

MATCHA is the Asian Art Museum's monthly Thursday evening series, offered from June through November, where art, performance, and music move with an urban flair. Experience performances, browse through the museum's galleries, mingle with friends old and new over cocktails, or simply chill to the hip beats of local DJs and musicians.

www.asianart.org/matcha.htm

NOVEMBER 1 PHOTOGRAPHY, FASHION, & FILM

Dive into the heart of the vibrant Asian American film scene with special filmmaker guests, a YouTube challenge featuring interactive screenings, and live production of short films. See the creations of Issey Miyake and other renowned Japanese fashion designers in *Stylized Sculpture: Contemporary Japanese Fashion* from the Kyoto Costume Institute, or explore Hiroshi Sugimoto: *History of History*. Try a hands-on activity, join a curator-led special talk and tour of the special exhibitions, or take a special guided tour of fashion in the museum's collection.



The Taoist deity Doumu, approx. 1700-1800; China; Fujian province; Qing dynasty (1644-1911); Dehua ware, mold-impressed porcelain with sculpted decoration; The Avery Brundage Collection, B60P1362

GALLERY 17 THE TAOIST DEITY *DOUMU*

This goddess, as her name implies, is the mother of the seven stars of the Northern Dipper, the constellation also known as Ursa Major. It is unclear when worship of the Dipper Mother began, but she did not gain prominence until the 1400s, when she appeared in the Taoist canon. This porcelain sculpture, combining Buddhist and Taoist elements, shows the Dipper Mother, with a third eye in her forehead, sitting on a lotus throne and wearing a crown. In her eighteen arms she holds various symbolic implements, among them sacred weapons and vessels.

MATCHA

October 4, 2007



China, Tang dynasty (617-906), The Avery Brundage Collection, B61S66

GALLERY 16 COSMIC BUDDHA

At various times in various Buddhist lands, attempts were made to represent the idea that a supreme buddha encompasses the entire cosmos. According to the cosmic Buddhist scheme, multiple hells are located below the world. The world itself is made up of vast mountain ranges surrounding a central mountain, Mount Meru; we live on a continent near its foot. Meru itself rises to great height, and at its summit is a heaven where the gods dwell. Between the buddha image's legs and arms, the human world is represented. Heavens rise higher still on little clouds on the buddha image's upper arms and shoulders.

heaven & earth

Tonight's MATCHA invites you to participate in an array of offerings that radiate from the theme of Heaven and Earth. Sample some ways in which the heavens have inspired East Asian art, music, and culture, from painting to medicine to contemporary chamber music. Explore the meanings and diversity of depictions of the heavens and the cosmos in the galleries.

7 & 8 *Gallery Sessions* Samsung Hall
with ADORNO Ensemble (See inside for details)

6:30 & 7:45 *Heaven & Earth in Art*
Docent Tours meet in Samsung Hall

5-9 *Painting Tao* (Video) Ground Floor

5-9 *Wild Goose Qigong* (Video) Ground Floor
courtesy of Lawrence Wong

5:30 *Astronomy & Art* Talk in Gallery 17
with Kenneth Frank

6-8 *Planet-Viewing* Terrace, next to cafe
with Sidewalk Astronomers

5:30-8 *Tea-Tasting* Ground Floor
with Rona Tison, Ito En

6-8 *Mooncakes!* (Hands-on Activity) Ground Floor

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MATCHA is made possible by support from American Express.



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ADORNO Ensemble hosts a Gallery Sessions Radio Show at MATCHA with Taiwanese composer Yu Hui Chang. Join this award-winning San Francisco new music group in an evening of performance as they present a premiere of Ms. Chang's new work for percussion and other chamber works by Korean composer Isang Yun and Chinese American composers Melissa Hui and Zhou Long.

This program will be recorded live. Please silence cell phones.

Performance repeats at 8 pm.



Concert Program

Isang Yun, *Together* for Violin and Double Bass (1989)

Zhou Long, *Ding* for Clarinet, Percussion, and Double Bass (1991)

Yu Hui Chang, *Binge Delirium* for Solo Percussion (2007 World Premiere)

Melissa Hui, *Still* for Violin, Clarinet, Flute, Cello, Percussion (2000)

