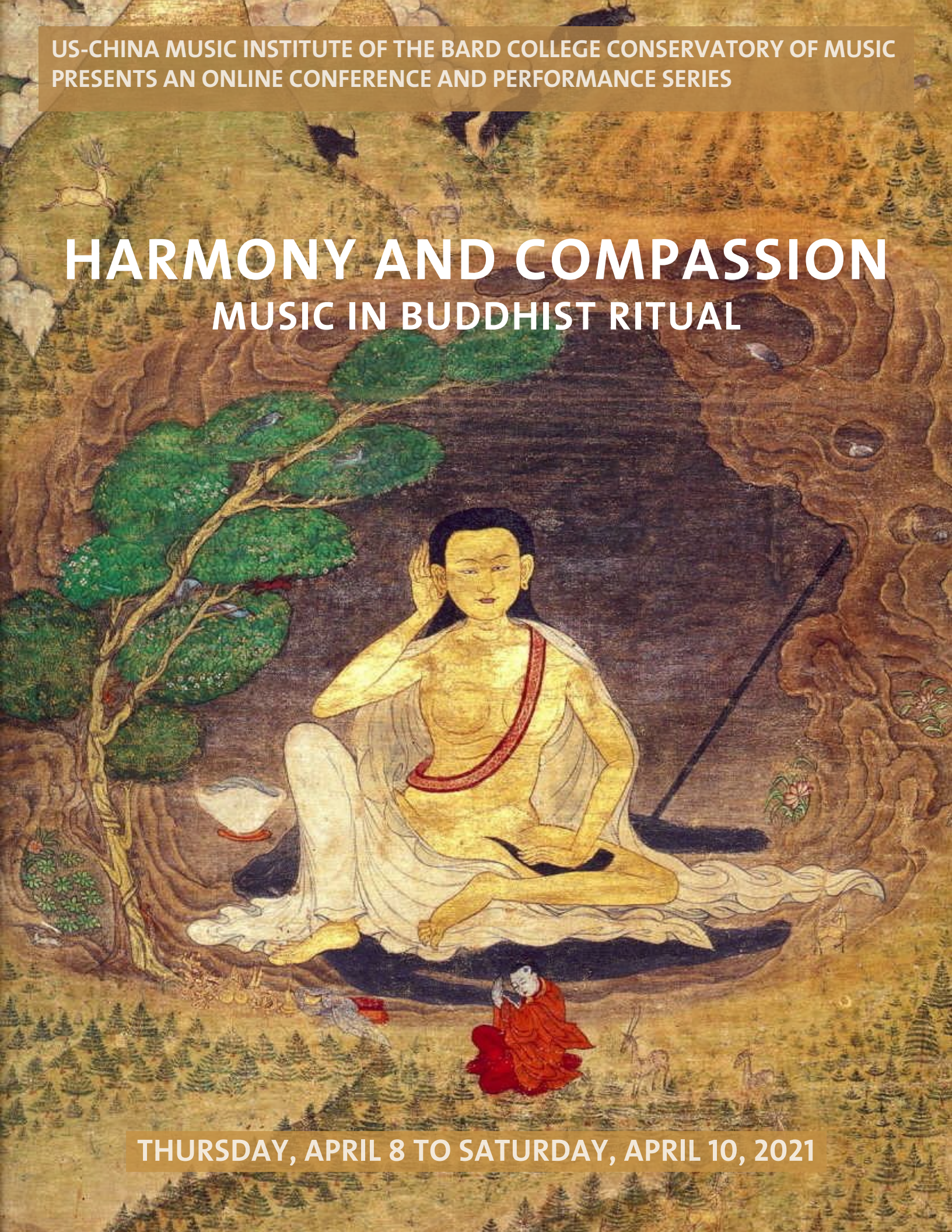


US-CHINA MUSIC INSTITUTE OF THE BARD COLLEGE CONSERVATORY OF MUSIC
PRESENTS AN ONLINE CONFERENCE AND PERFORMANCE SERIES

HARMONY AND COMPASSION

MUSIC IN BUDDHIST RITUAL

THURSDAY, APRIL 8 TO SATURDAY, APRIL 10, 2021



HARMONY AND COMPASSION

Music in Buddhist Ritual

Buddhism is a philosophy of life that aims to liberate living beings from suffering. Because of that, compassion is at the core of Buddhist teaching. Music plays an integral role in the practice of Buddhism, and has been said to “adorn the places where the Buddha preaches.” In difficult times, music can be especially powerful as a source of solace – and none more so than the music created to fulfill this special role in Buddhist practice.

