful career performing and touring extensively throughout Europe. Franz Liszt referred to Piatti as the “Paganini of the Cello” and gifted him an Amati cello. Piatti’s compositions include music for cello and orchestra, cello and piano, cello solo, two cellos, four cellos, and transcriptions of works.

The *12 Caprices for Solo Cello, Op.25* were composed in the late 19th century. These etudes pieces, like Paganini’s *24 Caprices for Solo Violin* are required in almost all the major competitions in the world. The seventh caprice marked *Maestoso* focuses on the evenness of the string crossings, while maintaining a sense of musicality and expression. Set in the bright key of C major, Piatti brings out the melody through the accented lower notes in the polyphonic texture. The dynamic contrast between each phrase in response to the tonicization of the different keys contributes to the identification of different voices, which adds to the drama and overall musical effect.

Johann Sebastian Bach, *Sonata for Viola da Gamba and Harpsichord No. 3, BWV 1029*

The *Sonata for Viola da Gamba and Harpsichord No. 3, BWV 1029* is one of the three gamba sonatas composed by Johann Sebastian Bach (1685-1750) when he was in Leipzig. All three pieces were written sometime in the late 1730s and early 1740s for one of the two well-known gambists at that time Carl Friedrich Abel or Ludwig Christian Hesse. The viola da gamba was a six-stringed instrument used during the Renaissance and Baroque periods. The instrument resembled the modern cello but lacked in volume, so it became out of fashion as the concert halls grew larger. In the 20th century, the instrument was revived as part of the early music trend. The three sonatas are often heard as transcriptions for cello and piano. Despite being labeled as ‘Sonata for Viola da Gamba and Harpsichord,’ the cello part presents challenging passages for the player.

The opening theme of the cello initiates the driving mechanics for the piece. Each statement from the cello and piano is played with authority and determination. The colors in different voices overlap, and create layers of emotions, which add to the overall music effect. The piece is both technically demanding and musically complex, due to the multi-layered textures in the overarching of the piece. Bach gives the cellist lots of freedom in the second movement, suggesting a sense of improvisation. The *Allegro* recaptures the mood from the beginning, but this time it accelerates and pushes the music forward until both instruments synchronize to make a satisfying ending.

Frédéric François Chopin, *Introduction and Polonaise brillante in C major, Op. 3*

The Polish composer Frédéric Chopin (1810-1849) wrote the ‘Polonaise’ in the fall of 1829 while traveling to the palace of Prince Antoni Radziwill. The prince himself was a decent cellist and his two daughters played piano very well. One of the princesses, princess Wanda showed talent for the piano, and Chopin wrote the ‘Polonaise’ for her as a practice for her technique. A year later, Chopin wrote the slow introduction and dedicated it to cellist Joseph Merk. In 1830 Joseph Merk gave the first public performance of the piece, which became *Introduction and Polonaise brillante, Op. 3*. This piece represents a typical Polish dance with an added touch of nobility, as it is intended for the enjoyment of high society at grand balls.

Not only does the introduction showcase a rich and colorful entertainment, but at the same time it has a simple and charming melody like silk that never can be cut. As the piano climbs up and down on the keyboard, the cello clings on by its thread until it arrives at a long pause. The polonaise begins with a melody full of sparkling rhythms and flashy turns, which provides energy and creates a contrast to the introduction. The next episode refers to the character of the introduction which is interrupted by a sudden glare of dazzle. The virtuoso passage gradually intensifies as the piece comes to an end as if it was a competition between both instruments. Finally, they both synchronize and strive for the top to make a dramatic ending.

Ludwig van Beethoven, *Cello Sonata No. 3 in A major, Op. 69*

Ludwig van Beethoven (1770-1827) wrote his *Cello Sonata No. 3 in A major, Op. 69* in the summer of 1808 while taking a break from the Fifth Symphony. For several years, he had suffered from the onset of deafness, which is made clear in the document known as the Heiligenstadt Testament from October 1802: ‘With joy I hasten towards death if it comes before I shall have had an opportunity to show all my artistic capacities it will still come too early for me despite my hard fate and I shall probably wish it had come later.’²⁸ Yet despite his deafness which did not completely overtake him until 1816, the cello sonata is a work that displays both hope and a positive atmosphere.