ADORNO Ensemble

ADORNO Ensemble captivates audiences through live chamber music performance, vital public dialogue, and multifaceted, innovative programming. Named after Theodor Adorno, the German sociologist and philosopher of aesthetics, cultural awareness, and musicology, ADORNO creates fresh and profound perceptions of art and culture through live music. The group embraces risk-taking with a clear, conscious eye on contemporary audiences, and offers diverse opportunities to enrich people's lives through the arts. In its 2005-2006 Season, ADORNO launched a sophisticated, cutting-edge podcast series the Gallery Sessions Radio Show, an ongoing live-recorded series of contemporary music concerts and artist talks held in San Francisco art galleries (ADORNO's podcasts can be heard on adornoensemble.org). In 2007, ADORNO was awarded first place in the ASCAP Adventurous Programming Award. Richard Scheinin of the San Jose Mercury News hailed a recent concert as, "...a beautiful, blazing performance by the ADORNO Ensemble, a crackerjack new music band that plays with conviction and vitality and blows the dust off classical music." The group is featured on the independent music website fingeronthepulse.com as "Best Classical Group 2006," and has garnered favorable mention from the New Yorker's Alex Ross.

ADORNO has also created and popularized a special interdisciplinary residency, Kandinsky Listening: Music Appreciation through Visual Art, which was first held at San Francisco State University in 2004. In 2006, ADORNO expanded its efforts to bridge music with visual arts and presented well-received performances at the San Francisco de Young Museum, developed and programmed to engage with the museum's International Arts and Crafts Exhibit. In 2006, the group began its residency at Santa Clara University, where they take an active role in promoting new music, both through showcasing composers and their existing works and by commissioning and premiering new compositions. Recent ADORNO collaborations have included work with composers Derek Bermel, Gabriela Frank, Dan Becker, and Chen Yi. ADORNO has been awarded grants from the prestigious Copland Fund for Performing Ensembles and from the Barlow Foundation for Music Composition. The group has also been generously supported by the LEF Foundation, the Bernard Osher Foundation, the Zellerbach Family Foundation, the ASCAP Foundation, Meet the Composer Creative Connections, and the Clarence E. Heller Foundation.

For more information visit: www.adornoensemble.org

Melissa Hui

Still for Flute, Percussion, Violin, Clarinet, and Cello (2000)



Still was commissioned by flutist Robert Cram with financial assistance from the Canada Council. The three-movement work, performed without break, describes an arc from introspective stillness to a breathless flight back into stasis. The materials used in each movement are seemingly discrete, however, as they are continually juxtaposed and re-ordered creating cycles of re-contextualized elements in the foreground of a slowly evolving harmonic process.

Melissa Hui was born in Hong Kong and raised in Vancouver, Canada. She received her DMA from Yale University and MFA from the California Institute of the Arts. Her mentors include Jacob Druckman, Earl Kim, and Mel Powell. Initially inspired by the haunting music of the African pygmies and Japanese gagaku court orchestra, she strives to create a personal music of ethereal beauty, intimate lyricism, and raucous violence.

She is a founding member of the Common Sense Composers Collective. Her compositions have been released on CRI, UMMUS, Santa Fe New Music, Nisapa and Centredisc, including a CD of her solo and chamber works in 2006. Current projects include commissioned works for Ensemble Sospeso (NYC) and an oratorio based on a Cree myth with librettist Tomson Highway for Soundstreams Canada. She is the recipient of a Guggenheim fellowship (1997) and a Fromm Foundation commission (2000) as well as numerous grants and awards that include the Grand Prize of both the CBC and du Maurier/WSO Young Composers Competitions in Canada and finalist at the International Gaudeamus competition in Amsterdam. Now living in Montreal, she was a member of the composition faculty at Stanford University from 1994 to 2004.

More information on Ms. Hui at: <http://ccrma.stanford.edu/~mhui>

Isang Yun

Together for Violin and Double Bass (1989)

My music doesn't have a beginning nor an end. You could combine elements from one piece into another piece very well. This is a Taoist philosophy. Music flows in the cosmos and I have an antenna which is able to cut out a piece of the stream. The part which I've cut out is organized and formed through my own thought and body processes, and I commit it to paper. That's why my music is always continuous - like the clouds that are always the same but are never alike one to another.

--Isang Yun in interview with Bruce Duffie producer of WNIB in Chicago.

Born on September 17th, 1917 near Tongyong, South Korea, Isang Yun received his first musical training (cello and composition) in Korea and Japan. Active opposition to the Japanese occupation resulted in his being imprisoned until the end of World War II. After gaining his freedom, he spent a period teaching music at Korean high schools and universities. In 1956 Yun traveled to Europe to continue his studies in Paris and Berlin (with Boris Blacher), also attending the International Courses at Darmstadt. Yun became a West German citizen in 1971, and was a resident of West Berlin from 1964.