In the three days of the Harmony and Compassion conference, we hear from scholars, educators, composers, lamas, monks, and musicians. We will learn about the origins of Buddhist poetics, song, chant, and other forms. We will hear ceremonial music from temples in the regions of Northern China, Southern China, Taiwan, and Tibet, as well as Bhutan, and North America. We will hear chanting in solitude and in small groups, and instrumental music as large as a symphony orchestra in a concert hall, or as intimate as a duet for guqin and bamboo flute. The conference will close with a special music-filled event from the Kingdom of Bhutan, a message of healing from one of the happiest nations on earth.

The US-China Music Institute was founded with the hope that our work would be able to bring people together through music. Now more than ever, our mission is clear. Through offering music education, public programs, and support for emerging artists in the West and in Asia, we aim to build opportunities for people to come together and appreciate the universal appeal of music in forms that may not be so familiar. Music connects all of us, all of humanity. It is a bridge that can overcome time and space to allow us to share moments together in common understanding. This is our hope for Harmony and Compassion.

Jindong Cai
Director, US-China Music Institute
Bard College Conservatory of Music
April, 2021

THURSDAY, APRIL 8, 2021

Buddhism, Ritual, and Society



PANEL DISCUSSION

5:30PM TO 7PM
ZOOM WEBINAR

The Music of Awakening: Toward an Aesthetics of Liberation

Andrew Quintman, *Professor of Religious Studies, Wesleyan University*

Two Millennia of Buddhist Music: Functions and Aesthetics

Mingmei Yip, *Visiting Professor of Chinese Music History, Bard College*

Learning the Tradition, Ritual Music at Zhihua Temple

Chen Tao, *Visiting Professor of Chinese Music, Bard College;*
Founder and Director, Melody of Dragon, Inc.

Transmission and Preservation of Musical Intangible Cultural Heritage in Chinese Buddhism

Zhai Fengjian, *Associate Researcher, China National Academy of Fine Arts*
(in Chinese, with translation into English by Mingmei Yip)

MUSIC IN BUDDHIST CEREMONIES

8PM

YOUTUBE LIVESTREAM

White Horse Bearing the Sutras

Daxiangguo Temple, *Kaifang, Henan Province*

Huayan Baoqian: Zhong Tang Qu

Releasing The Suffering Soul

Zhijue Temple, *Beijing*

Releasing The Suffering Soul

Mount Wutai Buddhist Monk Ensemble, *Shanxi Province*

Great Compassion Water and Land Dharma Service

Jade Buddha Temple, *Shanghai*

Great Compassion Mantra

Heart Sutra

Department of Buddhist Arts, Huaan University, *New Taipei City*

Chanting for Buddha's Blessing

Take Refuge in the Calamity Protecting and Longevity Medicine Buddha

Medicine Buddha Mantra

Three refuges

Pariṇāmanā

International Buddhist Progress Society, Hsi Lai Temple, *North America (multiple locations)*

Convergence of Blessings in Dharma Gatherings

Labrang Monastery, *Gansu Autonomous Tibetan Prefecture*

FRIDAY, APRIL 9, 2021

Entering the World, the Path of Music



PANEL DISCUSSION

5:30PM TO 7PM
ZOOM WEBINAR

Moderators

Dominique Townsend, *Professor of Religious Studies, Bard College*

Jindong Cai, *Director, US-China Music Institute, Bard College Conservatory of Music*

Introduction: Creative Practice in Buddhist Traditions

Dominique Townsend

Discussion: Preserving Traditions in Contemporary Music Performance

Drukmo Gyal, *singer*

Ganavya Doraiswamy, *singer*

Jamyang Dolma, *Founding Director, Academy of Himalayan Art and Child Development*

Video Presentations:

On composing the Buddha Passion

Tan Dun, *composer; Dean, Bard College Conservatory of Music*

A life of music in Bhutan

Sonam Dorji, *musician; Director, Music of Bhutan Research Centre*

SOUNDS OF INSPIRATION AND IMAGINATION

8PM TO 9:30PM

YOUTUBE LIVESTREAM

INTERPRETATIONS OF TIBETAN CHANT

Supplication to Padmasahava
Reshi Tsering Tan

Seven Line Guru Rinpoche
Drukmo Gyal and the Sonic Project Band

Garuda
Joy Conch

INSTRUMENTAL ARRANGEMENTS OF TRADITIONAL MUSIC

Incantation of the Monk Pu'an for Guqin and Xiao
Liu Li, guqin; Chen Tao, xiao

Incantation of the Monk Pu'an for pipa
Wu Man, pipa

Buddha in the Temple
Chen Tao, dizi
Students of the Bard College Conservatory of Music:
Sun Waiki '22, zhongruan; Xu Xinyi '22, guzheng;
Petra Elek '22, percussion

