

The *Butterfly Lovers'* Violin Concerto by Zhanhao He and Gang Chen

By

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Shan-Ken Chien

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Chairperson: Prof. Véronique Mathieu

Dr. Bryan Kip Haaheim

Prof. Peter Chun

Prof. Edward Laut

Prof. Jerel Hilding

Date Defended: April 1, 2014

The Dissertation Committee for Shan-Ken Chien
certifies that this is the approved version of the following dissertation:

The *Butterfly Lovers'* Violin Concerto by Zhanhao He and Gang Chen

Chairperson: Prof. Véronique Mathieu

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Abstract

The topic of this DMA document is *the Butterfly Lovers' Violin Concerto*. This violin concerto was written by two Chinese composers, Gang Chen and Zhahao He in 1959. It is an orchestral adaptation of an ancient legend, the *Butterfly Lovers*. This concerto was written for the western style orchestra as well as for solo violin. The orchestra part of this concerto has a deep complexity of music dynamics, reflecting the multiple layers of the story and echoing the soloist's interpretation of the main character. Musically the concerto is a synthesis of Eastern and Western traditions, although the melodies and overall style are adapted from the *Yue Opera*. The structure of the concerto is a one-movement programmatic work or a symphonic poem. The form of the concerto is a sonata form including three sections. The sonata form fits with the three phases of the story: Falling in Love, Refusing to Marry, and Metamorphosis. It could also be analyzed as five sections by including the introduction and codetta with the three main sections. There are three chapters included in this document. In the first chapter, I discuss the two composers and the historical background of the concerto. The second chapter includes the structure of symphonic poem and of programmatic music, and three Chinese musical elements in the orchestration. Chapter three is the conclusion. A full analysis of the concerto is in the appendix.

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Introduction

The *Butterfly Lovers'* violin concerto, by Zhanhao He and Gang Chen, is a very popular and well-known work in the world, but not many people are aware that it was banned from performance during the Cultural Revolution in China. It is unusual for two composers to work as a team; Zhanhao He and Gang Chen created a unique exception in the tradition of composition. I first heard this concerto when I was an orchestra member in college in Taiwan. It was a faculty member from my college who played the solo portion of this concerto with orchestra. My first impression of this concerto was related to the contrast between music from the East and West. It is an orchestral adaptation of an ancient legend, the Butterfly Lovers. Musically, the concerto is a synthesis of Eastern and Western traditions, although the melodies and overall styles are adapted from traditional Chinese Opera. This concerto was written for the western style orchestra, with the exception of a Chinese percussion instrument called *ban-gu*¹. The solo violin writing recalls the playing techniques of the *erhu*, a two-string Chinese fiddle. It is a one-movement programmatic concerto, with three sections that correspond to the three phases of the story: Falling in Love, Refusing to Marry, and Transfiguration.

I chose to present this violin concerto as my lecture recital because I wanted to bring it to the attention of American audiences. At the same time, I want to draw a connection between my own Chinese culture and my major field of study. In this document, there are three chapters. In the first chapter, I discuss the two composers and the historical background of the concerto. The second chapter outlines the structure of symphonic poem and programmatic music, as well as the three Chinese musical elements found in the orchestration. Chapter three is the conclusion. The

¹ *Ban-gu* is a small leading drum used in the Chinese Opera.

entire analysis of the concerto is in the appendix. I hope this effort will benefit other violinists and audiences who are interested in Chinese music.

Chapter I: Two Composers and the Story of the Violin Concerto

Zhanhao He (b.1933)

Zhanhao He is one of the most important Chinese composers. Together with Gang Chen he composed the violin concerto “Liang Zhu” or “The *Butterfly Lovers*” abroad in 1959. The violin concerto is based on tunes from the *Yue* opera.² He has enjoyed a successful career as a composer for over forty years and promotes Chinese folk music and folk instrumental music in general. Consistently labeled as a “versatile composer,” he has produced compositions that cover a wide range of historical, traditional and folk themes from both Chinese and Western sources, as well as local operas and popular music.³ He was a member of the Zhejiang Provincial Literary and Art Troupe in 1950, and later joined the band of the *Yue* Opera Troupe of Zhejiang Province. Since then he began to learn to play the violin. He performed the accompaniment for many *Yue* operas including the *West Chamber*, the *Tale of White Ants* and the *Butterfly Lovers*. Because of his instrumental performing background, he has written a large number of concertos for traditional Chinese instruments such as the *erhu*⁴, *guzheng*⁵, and *pipa*.⁶ In many innovative ways, He wrote symphonic works using Chinese instruments. He was the first person to arrange Chinese folk music and

² The *Yue* opera is a form of Chinese opera founded around 1906 in Shengzhou, Zhejiang province. Over time, it grew in popularity, now being the most popular form of Chinese opera after the Peking opera. It is highly popular in Zhejiang, Shanghai, Jiangsu and Fujian, while its audiences are all over China.