Despite being labeled as a cello-piano sonata, Beethoven establishes an unprecedented level of equality between the cello and piano. The lyricism of the cello solo in the opening establishes a unique voice which is undisturbed by the piano. The piano then picks up the graceful melody and expands it until both instruments arrive at a fermata. The use of triplet material in the transition to the second theme, refers to his Fifth Symphony. The *Scherzo* propels the movement forward while creating a sense of playfulness. The *Adagio cantabile* resembles an operatic slow section before the finale. The melody sings with great emotional depth, until a moment of hesitation which brings the listener into the last movement. The exposition of the last movement provides great momentum that connects to the development. Following a group of stretch and search, the development arrives in A major which then repeats through alternate motives from the theme until the final triumphant ending.

²⁸ Ludwig van Beethoven, “Heiligenstadt Testament.” *Heiligenstadt*, 6 October, 1802.

RECITAL 4

UNIVERSITY OF KENTUCKY
SCHOOL OF MUSIC
PRESENTS

The Verdi Quartet
in a Doctor of Musical Arts Chamber Recital
with Reisa Fukuda, violin
Stanley Chen-Hao Kuo, violin
Guanliang Zong, Viola
Kevin He, Cello

May 1, 2022

PROGRAM

String Quartet in Bb Major, Op. 76, No. 4. "Sunrise"	Joseph Haydn
Allegro con spirito	(1732-1809)
Adagio	
Menuetto. Allegro	
Finale. Allegro, ma non troppo	

Strum, for String Quartet	Jessie Montgomery
	(1981-)

INTERMISSION

String Quartet in E Minor, Op. 44, No. 2	Felix Mendelssohn
Allegro assai appassionato	(1876-1847)
Scherzo. Allegro di molto	
Andante	
Presto agitato	

Program Notes

Joseph Haydn, *String Quartet in Bb Major, Op. 76, No. 4. "Sunrise"*

Franz Joseph Haydn was an Austrian composer born in 1732. He was the musical director for count Maximilian van Morzin from 1759 to 1760, and later became the music director for the Esterházy family in 1761, which lasted until 1790. Known as the 'Father of the Symphony' and 'Father of the String Quartet,' Haydn composed most of his greatest works during his 29 years of service at the Esterházy family. This includes 3 sets of 6 string quartets (Opus 9, 17, and 20), symphonies, concertos, and other works. The Op. 76 String Quartets were composed between 1797 and 1798. They are the last set of complete string quartets Haydn composed, and represent the pinnacle of his mastery of the genre. The *String Quartet in Bb Major* is the fourth quartet in the series, and it is also known as the 'Sunrise' quartet due to its rising theme in the opening of the first movement.

The soft opening chord establishes the mood as a single melody played by the first violin slowly ascends to create the imagery of a rising sun. It is answered by the cello with a descending version of the theme, leading into the lively sixteenth-note passage. As tension builds, the motives are enchanted through syncopations, which then resolves back to the opening chord. The momentum created through the dynamic intensity and syncopations propels the movement forward from the beginning to the end. In the second movement, the heartfelt violin melodies enhanced by the rich texture in the lower voices reflect the fluctuation of emotions. The *Menuetto* and *Trio* ease the mood through the representations of surprise, joke, and humor, which show characteristics of Haydn. In the *Finale*, motives from the theme are developed and passed around to create

dialogs between instruments. Haydn increases the tempo as the music reaches maximum excitement without losing a sense of elegance.

Jessie Montgomery, *Strum, for String Quartet*

Jessie Montgomery was born in 1981 and raised in New York City. She is an acclaimed composer, violinist, and educator. Born into an artistic family, her father a musician, and her mother a theater artist and storyteller brought Jessie to performances and rallies, which celebrated and supported the movement of that time. Jessie began with her violin studies at the Third Street Music School Settlement in New York City, and was later accepted by the Juilliard School. She graduated with a bachelor's degree in violin performance from the Juilliard School, and a master's degree in Composition for Film and Multimedia from New York University. Her music has been performed by the Philharmonia Orchestra, Atlanta Symphony, Dallas Symphony, Minnesota Orchestra, San Francisco Symphony, and among others. Right now, she is the composer-in-residence for the Sphinx Virtuosi, and has an active career as a violinist with the organization's professional touring ensemble.

Strum, for String Quartet was written by Jessie Montgomery in 2006 and revised in 2012. The music was originally written for the Providence String Quartet and guests of Community MusicWorks Players. The piece was arranged for string quartet in 2008 with small revisions. In 2012, the introduction and the ending were revised for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition. The recording *Strum: Music for Strings*, was released by Azica Records in 2015. *Strum, for String Quartet* uses layers of rhythmic texture and American folk motives drive the undercurrent, while representing the spirit of dance in the piece.