QU XIAOSONG (B. 1952)

An Ancient Melody for String Quartet
Students of the Bard College Conservatory of Music:
Shaunessy Renker '23, violin; Sarina Schwartz '23,
violin; Rowan Swain '25, viola; Sarah Martin '25, cello

TAN DUN (B. 1957)

**Buddha Passion, Movement 2, "The Deer of Nine
Colors"**
Orchestra National de Lyon
International Choir Academy Lübeck
Tan Dun, conductor

SATURDAY, APRIL 10, 2021

A Blessing from Bhutan



PERFORMANCE

7:30PM

YOUTUBE LIVESTREAM

PART I

Medicine Buddha Devotional Music and Chanting
Autsu Namdruling Monastery, Lhuentse, Bhutan

PART II

White Mantra Chanting
Phub Zam

Vajra Guru
Jangchuk Choden

Om Mani Padme Hum
Sangay Wangzom

Sangay Menlha
Kheng Sonam Dorji

Sung Ya Sung Ya
Tenzin Wangmo Dorji

Musical accompaniment by: Ugyen Panday, *Dong Lim (flute), Drangyen , conch*; Tsering Norbu, *dulcimer, fiddle*; Karma Younten, *Drangyen, flute*; Rana Chakraborty, *drum, Tsaiding drum*; Ganga, *keyboard, Tsaiding drum*; Kiran Lama, *bell*; Tsampa, *Syngyen cymbal*; Namgay Thai, *Potsang cymbal, Dradul (small two-sided drum)*; Tshering Dorji, *Tsilik shaker*

PANEL DISCUSSION AND LIVE Q&A

8:30PM TO 9:30PM

ZOOM WEBINAR

SPEAKERS

Lama Ngodup Dorji, *XVth Lineage Lama of Shingkhara*

Thakur Singh Powdyel, *former Minister of Education of Bhutan*

Keng Sonam Dorji, *Executive Director of the Music of Bhutan Research Centre*

Jamyang Dolma, *Founding Director, Academy of Himalayan Art and Child Development*

ABSTRACTS AND NOTES

THURSDAY, APRIL 8, 2021

The Music of Awakening: Toward an Aesthetics of Liberation

Andew Quintman, Professor of Religion and East Asian Studies, Wesleyan University

From the early periods of Buddhist writing, the composition of poetry and its performance in song have served the aims of cultivating devotion and faith, engendering attitudes of renunciation and compassion, and advancement on the path toward liberation. The eleventh-century yogin Milarepa (ca. 1028–1111) came to exemplify this tradition across the Tibetan and Himalayan Buddhist worlds, where his songs of realization (mgur) continue to illustrate the process of contemplative practice and illuminate states of transcendent awakening. This presentation explores two of the best-known song collections from this tradition: The Hundred Thousand Songs of Milarepa (edited in 1488) together with an extraordinary illustrated manuscript version of The Ocean of Kagyu Songs (compiled 16th century) that deftly combines individual songs with melody and vocalization instructions (dbyangs yig) and color vignettes meant to evoke the tradition’s historical, cultural, and environmental landscapes. Together, these song collections suggest an aesthetics of liberation attending to aural, visual, environmental, and memorial engagement



ABOVE: Three folios from a manuscript edition of An Ocean of Kagyu Songs (Bka’ bgyud mgur mtsho), from the library of Bemji Choje Nagtshang in northern Trongsa, Bhutan. The manuscript includes spiritual songs from the Kagyu tradition and color illustrations of the great masters who composed them, together with the melody notations (dbyangs yig) for their performance. This combined approach of literary, aural, visual

poetry allows for total engagement in engendering devotion to the guru and the lineage, and indicates a sensory engagement with practice that parallels the various forms of liberation through the senses, here auditory, visual, and memorial. In this way, the manuscript points us toward a broader aesthetic of liberation, suggesting ways in which formal structures of poetry, music, image, and performance may influence the value of emotional and cognitive states. Photo courtesy of Dr. Karma Phuntsho and the Endangered Archives Programme.