³ Stock, P.J. Jonathan. “He, Zhanhao.” In *Grove Music Online*, ed. Laura Macy. *Oxford Music Online*. <http://www.oxfordmusiconline.com.www2.lib.ku.edu:2048/subscriber/article/grove/music/49746> (accessed December 17, 2013)

⁴ The *erhu* is a two-stringed bowed musical instrument, more specifically a spike fiddle, which may also be called a “southern fiddle”, and sometimes known in the Western world as the “Chinese violin” or a “Chinese two-stringed fiddle”.

⁵ The *guzheng* is a Chinese plucked zither. It has 18 or more strings and movable bridges, and the modern *guzheng* usually has 21 strings and bridges.

⁶ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra.” DMA diss., University of Texas at Austin, 2004. In ProQuest Dissertations and Theses, [http://search.proquest.com.www2.lib.ku.edu:2048/pqdtft/docview/305128408/43C50D4411EA4F8EP\(acc/Q/1?accountid=14556](http://search.proquest.com.www2.lib.ku.edu:2048/pqdtft/docview/305128408/43C50D4411EA4F8EP(acc/Q/1?accountid=14556) (accessed December 17, 2013)

the *Yue* opera for the violin.⁷ Before writing the “*Liang Zhu*” violin concerto with Gang Chen, He wrote a string quartet bearing the same title. This string quartet is also based on the *Yue* opera tunes. In Chinese music history, it is recognized as the first composition that incorporates the *Yue* opera tunes in a Western string ensemble.⁸ Before 1950s, it was unusual to hear violin in public performance. Because Zhanhao He and other Chinese composers promoted the style of performing Chinese folk music on the violin, Chinese audiences in the 1950s started to get familiar with the violin.

Zhanhao He was born in Zhuji, the province of Zhejiang, China, in August 1933. In his early teenage years, he revealed his talent for the arts.⁹ His grandmother, from whom he learned singing, dancing, and acting in the *Yue* opera, influenced him greatly. He was admitted to the Shanghai Conservatory in 1957, where he studied violin and composition with Professor Shande Ding.¹⁰ In 1958, he formed an experimental ensemble called the “national violin experimental team” with his classmate Lina Yu. The goal for the experimental team was to research the use of techniques from folk music, and the influences of local opera on the violin. Because of his involvement with this team, He met Gang Chen, a senior student in the composition department at the conservatory. They collaborated together for the violin concerto “*Liang Zhu*.”¹¹

⁷ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra.”, 4.

⁸ Ibid, 4.

⁹ Stock, P.J. Jonathan. “He, Zhanhao.”

¹⁰ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra.”, 4.

¹¹ Stock, P.J. Jonathan. “He, Zhanhao.”

Gang Chen (c.1935)

Gang Chen is an important composer in China. He became famous after composing the violin concerto “*Liang Zhu*” with Zhanhao He. Gang Chen is enjoying a successful career through his unique background.

Gang Chen was born in the city of Shanghai, China, on March 10, 1935. His father, Gexin Chen (1914-1961) was a talented musician who was well known between the 1930s and 1950s in China. Gexin Chen’s compositions have variety of genres including film music, musicals, and art songs.¹² Gexin Chen composed several hundred of art songs. Gexin Chen died in the early 1960s at the age of 47.

Gang Chen studied composition with his father, and piano with Hungarian pianist Walla. After being admitted to the Shanghai Conservatory of Music in 1955, he studied composition and music theory with Shande Ding, the President of the Conservatory, Tong Sang, a professor of music theory, and also with Russian composer Arzamanov. His piano teachers included professors Shenghua Shi and Bihua Zhang¹³.

Gang Chen graduated from the conservatory in 1960 and was invited to join the composition faculty. In the early 1960s, he was sent to the countryside for re-education because of his composition.¹⁴ During the Cultural Revolution (1966-1976), Western music was banned in China including the *Butterfly Lovers*. In concert, solo violinists could only perform easy melodies or simple folk music tunes. With these limitations in mind, Gang Chen was asked to compose concert works for solo violin. Between 1973 and 1975, he composed solo violin pieces such as “Morning on Miao

¹² Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra.”, 8.

¹³ Ibid, 9.

¹⁴ Ibid, 10.

Mountain,” and “Golden Rays.”¹⁵ These works immediately became popular all over the country.¹⁶ When American violinist Isaac Stern visited China in 1979, he was very pleased after hearing these violin solo pieces at Gang Chen’s home. Mr. Stern even learned to play some of Gang Chen’s music.¹⁷

Gang Chen wrote not only the *Butterfly Lovers* but also another violin concerto titled *Wang Zhaojun*¹⁸ in 1986, commissioned for Japanese violinist Takako Nishizaki, one of the most frequently recorded and appreciated violinists.¹⁹ It is considered to be a sister concerto to the *Butterfly Lovers* in terms of the structure of the piece, and the programmatic elements. *Wang Zhaojun* is based on a well-known story from Chinese history. Nishizaki premiered the concerto with great success in 1986. *Wan Zhaojun* won the annual compositional event of the new Chinese violin concerto in Shanghai, China in 1995.²⁰

Not only Gang Chen’s two violin concerti, but also some of his other compositions are well known. Gang Chen’s concerto for oboe and orchestra, commissioned for the American oboist Peter Cooper, was premiered in Hong Kong in 1985.²¹ Gang Chen’s compositions embrace variety of genres. There are symphonic poems, cantatas, and chamber music works.