Yun was abducted from Germany by the Korean Park regime, who imprisoned him from 1967 to 1969, and his release was followed by a period of political activity on behalf of the restitution of democracy in the country of his birth. While in imprisonment, Yun composed the opera "Butterfly Widow" in his cell. In a letter to the press in 2005, Yun's wife wrote, "In this series of tragedies, [my husband] couldn't be an artist who merely sang about the beauty of nature and dreams. Spending his life in a foreign country, his heart was always aimed toward his homeland."

Yun's works explore aesthetic and philosophical issues relating to Asian traditional music, Chinese Taoism, and Western avant-garde compositional procedures. After experimenting with 12-tone techniques during his studies at Darmstadt, Yun developed his own musical personality in his works of the early 1960s. Yun's music employed techniques associated with traditional Korean music, such as glissandi (a glide from one pitch to another), pizzicati (a technique that involves plucking), and vibrati. Also central to his style was the presence of multiple-melodic lines, which Yun called "Haupttöne."

Since his return to Germany in 1969, he taught at the Hannover State College of Music, becoming professor of composition at the State College of Arts (Hochschule der Künste) Berlin (1970-1985). He was a member of the Hamburg and Berlin Academies of Arts, and a honorary doctor at Tübingen University and honorary member of the International Society of Contemporary Music, also member of the Academia Scientiarum et Artium Europaea, Salzburg, among other distinctions. Isang Yun died on November 3, 1995 in Berlin. Mr. Yun's house in Germany is about 19 miles from Berlin. His grave, four miles from his house and has a tombstone that reads, "Under all circumstances, always stay clean."

Sources from www.bruceduffie.com/yun.html, Boosey and Hawkes, and www.Korea-is-one.org.



Zhou Long

Ding for Clarinet, Double Bass, and Percussion (1991)



The meaning of 'Ding' or "Samadhi" is the perfect concentration of thought into the one object of meditation. Composer Zhou Long translates this Buddhist concept into concrete musical form by using an abstract-improvisational style and a slow tempo throughout. His thematic elements include a twelve-tone row and a tonal melody, which are treated with a variety of instrumental techniques, including blowing, striking, and bowing the instruments in their full range of pitches. The work combines elements of both Western and Eastern musical traditions.

Zhou Long (b. July 8, 1953, Beijing) is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles.

His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground.

Dr. Zhou is the recipient of the 2003 Academy Award in Music, a lifetime achievement award from the American Academy of Arts and Letters. A citation from the American Academy of Arts and Letters reads: "Unlike many composers of today working between cultures, Zhou Long has found a plausible, rigorous, and legitimate way of consolidating compositional methods and techniques that allow him to express brilliantly both his experiences as a composer of Western music and his considerable knowledge of his native China. In [his music], Zhou Long displays a stunning (quasi-tactile) orchestral imagination that dramatically demonstrates his skill of embedding elements of the two cultures in a consistent, seamless, and original musical language."

Zhou Long's works have been recorded on BIS, EMI, CRI, Teldec (1999 Grammy Award), Cala, Delos, Avant, and China Record Corporation. In 2005, *The Immortal* was released on Warner Classics.

More information on Mr. Zhou at: <http://www.oup.co.uk/music/repprom/zhoulong>

Yu Hui Chang

Binge Delirium for Percussion Solo (2007 World Premiere)

Often described by critics as "vivid and consistently engaging" and "compelling...with inventive touches", Yu-Hui Chang's music is characterized by its lyricism, intense harmonic language, and inventive effects. In March 2006, Works and Process at the New York Guggenheim Museum presented three of her works, highlighting her as a new talent of the younger generation. She has been recognized through awards and commissions from the American Composers Forum, Meet the Composers, the ACL - Yoshiro Irino Memorial Prize, the Council for Cultural Affairs of the Executive Yuan (Taiwanese government agency), Music Taipei Composition Competition, the Wayne Peterson Prize (honorable mention), the Mondavi Center for the Performing Arts, the 2003 Seoul International Festival of Women in Music Today, and many others. Her music has been performed in Netherlands, Italy, China, Japan, South Korea, Taiwan, and throughout the US by ensembles and orchestras such as the Nieuw Ensemble, Alea III, Auros, Earplay, Left Coast Ensemble, Alexander String Quartet, Kalistos Chamber Orchestra, Sacramento Philharmonic Orchestra, Taipei Symphony Orchestra, and the National Symphony Orchestra of Taiwan.



Yu-Hui Chang began her professional music training in performance and music theory at the age of six and started seriously pursuing musical composition as a career at the age of fourteen. She came to the United States in 1994 and received her graduate degrees from Brandeis University (PhD) and Boston University. Between 1999 and 2006 she was an assistant professor at University of California-Davis and a co-director of the Emyrean Ensemble. More Information on Ms. Chang at: <http://www.brandeis.edu/departments/music/faculty/chang.html>