Two Millennia of Buddhist Music – Ceremonies, Functions and Aesthetics

Mingmei Yip, PhD, Visiting Professor of Chinese Music History, Bard College

After its introduction to China from India during the Eastern Han dynasty (23-220), both Buddhism and Buddhist music had undergone a long process of sinicization to merge with Chinese culture. Before the Song of the Three Treasures, composed by the twentieth century Buddhist monk Master Hong Yi (1880-1942), there were two main categories of Buddhist music: Traditional Buddhist chant and Buddhist folk music. Now modern Buddhist music in both vocal and purely instrumental form is a third category. The latter uses Western music techniques for composing. The main functions of Buddhist traditional and folk music are to praise the Buddhas, Bodhisattvas, and also to attract people to the noble path of Buddhism. Additionally, while used for the same purposes as traditional Buddhist chant, much modern Buddhist music is composed as “art for art’s sake” to be performed on a concert stage.

This paper will discuss the functions and five traditional forms of ceremonial Buddhist music: birthday celebrations; morning and evening lessons; feeding the hungry ghosts; water and land ceremony; and the Yulan Pan assembly. The aesthetics of traditional and modern Buddhist music will be discussed.

Learning the Tradition - Ritual Music in Zhihua Temple

Chen Tao, Visiting Professor of Chinese Music, Bard College

Zhihua Temple music, known as the “living fossil of music,” was inherited from the Ming Dynasty and named by Emperor YingZong, referencing “Buddha imparting wisdom upon mankind”.

This article elaborates how I participated in the recording, preservation, and learning of the Zhihua Temple music from the monk musicians, and how I accompanied the

masters to visit Europe and Singapore for unforgettable memories of Buddhist music performance.

It also narrates how I co-established the New Jersey Buddha's Light Youth Chinese Orchestra after settling in the US, and how I organized and played Zhihua Temple Music at the New England Conservatory of Music in Boston and promoted it at the Smithsonian National Museum in Washington DC, so the music of Zhihua Temple could be further preserved and promoted in North America.

About Beijing Zhihua Temple

The Zhihua Temple - "Buddha imparting wisdom upon mankind" is a Ming dynasty-era Buddhist temple in Beijing, China. It is located in the Lumicang (禄米仓) hutong, in the Chaoyangmen area of Dongcheng District. The temple was built in 1443 at the order of Wang Zhen, a powerful eunuch in the Rites Supervising Office of the court of the Zhengtong Emperor (also known as Emperor Yingzong; reigned 1436-1449 and 1457-1464).

The temple, surrounding buildings, and grounds comprise approximately 2 hectares (4.9 acres). It is one of the most important original building complexes from the Ming dynasty period in the Old City area, and one of the only wooden structures and groups of buildings from the Ming dynasty to remain intact in Beijing. It is also striking for its extensive use of black roof tiles. The Beijing Cultural Exchange Museum, established in November 1992, is located in the temple compound; its principal aim is "as a center for developing cultural exchange and for developing the study of cultural relics and museums."

At the temple, a group of musicians regularly performs centuries-old ritual music which has been handed down over 27 generations. In addition to singing voices, the instruments used include Guanzi, Dizi, Sheng, Yunluo (a set of ten small tuned gongs mounted vertically in frame), and percussion including drums and cymbals.

Zhihua Temple Music is the only type of music that has been passed down from generation to generation in the existing ancient music in our country. It was introduced to Zhihua Temple from the palace in the eleventh year of the Ming Dynasty (1446 AD), and it has been spread in Zhihua Temple for more than 560 years. Now passed to the 27th generation descendant. The Beijing music of Zhihua Temple comes from the palace and inherited from the Zhihua Temple. It integrates palace music, Buddhist music, and folk music. It combines the drum music of the Imperial Temple in Xi'an, the music of Daxiangguo Temple in Kaifeng, the music of the Qinghuang Temple of Mount Wutai and Fujian Nanyin and is called China's "Five Great Ancient Music". Zhihua Temple music

tunes are ethereal and mysterious, simple and elegant, and still retain the relics of the Tang and Song Dynasties. It is known as the "living fossil of ancient Chinese music" and was included in the first batch of national intangible cultural heritage lists in 2006.

Transmission and Preservation of Musical Intangible Cultural Heritage in Chinese Buddhism

Zhai Fengjian, Associate Researcher, China National Academy of Fine Arts
(Translation into English by Mingmei Yip)

Following its introduction into China, Buddhism became sinicized over the years. Buddhist music developed in two directions – ritual music and folk music. The intended audience for the former is metaphysical beings such as Buddha, Bodhisattva and spirits, while the latter is for living beings. The former maintains a solemn and reverent tone due to its sanctity. In contrast, Buddhist folk music has absorbed music from different regions and thus possesses different local flavors.

Before the founding of PRC, there was little research on Buddhist music in China with the exception of musicologist Liu Tianhua’s recording of Buddhist music in the thirties. More extensive research on the subject had begun in the 1950s, notably with Yang Yinliu’s publications entitled “Zhihua Temple Music” and “Hunan Music Census Report Appendix · Religion Music”. These have become the models for field work on China’s folk music..