¹⁵ Ibid, 10.

¹⁶ Stock, P.J. Jonathan. “Chen, Gang.”

¹⁷ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra”, 11.

¹⁸ The Violin Concerto, *Wang Zhaojun*, by Gang Chen. “Zhejiang Zhiqing.” Entry Posted April 19, 2014. <http://2011.zjq.com.cn/dispbbs.asp?boardID=47&ID=28615&page=5> (accessed Feb. 11, 2014)

¹⁹ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra”, 11.

²⁰ A music lecture by Gang Chen. “Shenzhen government China.” Entry Posted September 8, 2013. http://203.91.55.40:9000/b5/sso.sz.gov.cn/szzt2010/gyhd/mlxqt/201312/t20131231_2298688.htm (accessed Feb. 11, 2014).

²¹ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra”, 12.

The Story of the *Butterfly Lovers*, Shanbo Liang and Yingtai Zhu

The *Butterfly Lovers* is a Chinese legend and romantic love story about two lovers, Shanbo Liang and Yingtai Zhu. The narrative is formally titled *Liang Shanbo and Zhu Yingtai*. However, it is more commonly known abroad as *the Butterfly Lovers*. In the Chinese world, *Liang Zhu* is the most common name. The story of *Liang Zhu* is similar to the *Romeo and Juliet*. The story of *Liang Zhu* has been arranged into different artistic forms including drama and film. The importance of Chinese folk elements promoted the music of China and opened a new opportunity for Western audiences to appreciate and discover Eastern music.²²

The *Butterfly Lovers*' violin concerto has represented the contemporary symphonic style of China and has been popular ever since its composition.²³ It has been widely performed in countries such as Canada, England. The concerto has received many awards including the Golden Gramophone Record Award in several successive years. It has also been transcribed for other Chinese instruments, including the *gaohu*²⁴, *pipa*²⁵, and *liuqin*²⁶.

According to the plot, the following is the narrative story of the butterfly lovers from Min-Tzu Chao's "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei."

The story of this work begins during the Jin Dynasty, when women were not allowed to study in a school, however a teenage girl, Yingtai Zhu, went to Hangzhou, a southeastern city in China to pursue her education. By dressing herself in a man's costume, she entered a school, where she met Shanbo Liang. They became best friends, but Yingtai never revealed her true identity.

After three years of study, it was time for Yingtai to return home. By then, Yingtai had already developed her admiration for Shanbo, but could not tell him her true feeling. She then asked

²² Samuel Applebaum and Henry Roth, "Lim Kek Tjiang," *The Way They Play 2*, (Neptune City, N.J.: Paganini Publications, Inc., 1973), 27.

²³ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei.", 6.

²⁴ The *gaohu* is a Chinese bowed string instrument developed from the *erhu* in the 1920s by the musician and composer Wencheng Lu (1898-1981) and used in Cantonese music and Cantonese opera.

²⁵ The *pipa* is a four-stringed Chinese plucked instrument.

²⁶ The *liuqin* is a four-stringed Chinese mandolin with a pear-shaped body.

Shanbo if he would be willing to take her sister as a wife. Not knowing that Yingtai had no younger sister, Shanbo willingly accepted her invitation to visit her in her hometown.

A year later, when Shanbo arrived at Yingtai's house, he was surprised yet happy to know that the younger sister that Yingtai promised was in fact Yingtai herself. However, the parents of Yingtai tried to separate them by forcing her to marry a wealthy man, Wencai Ma, and asking Shanbo to depart. After Shanbo returned to Hangzhou he fell ill from a broken-heart and died shortly after.

On her wedding day, Yingtai received the news of Shanbo's passing away, and she rushed to his grave. At the grave, she cried with great sorrow, and the heavens was so moved that the rain poured and the earth trembled. The grave was cracked open by the tremble, and she jumped into the grave to be united with Shanbo. Miraculously, they were transformed into butterflies and flew to freedom, united forever. (Chao 2011, 7-8)

Background of the Violin Concerto

In 1958, the board of the Communist party at the Shanghai Music Conservatory decided to present a gift for the celebration of the tenth anniversary of the new China.²⁷ Zhanhao He and some young music students from the national violin experimental team decided to meet that goal by composing a violin concerto in homage of the tenth anniversary of the new China.²⁸ The three topics submitted by the music students were: 1) the whole nation in arms, 2) a large amount of steel and iron making, and 3) the story of "*Liang Zhu*."

