

**Mambo!** 9:59 AM

Hello everyone!

Messages addressed to "meeting group chat" will also appear in the meeting group chat in Team Chat

Ralph Knag joined as a guest

Mandy S joined as a guest

Pei-Ting S Chou joined as a guest

**André Ribeiro 林柏儒** 10:07 AM

1. **Nina Starostina**, a guqin player from Moscow, will delve into the fascinating world of blending ancient Chinese music with contemporary Western ensembles.

In this captivating presentation, Starostina will discuss her innovative approach to composing for mixed ensembles featuring the guqin. She will analyze two of her significant arrangement works:

“Orchid and Wamwood“: A quintet for guqin, flute, violin, viola, and cello, inspired by the Tang Dynasty poem 《蘭與艾》 by Bai Juyi 問友 (772-846).

The piece pays homage to the classic melody “Lonely Orchid,“ seamlessly blending ancient Chinese music with Western instrumentation.

“Lisao“: An octet featuring guqin, flute, oboe, clarinet, French horn, and strings. This composition is based on the melody of “Lisao“ from the 1425 musical manuscript 《神奇秘譜》 Shenqi Mipu.

白居易問友

種蘭不種艾，蘭生艾亦生。根荳相交長，莖葉相附榮。香莖與臭葉，日夜俱長大。鋤艾恐傷蘭，漑蘭恐滋艾。蘭亦未能收回，艾亦未能除。沉吟意不決，問君合何如。

Through her insightful analysis, Starostina will provide a unique perspective on the intersection of Eastern and Western musical traditions, illuminating the possibilities for contemporary interpretation of ancient Chinese music.

**Nina Starostina** 10:12 AM

can you hear it?

**Juni Yeung (she, her)** 10:13 AM

Yes, albeit with some audio quality loss. Sharing screen/audio might be better

**Jin Oh** 10:13 AM

I don't know if I am hearing it through your microphone or via the share sound

**André Ribeiro 林柏儒** 10:13 AM

Yes we can hear.

Let us finish that, and listen to it again sharing sounds.

**Marilyn 王妙蓮** 10:14 AM

I'm hearing the music but with a lot of static. The sound quality is not clear...?

**Marilyn 王妙蓮** 10:21 AM

The opening guqin sound is all right, as soon as the western instruments join in, there is also a lot of static

有雜音，但古琴聲音比較清楚

**André Ribeiro 林柏儒** to You (direct message) 10:22 AM

Pei, can you raise your mic volume? It is a little bit low.

**André Ribeiro 林柏儒** 10:25 AM

“Lisao”: An octet featuring guqin, flute, oboe, clarinet, French horn, and strings. This composition is based on the melody of “Lisao” from the 1425 musical manuscript 《神奇秘譜》 Shenqi Mipu.

Pei-Ting S Chou joined as a guest

**André Ribeiro 林柏儒** to You (direct message) 10:28 AM

Maybe could explain to her how to share and check the box "sound sharing".. I'm think that's the problem.

**Marilyn 王妙蓮** 10:30 AM

有沒有別的辦法 把nina 所錄得音發給我們聽？ 雜音實在太大了。

Sarah Chou left

**You** 10:31 AM

Although the sound transmission quality is not ideal, we can still appreciate the structure of the music composition. I hope you can provide a link so that we can later hear the audio closest to what you recorded. 虽然传声效果不好，但我们仍然可以听到音乐的组合。希望您能提供一个链接，我们之后能在网上听到最接近您录音时的声音。

**Marilyn 王妙蓮** 10:31 AM

Can Nina transmit her recording to us in another manner? The static is horrible on my end. Only the guqin comes through, but also with interference.

**Mark Johnson (he/him)** 10:34 AM

Makes us want to hear more. It is so very interesting to hear the structure and timbre of the instruments together with the guqin.

**You** 10:38 AM

She learn European music when she was 14 years old. Can someone translate the rest?

**André Ribeiro 林柏儒** 10:50 AM

**2. Dominici Eckersley**, a German qin player now based in Vietnam, will present a performance that blends ancient Chinese musical traditions with contemporary sensibilities.

A highlight of the concert will be the world premiere of Eckersley's latest composition, 《怅望黄河》 (Chàngwàng Huánghé) or "Looking Mournfully over the Yellow River". Inspired by his connection to the Yellow River, this piece pays homage to the Ming Dynasty style while incorporating subtle modern influences.