Since the 1980s, to preserve the heritage of folk culture, the Ministry of culture together with and other units launched the Compilation Project of China’s Top Ten Literature and Art Collection Recordings. Since then, collection and research on Buddhist music has resulted in many additional publications.

Read the full text of conference papers, and find related links
on the Harmony and Compassion website at
barduschinamusic.org/harmony2021-resources

CONFERENCE SPEAKERS AND ARTISTS



CHEN TAO

Chen Tao is a Visiting Professor of Chinese Music at the Bard College Conservatory of Music. He is an internationally acclaimed Chinese flutist, music educator, composer, and of Chinese orchestra; founder and director of Melody of Dragon, Inc., and of Melody of Dragon & the Youth; artistic director and conductor of the Chinese Music Ensemble of New York and conductor of New Jersey Buddha's Light Youth Chinese Orchestra; director of New York Guqin Association; and executive chairman of the New York Chinese Music Instruments International Competition since 2015. He is also a 27th-generation musician of Zhi-Hua Buddhism music. On the faculty of Bard's US-China Music Institute, Chen Tao teaches dizi and directs the Conservatory's Chinese Ensemble.



JOY CONCH

Joy Conch is an ensemble of musicians studying under Reshi Tsering Tan, who is also contributing to this conference. Their blending of Tibetan and Western musical instruments and styles is both innovative and beautiful. Here is the group roster:

主唱：泽旺 lead singer: Wangze

鼓手：仁青 drum: Renqing

吉他：扎德 Gita: Zhade

女主唱：才吉 Female vocal: Caiji

女主唱：李毛 Female vocal: Limao



JAMYANG DOLMA

Jamyang Dolma has dedicated her life to preserving traditional culture and questioning the nature of a good education. Her experience working in more than 20 countries, in fields as diverse as public communication, management consulting, and marketing for International business and government institutions, has taught her that preserving traditional culture and art is key for the success of the next generation. Since 2001 she has been studying with Buddhist masters from the Tibetan Region and Bhutan. She began

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leading field recording trips to preserve disappearing folk music and working with educators from around the world to develop music education curricula for children. She is also working to preserve traditional handicrafts, particularly weaving, and to create a sustainable fashion line. Dolma's unique life experience, along with her passion and compassion, led her to found Academy of Himalayan Art and Child Development with people who have similar philanthropic desires and appreciation of ancient philosophy and arts. Dolma now serves as the President of the organization and is in charge of leading the efforts to promote and fund the organization's missions.



GANAVYA DORAISWAMY

Tamil Nadu-raised and New York-born critically acclaimed vocalist Ganavya lives, learns, and loves fluidly from the nexus of many frameworks and understandings. Hers is a deeply profound and rooted voice. A multidisciplinary creator, she is a soundsmith and wordsmith. Trained as an improviser, scholar, dancer, and multi-instrumentalist, she maintains an inner library of “spi/ritual” blueprints offered to her by an intergenerational constellation of collaborators, continuously anchoring her practice in pasts, presents and, futures. Much of her childhood was on the pilgrimage trail, learning the storytelling art form of harikathā and singing poetry that critiques hierarchal social structures. She is a co-founder of the non-hierarchical We Have Voice Collective.

A film made during the pandemic titled *this body is so impermanent...* (2021) directed by her close collaborator Polar Music Awardee Peter Sellars, features Ganavya (composition, solo voice), legendary calligrapher Wang Dongling, and acclaimed dancer Michael Schumacher (choreography, dance). The piece was created over a 6-month intensive collaborative period, where Ganavya worked from the rural mountains of Oregon, Michael from Amsterdam, Peter from LA, and Wang Dongling from China. The film was co-produced by Fisher Center at Bard College with The Boethius Initiative at UCLA.



DRUKMO GYAL

Drukmo Gyal (འབྲུག་མོ་རྒྱལ་) was born in the Northeastern part of Tibet into a the family of a Tibetan yogi (Tib. ལྷགས་པ་ Ngakpa), where mantra and meditation were introduced at a young age. With support from her local Tibetan yogic community and family, she started singing publicly starting in 2008. She moved to Europe in early 2014 in order to work with Sorig Khang International - an NGO to preserve traditional Tibetan medicine and Tibetan spiritual healing, which was founded by Dr. Nida Chenagtsang. During her time in the west, she published 5 albums of Tibetan Healing mantras and chants with musicians from all over the world. She has also travelled to more than 30 countries giving concerts, public talks, workshops and courses on Healing mantras, yoga, and meditation as well as Tibetan External Therapies derived from traditional Tibetan medicine. One of the primary focuses of all her activities is helping people to find spiritual equality and balance, and helping mothers and children to view each other with divinity and compassion through the scope of Tibetan Spiritual healing and Buddhist practices.