Surprisingly, Bo Meng, the president of the Communist party's board at the conservatory, approved the third topic *Liang Zhu* as a theme for the violin concerto. Bo indicated that the characteristics of a violin performance did not fit appropriately with the ideas of the other two topics. On the other hand, he believed that the topic of *Liang Zhu* could be a special choice for a violin concerto because of the singing and elegant characteristics of the instrument.²⁹ The other reason for choosing *Liang Zhu* is that the *Yue* opera *Liang Zhu* provided beautiful musical ideas for the potential violin concerto.³⁰

²⁷ Jiang, Yuli. "The Chinese Violin Concerto 'The Butterfly Lovers' by He Zhanhao and Chen Gang for violin and orchestra", 17.

²⁸ Ibid, 18.

²⁹ Ibid, 18.

³⁰ Ibid, 18.

Zhanhao He received great support from the conservatory for the concerto. In order to improve his chances of success, Shande Ding, a professor of composition recommended that his favorite pupil Gang Chen, a senior student in composition, collaborate with Zhanhao He on the concerto.³¹ It was a great match for both composers. Both composers took three months in the spring of 1959 to finish the composition of the violin concerto *Liang Zhu*.

Lina Yu, current violin professor at the Shanghai conservatory, premiered the concerto in 1959 in Shanghai. For composers, the premiere was exciting but caused some anxiety at the same time. Gang Chen describes the premiere of the concerto in his book “Butterflies are Free”:

The day of premiering the concerto has finally come. Lina Yu, an eighteen-year-old violinist, performs on the stage. She looks exactly like Yingtai Zhu and tells us the story and cries for her fate through the violin. I hide at the side of the stage with a nervous and excited heat. When the conductor’s baton paused at the last note of the concerto, the whole theater was as quiet as death. Suddenly, applause bursts into our ears just like thunder. The applause continues until Lina Yu performs the whole piece again. We are all excited with tears. (Chen 2003, 13)

The concerto became well known in China after its premiere. The *Liang Zhu* violin concerto has been arranged in a variety of ways in the past years. Some of the versions have unique instrumental combination. One interesting version is the cantata arrangement for choir by Zhongrong Luo (b.1924).

³¹ Jiang, Yuli. “The Chinese Violin Concerto ‘The Butterfly Lovers’ by He Zhanhao and Chen Gang for violin and orchestra”, 19.

Chapter II: The Structure of the Concerto and the Three Chinese Musical Elements

The Structure of Symphonic Poem and of Programmatic Music

As I researched and analyzed the *Butterfly Lovers'* violin concerto, I found that the piece relates to the number “three” in many different ways. First, there are three Chinese musical elements in the orchestration. They are the imitation of Chinese instrument sonorities, the theatrical folk music, and the vocal techniques from the *Yue* Opera. Secondly, the concerto is a one-movement symphonic poem in sonata form. According to Hugh McDonald’s definition of the symphonic poem, it is an orchestral form in which a poem or program provides a narrative or illustrative basis.³² The sonata form is in three parts: the exposition, development and the recapitulation. In addition, this sonata form structure fits perfectly for the three parts of the legendary story of the butterfly lovers. The three parts of the story refer to the motifs “Falling in Love”, “Refusing to Marry,” and “Transfiguration.”

In terms of the structure of the programmatic music in the Chinese violin concerto, I would like to compare the *Butterfly Lovers* violin concerto and Tan Dun’s violin concerto *The Love*. Roger Scruton defines programmatic music as music of a narrative or descriptive kind; the term is often extended to all music that attempts to represent extra-musical concepts without resorting to sung words.³³ Both violin concerti are programmatic music. The *Butterfly Lovers* is the story about young lovers who are transformed into butterflies for eternity. *The Love*, according to Tan Dun’s statement, is a piece about memory and about the

³² McDonald, Hugh. “Symphonic Poem.” *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 802. New York, 2001.

³³ Scruton, Roger. “Programmed Music.” *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, 396. New York, 2001.

possibilities of human love for one another, culture, and the world; thus a more inclusive love, rather than a personal form of love. The concerto is a statement about personal understanding at different stages of life.³⁴ The difference between these two concerti is the number of movements. The *Butterfly Lovers* is a one-movement concerto and *The Love* is in three movements concerto. I think that sixty years after the composition of *the Butterfly Lovers*, Tan Dun has more freely explored the theme of ‘love’ than the other two composers.


The three Chinese musical elements found in the orchestration

In the beginning of chapter two, I mentioned the presence of there Chinese musical elements in the orchestration of the *Butterfly Lovers*’ violin concerto. These elements are: the imitation of Chinese instrument sonorities, the theatrical folk music and the vocal techniques from the *Yue* opera. In the next section of my document, I will discuss some excerpts from the orchestra score that represent these elements.