<https://www.youtube.com/watch?v=hOkdxPLJrKU>

Eckersley will guide the audience through a sonic journey that evokes the vastness and power of the Yellow River, intertwining traditional finger techniques with innovative musical ideas. This performance promises to offer a unique perspective on the enduring appeal of the guqin and its ability to connect us to the past while inspiring us toward the future.

About the composition

《怅望黄河》 (Chàngwàng Huánghé) or "Looking Mournfully over the Yellow River".

**Nina Starostina** 10:53 AM

[Нина Старостина. "Скорбь разлученного" для октета - YouTube](#)

**Mandy S** 10:54 AM

can you translate  
to english

**André Ribeiro 林柏儒** 10:55 AM

Nina Starostina. "Sorrow of the Separated" para octeto  
for Octeto

**Mandy S** 10:56 AM

i heard 'river' in english...well..when he's done maybe  
what did he say? for eng speakers  
Ralph Knag left

**Mandy S** 10:59 AM

im not getting good sound i guess... tho i can hear Andre and Marilyn

**André Ribeiro 林柏儒** 11:07 AM

Mandy, you can turn on captions on the dashboard to better understand.

**Mandy S** 11:00 AM

can anyone translate him tho? oh well.  
i can hear juni!

**Juni Yeung (she, her)** 11:00 AM

Yes, tis me

**Nina Starostina** 11:05 AM

<https://www.youtube.com/watch?v=mblso6JkZh0>

**Mandy S** 11:10 AM

oh nice! its showing it in english! thank you!

**You** 11:24 AM

Nina, 能否允许我们将这个谱子放在纽约琴社网站上?

**Marilyn 王妙蓮** 11:13 AM

Thank you, Nina, I opened the link and will listen when our program is over. I am impressed by your composition and the relation with Russian folk melodies. (M.W. Gleysteen)

**Nina Starostina** 11:14 AM

Thank you very much

Dean Guo joined as a guest

**You** to André Ribeiro 林柏儒 (direct message) 11:26 AM

Can we move on at 11:30 for the next presenter?

**André Ribeiro 林柏儒** (direct message) 11:28 AM

Yes!

**André Ribeiro 林柏儒** (direct message) 11:29 AM

That's what I'm about to say.

**Nina Starostina** 11:29 AM

当然可以! 😊

**You** 11:30 AM

Thank you. :)

请问这谱的中文标题?

**Nina Starostina** 11:34 AM

问友or兰与艾

**Mark Johnson (he/him)** 11:31 AM

I need to reacquaint myself with the great variety of silk strings. I have only a few types that I've used.

Mandy S left

**André Ribeiro 林柏儒** 11:37 AM

**3. Ching Nam Cheng**, a brilliant young composer, theorist, ethnomusicologist, and guqin performer, will share his insights into the world of guqin music composition, highlighting his recent work, "Serendipity". This innovative piece, premiered by renowned qin player Feng Chi in 2022, blends traditional Chinese musical aesthetics with contemporary influences. The presentation will offer a unique opportunity to learn about the creative process behind this groundbreaking composition and appreciate the guqin's timeless beauty.  
<https://www.youtube.com/watch?v=avSD58q3HUc>

**John Thompson** to You (direct message) 11:40 AM  
Peiyu, you need to call Hippocrates "Hippocrat-eez", otherwise it sounds like "hypocrite", which means "insincere".

**You** to John Thompson (direct message) 11:41 AM  
Oh, haha... thank you for letting me know.

**André Ribeiro 林柏儒** to You (direct message) 11:41 AM  
Sorry, for the black. I needed to go to the bathroom. I'm back now!

**You** to André Ribeiro 林柏儒 (direct message) 11:53 AM  
Andre, somenow the screen is pin to Dominic when Cheng is not sharing his screen. Can that be fixed?

**André Ribeiro 林柏儒** (direct message) 11:56 AM  
Done. Thanks!

**You** (direct message) 11:56 AM  
Thank you.

**John Thompson** 11:58 AM  
I think that in order to create this melody effectively it was probably essential to work together with the performer. It also sort of reminds me of what my first win teacher told me when I was studying from him: don't look at the qinpu, look at me.