JANGCHUK CHODEN

Jangchuk Choden is unquestionably one of the more exceptional female singers that the country of Bhutan has produced. She is a magnificent vocalist, with tremendous talent in the creativity and aesthetic approach she brings to all her musical work. She has collaborated with diverse artists on many occasions, displaying versatility by performing various genres that are native to Bhutan. Jangchuk Choden is a very popular figure in fusion style music, where her astonishing husky voice adds great beauty to her vocal tone and imparts unique elements to her singing. She is known to the Bhutanese audience through her participation in various music festivals and by taking part in concerts that are nationally telecast through Bhutan Broadcasting Service. She is notably one of the prominent artists to perform at the national celebrations of the birthday of His Majesty the King of Bhutan. She also carries vast experience in music appreciation and serves as a judge for a popular televised singing competition in the country.



LAMA NGODUP DORJI

Lama Ngodup Dorji is the XVth Lineage Lama of Shingkar in Bumthang, Bhutan. Shingkar Dechengling is one of the eight places established by Omniscient Longchenpa in Bhutan in the 1350s.

Lama has a Master's Degree in Buddhist Philosophy from Ngagyur Nyingma Institute, established by H. H. Penor Rimpoche in India. He is the founder and chair of Ati Foundation and Longchenpa Center, registered with the commission for religious organizations of Bhutan (CROB). Lama is also an elected member of CROB representing the non-governmental religious organizations in the country.



LIU LI

Liu Li is a guqin virtuoso, educator the president of the New York Guqin Association. Since she moved to America in 1994, Liu Li has been invited frequently to perform and lecture throughout the country. Her collaboration with the New Music Consort of the Manhattan School of Music's Chamber Orchestra received high praise from the critics. She has also performed at Lincoln Center, New Jersey Performing Arts Center, Japanese Society, La Mama Theater, the Metropolitan Museum of Arts and other New York venues. In February 1996, invited by Taiwan's National Music Ensemble in Taipei, Liu Li held a concerto performance in the National Hall of Music as well as a lecture on Guqin music, both of which were critically acclaimed. In 2002, she collaborated on the movie music recording of "Hero" composed by Oscar winner Tan Dun with world famous Violin master Itzhak Perlman.



PHUB ZAM

Phub Zam is a very fine vocalist of Bhutan. A purist by nature, she has tremendous skill of improvisation and an aesthetic approach to any musical works that she is involved in. She has vast knowledge in both the contemporary and traditional music of Bhutan; she is master of her own craft and a true icon for the ritual and devotional songs of Bhutan. Her contribution in the field of music is immeasurable, including serving as a prominent singer for the country's film industry. She has taken a leading role in many televised singing competition events and has won most of the competitions'

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prizes. She has contributed significantly to charity shows and most importantly to religious music related projects on many occasions.



QU XIAOSONG

Qu Xiaosong is one of the most avant-garde of the New Wave composers. During the Cultural Revolution, Qu was sent to the mountainous countryside as a farmer for four years. He taught himself to play the violin in 1972, and a year later joined the Guiyang Beijing Opera Troupe as a violist. When the Central Conservatory reopened in 1978, Qu, along with Chen Yi, Zhou Long, Tan Dun and Chen Qigang, was accepted in the composition class. While at the Conservatory, Qu studied with Du Mingxin and graduated in 1983. In 1989, at the invitation of Columbia University's Center for US-China Arts Exchange, Qu moved to New York, where his international fame grew.

Early works, such as *Mong Dong*, were experiments with sound. Qu has an affinity for nature, intent on returning the concept of Chinese music to its most pristine form. His stage work, *Life on a String* (*Ming ruo qinxian*, 1998), is sung in the Sichuan dialect, because Qu appreciates the dialect's latent musicality, similar to his native Guizhou.

His *Fi* [Silence] series explores the minutest sonic shades. *Ji No. 4 'Kou'* (2001) was scored for a septet, but the volume of any performance of this work is intentionally low. Qu is a very theatrical composer, sometimes performing as vocalist and conductor himself in Europe, America and Asia.