The Imitation of Chinese Instrument Sonorities

The solo violin in the *Butterfly Lovers*’ violin concerto represents the character of the heroine, Yingtai Zhu. Because the story is a Chinese legend, the composers chose different Chinese instruments to represent her character. The solo violin melodies of the concerto mainly imitate the sound of the *erhu*. To be able to mimic the sound of the *erhu*, the composers used different types of articulations within the melodies. In the left hand technique, the slide is common for the *erhu*. Three different slides are represented here. The first one is called the *half-step back forward* slide (抹音), a slide in which one finger moves from the main note to a lower-half step note

³⁴ Tan, Dun. “TanDunONLINE.” Dialogue with Tan Dun from Violin Concerto: The Love. Entry Posted October 27, 2009. <http://www.tandunonline.com/compositions/The-Love.html> (accessed Feb. 11, 2014).

and back to the main note. The notation of this slide is . It is an elegant ornamentation representing a sad mood (Fig. 2-1).

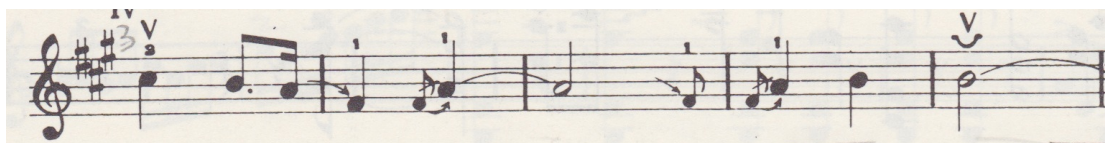


Figure 2-1.³⁵ The *half-step back forward* slide (m. 555-559)

The second type of slides is called the *slow half-step slide up* (半音上行慢進滑指). It is a slow slide from the main note to a half step higher. The notation for this slide is an arrow pointing up (Fig. 2). This slide has a mournful character.



Figure 2-2.³⁶ The *slow half-step slide up* (m. 336-337)

The last slide is closer to the western shifting technique commonly used with stringed instruments. There are three different kinds of these shifting techniques used in the concerto. The first one is called the *slow shifting up of a minor third* (小三度上行慢進滑指). This shift needs to be smooth and stable. This is notated as a grace note with an arrow pointing to the main note (Fig. 2-3). The minor third slide creates a gloomy feeling.



Figure 2-3.³⁷ The *slow shifting up of a minor third* (m. 12-13)

³⁵ Figure 2-1 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto” for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 64.

³⁶ Figure 2-2 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto” for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 61.

³⁷ Figure 2-3 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto” for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 57.

The second shift is called the *shifting down of a minor third* (小三度下行慢進滑指). It is notated as a grace note with an arrow pointing down to the main note, and has the sound of sadness or crying (Fig. 2-4).

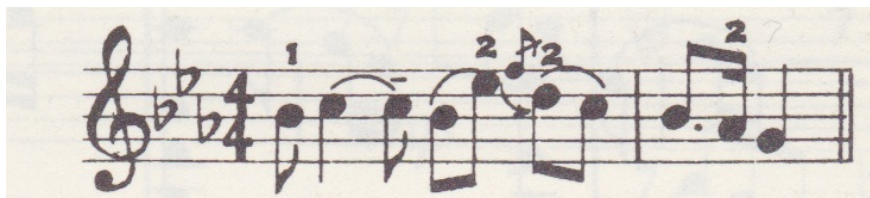


Figure 2-4.³⁸ The *shifting down of a minor third* (m. 454-455)

The third shift is a combination of the two previous shifts. It is a *shifting up of a minor third* followed by a *shifting down of a minor third* (小三度來回慢進滑指). Both the starting and the ending notes are the same pitch. There is a grace note with an arrow pointing up to the next note, and from the note that follows the next note with an arrow pointing down (Fig. 2-5).



Figure 2-5.³⁹ A Combination of two slides of minor thirds (m. 448)

One of the *erhu*'s right hand techniques called *shwue-gong* (碎弓) is also used in this concerto. It is the same as the *tremolo* for stringed instruments (Fig. 2-6).



Figure 2-6.⁴⁰ The *erhu*'s tremolo, *shwue-gong* (m.334-335)

³⁸ Figure 2-4 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 62.

³⁹ Figure 2-5 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 62.

Besides the imitation of the *erhu*, the sound of two Chinese plucked instruments were imitated in the solo violin part of the concerto. The first one is the imitation of the *guzheng*'s playing. The *guzheng* is a Chinese plucked zither. It has 18 or more strings, movable bridges, and the modern *guzheng* usually has 21 strings and bridges. Because the *guzheng* is a plucked instrument, it can easily play fast running notes. In the concerto, the composers used this effect in the solo violin. It is used in the second theme of the exposition of the concerto (Fig. 2-7).



Figure 2-7.⁴¹ The imitation of *guzheng*'s playing (m. 162-164)

The second one is the imitation of the *pipa*, a four-stringed Chinese instrument belonging to the plucked category of instruments. One of the *pipa*'s performance techniques is called *sao* (掃). It is a rapid strum executed with four fingers. The composers used this technique in the solo violin writing in the development section. The passage of this *pipa*'s technique is in continuous syncopations played by the solo violin in quarter note chords (Fig. 2-8).