Felix Mendelssohn, *String Quartet in E Minor, Op. 44, No. 2*

Felix Mendelssohn (1809-1847) wrote his *String Quartet in E Minor, Op. 44, No. 2* in 1837 in the summer during his honeymoon with Cécile Jeanrenaud. After the premiere on 29 October 1837 at Leipzig, which was a huge success, the piece was revised in 1839 and published in 1840. Mendelssohn composed the *String Quartet in E Minor, Op. 44, No. 2* first in his Op. 44 String Quartets, which were dedicated to the Crown Prince of Sweden. The piece reflected Mendelssohn's complete mastery of the genre through the dramaticism and melodic exuberance of the Classical form.

In the opening, Mendelssohn uses the off-beat rhythm to create a sense of agitation, which acts as the undercurrent for the entire piece. The urgency created through the sixteenth-notes are unleashed as the melodic lines pass between each instrument. As tension builds, the thematic materials are enhanced with rhythmic definitions, along with the undercurrent of sixteenth-notes, creating a dense texture as well as an increase in dramaticism as the music becomes more passionate towards the end. The theme of the *Scherzo* utilizes light and bouncy staccatos like the *Scherzo* from Mendelssohn's Octet and Midsummer Night's Dream overture. The third movement opens with a heartwarming melody from the violin, while the sixteenth-notes undercurrent from the first movement provides momentum driving the movement forward. In the last movement, the agitation returns as rhythmic intensity increases that overlaps with the motives from the beginning. The virtuosity of each instrument is in full display as the music grows more and more passionate, rushing towards the end to create a triumphant conclusion.

LECTURE RECITAL

UNIVERSITY OF KENTUCKY
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PRESENTS

“The Yi Cycle:
Finding The ‘Existing’ and ‘Potential’ in
Tan Dun’s Intercourse of Fire and Water for Cello Solo”

Kevin He, cello
in a Doctor of Musical Arts Lecture Recital

April 25, 2023

PROGRAM

Lecture:

“The Yi Cycle: Finding The ‘Existing’ and ‘Potential’ in
Tan Dun’s Intercourse of Fire and Water for Cello Solo”

Intercourse of Fire and Water for Cello Solo

Tan Dun
(1957-)

* Monograph omitted. Lecture research presented in Part One of the document

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VITA

Education

D.M.A. University of Kentucky (2018-2023)
M.M. from McGill University (2016-2018)
B.M. from San Francisco Conservatory of Music (2012-2016)
Professional Children's School (2010-2012)
Manhattan School of Music—precollege (2010-2012)
Lord Byng Secondary--Byng Arts Mini School Program (2008-2010)

Private Study/Master Class:

Benjamin Karp, Jennifer Culp, Kevin Wei, Matt Haimovitz, Ole Akahoshi / Alisa Weilerstein, Andrew Shulman, Colin Carr, Csaba Onczay, Gary Hoffman, Jesus Castro-balbi, Julia Lichten, John Walz, Peter Wiley, Richard Aaron, Susan Moses, Terry King, Wolfram Koessel, Yurhee Chae.

Performance/Teaching Experience

- Member of the University of Kentucky Symphony Orchestra (2019-2023)
- Teaching assistant at the University of Kentucky (2019-2022)
- Gave masterclasses and performances at JingZhong University in China (2018)
- Solo performance at Weill Recital Hall (2017,2019)
- Solo performance at Teatro Studio Parco della Musica in Rome (2017)
- Member of the McGill Symphony Orchestra (2016-2018)
- World premiere of cello piece 'Parallel' by composer Matthew Plaza (2015)
- Member of the SFCM symphony Orchestra (2012-2016)
- Member of the Manhattan Symphonie (2012)
- Member of the Manhattan School of Music Precollege Philharmonic Orchestra (2010-12)
- Solo Performance at Summer Programs & Academics in Jacobs School of Music of Indiana University (2010)
- Performance with Vancouver Youth Symphony Orchestra at the 2010 Vancouver Winter Olympic Game Closing Ceremony (2010)
- Performance at The Canadian Music Competition Gala Concert of the BC province (2009)
- Member of the Vancouver Youth Symphony Orchestra (2007-10)

Awards and Distinctions

- 2nd place at American Protégé International Competition (2018)
- 1st place chamber duo at CAI Virtuoso Competition II (2017)
- 1st place chamber duo at Grand Prize Virtuoso Competition Rome (2017)
- Clara Lichtenstein Memorial Fellowship (2016)
- Rachel and Benjamin Schecter Memorial Scholarship (2016)
- 3rd place in the Canadian Music Competition (2009)
- founding member of the Vanstring Chamber Music