ANDREW QUINTMAN

Andrew Quintman is a scholar of Buddhism in Tibet and the Himalaya, and associate professor in the Department of Religion and the College of East Asian Studies at Wesleyan University. He writes, teaches, and lectures about Buddhist literature and history, sacred geography and pilgrimage, and visual cultures of the Himalayan region. His work addresses the intersections of Buddhist literary production, circulation, and reception; the reciprocal influences of textual and visual narratives; and the formation of religious subjectivities and

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institutional identities. His book *The Yogin and the Madman: Reading the Biographical Corpus of Tibet's Great Saint Milarepa* (Columbia University Press, 2014) won the American Academy of Religion's 2014 Award for Excellence in the Study of Religion in Textual Studies and the 2015 Heyman Prize for outstanding scholarship from Yale University. It also received honorable mention for the 2016 E. Gene Smith book prize at the Association for Asian Studies. In 2010 his new English translation of *The Life of Milarepa* was published by Penguin Classics and is in its twelfth reprint. He currently serves as the President of the Board of Directors of the Buddhist Digital Resource Center (BDRC)



RESHI TSERING TAN

Reshi Tsering is a Tibetan artist and social entrepreneur from China. He is a dedicated scholar-practitioner of Tibetan Buddhism and the Founder and President of Shangri-La Folk Music Preservation Association. He started his organization after years of traveling and interviewing musicians throughout the Himalayas. He realized that many genres, songs, choreographies, and other cultural elements that are typically passed down orally are at risk of being lost due to globalization and migration to cities. His unique music style and his outstanding contributions in Tibetan cultural preservation have been the focus of both national and international media attention, such as National Geographic Magazine, Phoenix TV, the Travel Channel, and China Youth Daily, among others.

Tsering serves as the Artistic Director for Academy of Himalayan Art and provides counsel and artistic input to their folk music programs. He works as coach and teacher specializing in the healing through music and sound and the importance of preserving and learning from traditional art and culture.



SANGAY WANGZOM

Sangay Wangzom was born and brought up in the very remote village of Shumar, in the Pema Gatshel District of Bhutan. She is a self-taught vocalist. Her interest in music drew inspiration from her grandmother, who was one of the great dancers of her time. She is one of the finest vocalists that the country has ever known, very disciplined and a purist. She has achieved great success in her career as a musician and has toured beyond the country to showcase her art of devotional singing. Her voice is often heard in Bhutanese feature films, and in addition she currently holds a special role in the chanting of spiritual music.



SONAM DORJI

Sonam Dorji was born in the rural village of Kaktong, in Bhutan's Zhemgang District. His passion for music was inspired by his mother, who died while he was a child.

He took up and mastered the dramgyen (Bhutanese lute), studying under the primary elders of the Bhutanese folk tradition. Kheng Sonam Dorji is a master musician; he is also the first to compose and sing a Khengpa modern song, earning him the title of Kheng Sonam Dorji. International audiences know Sonam through his soundtrack contributions to the acclaimed Bhutanese film, *Travelers and Magicians* (2004), and his appearances at the Smithsonian's Festival of American Folklife (2008). In 2012, Sonam participated in the Asian Age stage during the Olympic Games in London, England. Sonam has travelled throughout Europe giving lectures, presentations and performances. In addition to being Director of the Music of Bhutan Research Centre, he is also the Liaison Officer for Bhutan, a registered member under the umbrella of the ICTM (International Council for Traditional Music), and a member of ISME (International Society for Music Education) for Bhutan.



TAN DUN

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun, has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. A winner of today's most

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prestigious honors including the Grammy Award, Oscar/Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. Most recently, Tan Dun was named as Dean of the Bard College Conservatory of Music. As dean, Tan Dun will further demonstrate music's extraordinary ability to transform lives and guide the Conservatory in fulfilling its mission of understanding music's connection to history, art, culture, and society. Read more at www.tandun.com



TENZIN WANGMO DORJI

Tenzin Wangmo Dorji is the daughter of Kheng Sonam Dorji and Kinley Wangmo. She was born and raised in the city of Thimphu in Bhutan. She is seven years old and studies at Etho Metho Primary School in grade one. She is a true music lover and performer. She loves singing and dancing, and she is a very active participant in every cultural event organized by her school. She is a keen learner, spending most of her vacations getting trained in varieties of songs and music. She has become an idol for many Bhutanese children after her performances went viral on Facebook, reaching over 94k views within a few days of posting. At the age of six, she was featured on the Bhutan Broadcasting Service (BBS Radio) in an interview and performance. She is the only child to have performed Bhutanese folk songs on the National Television Center. Her dream is to become a great singer, and she wants to travel around the globe introducing the folk songs of Bhutan to the world.