Figure 2-8.⁴² The imitation of *pipa*'s playing (m. 346-348)

⁴⁰ Figure 2-6 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 61.

⁴¹ Figure 2-7 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 59.

⁴² Figure 2-8 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 61.

The Theatrical Folk Music

The *Butterfly Lovers'* violin concerto uses some musical ideas from *Yue* opera. According to the composer Zhanhao He, the *love* theme of the concerto came from *Yue* opera. The first four notes of the *love theme* were transformed from one of the singing melodies. In the original melody, these four notes are E-G-A-C and the text of these four notes translates as “Oh! Sister.”⁴³ These four notes became the principle motif of the concerto. The motif is not only used for the *love theme* but is also heard in the other five sections (Fig. 2-9).

Figure 2-9.⁴⁴ The four-note motif transformed within six of the instrumental parts

In addition to the folk melody, the composers also adapted the style of tempo changes from the *Yue* opera. Chinese operatic style uses tempo changes called *sao-ban* (鼙板) and *qwai-ban* (快板). *Sao-ban* is similar to the recitative sections found in Western operas. In the section of *sao-ban*, the solo singer or instrumentalist plays in a free style, reminiscent of talking. Chinese percussion, *ban-gu* (板鼓) plays a soft ostinato underneath the solo. After the lyrical singing or playing, the orchestra follows

⁴³ In the original text: 啊, 妹妹啊!

⁴⁴ Figure 2-9 is from Ming-hui Lin, Discussion of the Relationship of Chinese Opera and Music in “Liang-Zhu,” 287. And also from Chao, Min-Tzu, “Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei.” DMA diss., 63.

with a fast stable rhythmic pattern that is called *qwai-ban*. The composers adapted this technique in the *Butterfly Lovers' violin concerto* (Fig. 2-10) (Fig. 2-11).

Figure 2-10. ⁴⁵ Tempo change techniques, *sao-ban* and *qwai-ban* (m. 479-483)

Figure 2-11. ⁴⁶ Another example of *sao-ban* and *qwai-ban* (m.562-568)

⁴⁵ Figure 2-10 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto,” full score, (Shanghai: SMPH, 2008), 57.

⁴⁶ Figure 2-11 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto,” full score, (Shanghai: SMPH, 2008), 61.

Vocal Techniques from the *Yue* Opera

One unique vocal technique from the *Yue* opera is called *ku-chiang* (哭腔). It is a singing style reminiscent of crying. The singing style of *ku-chiang* is used for sad or mournful sections. The singers would wail quickly from the high notes to the low notes. This wailing technique happens in the solo violin part of the concerto (Fig. 2-12). In the notation there is a curvy arrow pointing down from the E to the G. For the performance, the solo violin needs to shift quickly between the notes. The shift imitates the *ku-chiang* technique (Fig. 2-13).



Figure 2-12.⁴⁷ The *ku-chiang* singing technique in the solo violin (m. 523-527)



Figure 2-13.⁴⁸ Example of wailing technique in the solo violin (m. 481)

⁴⁷ Figure 2-12 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto” for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 63.

⁴⁸ Figure 2-13 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto,” full score, (Shanghai: SMPH, 2008), 57.

Chapter III: Conclusion

The *Butterfly Lovers'* violin concerto is an orchestral adaptation of an ancient legend, the Butterfly Lovers. Two composers, Gang Chen and Zhanhao He composed this violin concerto together while they were studying at the Shanghai conservatory in 1959. It is also commonly referred to by the lovers' last names, "*Liang Zhu*" in Chinese. To Western audiences, *the Butterfly Lovers* is regarded as the Chinese Romeo and Juliet. The story of "*Liang Zhu*" has been arranged into many different artistic forms: mainly music, and also into theater, opera, film, television drama, and animation. Musically, the concerto is a synthesis of Eastern and Western traditions. The solo violin is used in a way that recalls the playing technique of the *erhu*, the two-string Chinese fiddle. Because of the importance of this instrument, I discussed the *erhu* and its left hand technique in the second chapter. In the same chapter, I also introduced the *Yue* opera since the melodies and overall styles of this concerto are adapted from it. The *Butterfly Lovers'* violin concerto is a one-movement programmatic concerto, with three sections that correspond to the three phases of the story: Falling in Love, Refusing to Marry, and Metamorphosis. I compared the musical structure of two Chinese violin concerti, the *Love* and the *Butterfly Lovers* in second chapter. I think Tan Dun composed *The Love* with more freedom in the structure than the other composers of the *Butterfly Lovers*. In the analysis of the music, the work can actually be divided into five parts: introduction, exposition (Part I), development (Part II), recapitulation (Part III), and codetta. I hope this effort will benefit other violinists and encourage audiences to become more interested in Chinese music.