**Juni Yeung (she, her)** 11:58 AM  
Instead of thinking high or low, consider the timbre - that "human sound" always outpowers earth, and "heavenly sound" curates more interest than those before

**Juni Yeung (she, her)** 11:51 AM  
Just as an aside: What's with composers never writing full info in the jianzipu according to convention? lol

**André Ribeiro 林柏儒** 11:55 AM

Perhaps cause the original written support was the Western sheet music. It's pretty standard nowadays to compose from Western notation and then transpose ideas to qinpu.

**Juni Yeung (she, her)** 11:57 AM

Still, doesn't justify the non-compliant level of detail :)

**André Ribeiro 林柏儒** 11:59 AM

Yes, I agree! I was just pointing out something common today. In my opinion, compositions for the qin should arise (or reflect) from Qinpu.

**You** 12:08 PM

They can write down the fingerings after the music is done.

**You** 12:24 PM

We will have the next presenter talk in 6-7 minutes.

Dean Guo left

Dean Guo joined as a guest

**André Ribeiro 林柏儒** 12:27 PM

I have a brief and straightforward comment that I would like to share without taking too much time. I believe it's important to consider the following question: What defines a guqin composer? In the context of modern conservatory culture, being a composer typically involves writing for a wide range of instruments, with the guqin being just one among many. However, we can also think of a guqin player who occasionally composes pieces but does not identify as a composer. The composition is a small result of his or her daily practice.

**Juni Yeung (she, her)** 12:28 PM

And there is the guqin player who composes pieces and IS a composer. What's wrong with that?

**André Ribeiro 林柏儒** 12:29 PM

nothing is wrong! That's the problem haha!

Sarah Chou left

**Mark Johnson (he/him)** 12:28 PM

Qin jam sessions

Dean Guo left

**You** 12:32 PM

Ching Nam has to leave now because he is in the process of moving to a new apartment today.

**Mambo!** 12:33 PM

Thanks for your presentation and music, Ching Nam!

Pei-Ting S Chou joined as a guest

**Hippocrates Cheng** 12:33 PM

Glad to meet you all, feel free to reach me out via [hippocratescheng@gmail.com](mailto:hippocratescheng@gmail.com) . I look forward to talking to you. Thanks!

Hippocrates Cheng left

**You** 12:47 PM

How can a 往來 happen after a 抓起?

**Juni Yeung (she, her)** 12:49 PM

All the essential plucking+positions are NOT notated

[read.ai](#) meeting notes 12:55 PM

André added [read.ai](#) meeting notes to the meeting.

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**Zoom user** 1:05 PM

I mentioned this also, John, I think the notion of composing is odd to the guqin tradition but modern western work is without doubt infiltrating.

**Zoom user** 1:06 PM

I agree also the problem is microtones. I think they happen without any attention being brought to how or why

Interesting recording, John. I heard it a few days ago.

**You** 1:08 PM

cello composers also won't notate the vibratos.

**You** 1:08 PM

cello composers also won't notate the vibratos' pitch.

**Zoom user** 1:09 PM

But we must be very careful using vibrato

**Charles Tsua** 1:09 PM

I think it was van Gulik who wrote that

**You** 1:09 PM

wrote what?

**Charles Tsua** 1:10 PM

about ding yin and one's pulse affecting the vibrato

**Zoom user** 1:09 PM

It can reduce probably intentional mis-intonation of notes.

(back then) and it detracts.

There are old (song dynasty?) texts warning to not use it, that only the moderns use it (back then) and it detracts.

**Charles Tsua** 1:10 PM

about ding yin and one's pulse affecting the vibrato

**Charles Tsua** 1:17 PM

"Remarkable is the thing-yin - the vacillating movement of the finger should be so subtle as to be hardly noticeable. Some handbooks say that one should not move the finger at all, but let the timbre be influenced by the pulsation of the blood of the fingertip, pressing the string down on the board a little more fully and heavily than usual."

Van Gulik, Robert Hans. 2011. "Symbolism of the Finger Technique" in *The Lore of the Chinese Lute*, 132. Bangkok: Orchid Press.

**Zoom user** 1:09 PM

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There are old (song dynasty?) texts warning to not use it, that only the moderns use it (back then) and it detracts.