THAKUR S. POWDYEL

Professor Thakur S. Powdyel is an educator by choice, conviction and passion. As the country's first democratically elected Minister of Education, he moved Bhutan towards fulfilling the country's constitutional mandate for education. His major interests include institutional integrity, national self-respect, moral literacy and gross national happiness. Powdyel's vision of holistic education as expressed in My Green School has been translated into several languages

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around the world. His other books include *As I Am, So Is My Nation*; *Right of Vision & Occasional Views*; *Gyal-Khab: Reflections on State, Citizen, and Citizenship Education*; and *Light of My Life* (principal author).

Thakur S. Powdyel invested his public office with a rare qualities of integrity, service and selflessness in the evolving Bhutanese democratic landscape, born of his deeply-held beliefs and convictions.

Professor Powdyel has often been described as the most widely foot-travelled education minister in the world.



DOMINIQUE TOWNSEND

Dominique Townsend is Assistant Professor of Buddhist Studies at Bard College in Annandale on Hudson, NY. Her primary research interests include Tibetan Buddhist history, aesthetics, cultural production, poetics, and translation theory. Columbia University Press will release her first scholarly monograph, *A Buddhist Sensibility: Aesthetic Education at Tibet's Mindröling Monastery*, in March 2021. She is also a poet and published a book of poems called *The Weather & Our Tempers* with Brooklyn Arts Press in 2013. She has an MTS from Harvard Divinity School and a PhD from Columbia University.



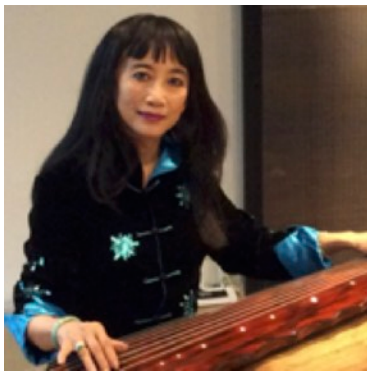
UGYEN PANDAY

Ugyen Panday is recognized as one of the country's leading musicians, and an award winning representative of Bhutanese music culture. He is extremely fond of the ancient traditional songs and native musical instruments of the country. His works speaks volumes for his skill and he is well known for his distinctive style of both playing and singing. Through his creative and innovative style, he performs what the composition demands. Therefore, his unique contribution and creative journey have made him the timeless artist that he is today. He has greater experience and exposure since he has been participating in various international music festivals and events around the world.



WU MAN

Recognized as the world's premier pipa virtuoso and leading ambassador of Chinese music, Wu Man has carved out a career as a soloist, educator, and composer, giving her lute-like instrument—which has a history of over 2,000 years in China—a new role in both traditional and contemporary music. Through numerous concert tours Wu Man has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create awareness of China's ancient musical traditions. Read more at www.wumanpipa.org



MINGMEI YIP

Mingmei Yip received her PhD in musicology from the University of Paris (Sorbonne). A master performer on the Qin, she has given lectures and performances around the world. Dr. Yip has published fourteen books, with two on the qin. She is also accomplished as a painter and calligrapher. A one-person show of her paintings of Guan Yin (the Chinese Goddess of Compassion) and calligraphy was held at the New York Open Center Gallery in SoHo in 2002. Dr. Yip was lecturer and senior lecturer of music at Chinese University of Hong Kong and Baptist University respectively, and in 2005, an International Institute of Asian Studies fellow in Holland researching on the qin. As a Visiting Professor on the faculty of the US-China Music Institute at the Bard College Conservatory of Music, she teaches Chinese music literature and history.



ZHAI FENGJIAN

Zhai Fengjian is an associate researcher in the China National Academy of Fine Arts. She works under the guidance of Professor Tian Qing, the director of the Chinese Intangible Cultural Heritage Protection Center, and has devoted her career to the protection and preservation of Buddhist cultural resources in China.

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The US-China Music Institute was founded at the Bard College Conservatory of Music in 2017 by conductor and classical music scholar Jindong Cai and Robert Martin, a cellist, philosopher, and the founding director of the Bard Conservatory. The Institute's mission is to promote the study, performance, and appreciation of music from contemporary China, and to support musical exchange between the United States and China. It is the most comprehensive institution for Chinese music in the West, with unprecedented degree programs and research and performance opportunities for students, artists, composers, and scholars around the world.

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ACKNOWLEDGEMENTS

SPECIAL THANKS to Chen Tao, Mingmei Yip, Sonam Dorji, and Jamyang Dolma for their invaluable contributions and dedication to this project. Thank you to Tan Dun and Qu Xiaosong for contributing their music, and to all the wonderful performers and scholars for their participation in this year's conference.

MAJOR SUPPORT FOR THE US-CHINA INSTITUTE PROVIDED BY

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