Appendix: Analysis of the Concerto

I based my analysis of the concerto on two main sources, as well as my own opinion. The first one is Ming-Hui Lin's *Discussion of the Relationship of Chinese Opera and Music in "Liang Zhu."* The second one is Min-Tzu Chao's dissertation *Interpretation and expressive Imagery in the Butterfly Lovers violin concerto on double bass: transcribed by Yung-Chiao Wei.* As mentioned earlier, there are three parts to this violin concerto. By adding the introduction and codetta to the beginning and end of the concerto, it would be divided into five parts: introduction, exposition (Part I), development (Part II), recapitulation (Part III), and codetta. The following is the description of each part:

Introduction

The violin concerto opens with an introduction (m.1-11) in G major and is played in a 4/4 meter, with the marking *adagio cantabile*.⁴⁹ The music is about the two characters' first meeting in the spring season. In the orchestration, the music begins with three measures of strings *pianississimo* holding a pedal of D and A. From underneath this prologue, a flute *cadenza* emerges. The flute solo melody resembles the sound of singing birds. The bird's sound is transformed into the music and is depicted with repetitive sixteenth notes in octaves (Fig. A-1).



Figure A-1.⁵⁰ Introduction *Adagio cantabile* with the solo flute in bar 4 (m.1-4)

At the end of the introduction, there is a conversation between the oboe and the viola (Fig. A-2). It portrays the first meeting of Yingtai and Shanbo in the

⁴⁹ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 37.

⁵⁰ Figure A-1 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 1.

school and they are becoming good friends.⁵¹ In my opinion, the two instruments' melodies relate to the two lovers' conversation. The tempo increases in that section. It might be a description of the excitement caused by their growing relationship.

The image shows a musical score for measures 5-8. It features four staves: Flute (Fl.), Violin I (V-ni I), Violin II (V-ni II), and Viola (V-le). The Flute part has a melodic line starting with a grace note, marked 'mp dolce' and 'mf'. The Violin and Viola parts provide harmonic support, with the Viola part marked 'mp' and 'mf'. The score is in 2/4 time and includes dynamic markings and articulation symbols.

Figure A-2.⁵² The conversation between the oboe and viola (m.5-8)

Exposition

The exposition (m.12-290) is the main part of the concerto and it is built around two themes. Both themes are reappearing and varied later in the concerto. Here is the structure of the exposition: the first theme (the *Love Theme*) (m.12-49), the bridge (m.50), the second theme (m.51-243), and the closing section (m.244-290).

The first theme, also called the *Love Theme*, is in an ABA' form. The A part of the *Love Theme* (m.12-30) depicts the lovers' gentle and elegant love. The *Love Theme* is based on a four notes tune from the *Yue Opera*. These four notes are B, D, E, and G. The composers emphasized the *Love Theme* by adding notes within a minor third. The result of rearticulating the tune brings not only the character of folk opera singing but also an elegant melody for the violin to play.

⁵¹ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 38.

⁵² Figure A-2 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 2.

The B part of the first theme (m.31-38) is a conversation between the cello and solo violin that presents the joining of the lovers' hands (Fig. A-3). It is a variation from the end of the introduction where the oboe and the viola played the melodies. The cello represents Shanbo and the solo violin Yingtai.

The image displays a musical score for the B part of the first theme (measures 29-36). It consists of two systems of staves. The first system includes staves for V-no solo, V-ni I, V-ni II, V-le, V-c, and C-b. The tempo is marked 'Poco più mosso'. The solo violin part features a melodic line with dynamics like 'mf' and 'p', and articulation like 'pizz.' and 'arco'. The cello part features a melodic line with dynamics like 'mf espr.' and 'p', and articulation like 'arco'. The second system continues the dialogue, with 'cresc.' and 'dim. e rit.' markings indicating dynamic and tempo changes.

Figure A-3.⁵³ The dialogue between solo violin and cello (m.29-36)

Finally, comes the A' of the first theme (m.39-49), which differs in the orchestration from the previous A section. It enters with the orchestra playing the *love theme* with the solo violin's accompaniment in the first five measures. Then, it is followed by a *tutti* statement of the *Love Theme*. This segment is characterized by greater volume and brightness.

⁵³ Figure A-3 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 5.

There is also a short bridge between the first theme and the second theme of the exposition. It consists of a one-measure *cadenza* in measure 50 (Fig. A-4). This solo violin *cadenza* is about Yingtai's feelings at that moment when she is in front of Shanbo. The ascending arpeggio represents Yingtai's happiness at the idea of being in love with Shanbo. She is anxious to tell Shanbo about her true identity. At the end of this *cadenza*, there is a comma before the last note. The comma depicts Yingtai's hesitation. The last note with a grace note shows her regrets as she decides to keep her identity secret and she expresses a sigh.

In the folk opera, this would be the *intermezzo* during the scene change.⁵⁴ But for the concerto, it is used for a change of emotions. This transition is a very good example of programmatic music using the metaphor technique to describe the story.⁵⁵

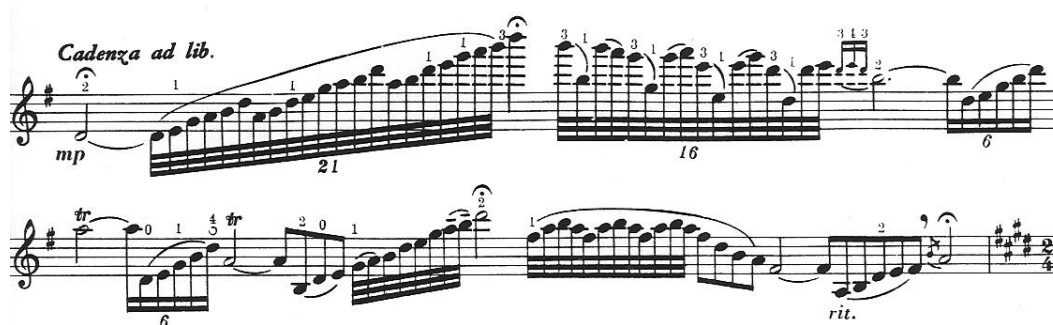


Figure A-4.⁵⁶ Violin *cadenza* (m.50)

The music suddenly stops and takes us into the second theme (m.51-243), which is in an ABACA rondo form.⁵⁷ The tempo is more urgent between the solo and the accompaniment, and shows the playful and carefree interaction between

⁵⁴ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 42.

⁵⁵ Ibid, 42.

⁵⁶ Figure A-4 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 7.

⁵⁷ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 43.

the lovers' collegiate friendship of three years.⁵⁸ There are quarter notes and eighth notes with grace notes with a *staccato* articulation. Alternation between the quarter notes and grace notes present the joyful feeling of the lovers running and chasing each other.⁵⁹ In the second theme, the A section occurs three times.⁶⁰ The first time, (Fig. A-5) (m.59-84), the solo violin is depicting the lovers' joining hands in brotherhood. With the accent on the downbeat, the ensuing pause is made very clear, emphasizing the lovers' undulating passion.⁶¹ The second time of the A section (m.109-130) is performed by an orchestra *tutti*, with the key signature having modulated from E major to A major.⁶² The final time (m. 208-231) is played with the orchestra accompanied by the solo violin's broken chords in E major. It finishes with an orchestra *tutti* and solo violin.

The image shows a musical score for the second theme (A section) of the Butterfly Lovers Violin Concerto. The score is for six parts: Violin Solo (V-no solo), Violin I (V-ni I), Violin II (V-ni II), Viola (V-le), Violoncello (V-c.), and Contrabasso (C-b.). The music is in E major and 4/4 time. The solo violin part features a melodic line with grace notes and staccato articulation. The orchestral parts provide accompaniment with various dynamics and articulations. The score is marked with 'mf', 'p', 'f', 'fp', 'poco', 'arco', and 'unis'.

Figure A-5.⁶³ The second theme (A section), a delightful joining of hands in brotherhood (m.57-63)

The B section (m.85-105) of the second theme consists of a flute melody.

Two measures later, the solo violin plays the same melody but with variations on the motif. The counterpoint between those two lines mirrors the conversation

⁵⁸ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 43.

⁵⁹ Ibid, 43.

⁶⁰ Ibid, 43.

⁶¹ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 43.

⁶² Ibid, 43.

⁶³ Figure A-5 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 9.

between Shanbo and Yingtai (Fig. A-6). The music is more lyrical than in section A, which also points to the lovers' time together.⁶⁴

Figure A-6.⁶⁵ Section B of the second theme (m.85-92)

Finally, the C section (m.121-207) of the second theme is the strongest place for including Chinese musical language.⁶⁶ Solo violin mimics two traditional Chinese instruments. In chapter two, I discussed ways in which the *pipa* and the *guzheng* were imitated by violin. Below is the example of the solo violin playing fast descending thirty-second notes with slurs. It imitates the sound of the rolling strings of the *guzheng* (Fig. A-7).

Figure A-7.⁶⁷ Section C of the second theme (m.124-130)

The mood suddenly changes when the rondo gives way to a more somber passage in the closing section (m.244-290).⁶⁸ It transforms the segment of the

⁶⁴ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 44.

⁶⁵ Figure A-6 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 10.

⁶⁶ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 45.

⁶⁷ Figure A-7 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 13.

⁶⁸ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 47.

legato melody and the *Love Theme* into two whimpering and yearning lyrical sections.⁶⁹ The solo violin plays the first section using excerpts from the *Love Theme* with incomplete motifs that musically articulate the emotion of Yingtai being hesitant to talk about her feelings.⁷⁰ In this passage, the composers use the *glissando up and down* in a minor third. This slide sounds very gloomy, reflecting the lovers' melancholic mood⁷¹ (Fig. A-8). The composers use this technique to mimic the sound of the *erhu*.⁷²



Figure A-8.⁷³ Closing section (m.247-252)

The solo violin and solo cello share a conversation in the second part of the closing section (m.269-284).⁷⁴ Both instruments represent the lovers. These melodies are presenting their intimate conversation but also express their sadness as they have to part ways. The string tremolos reiterate the mood of sadness.⁷⁵ The strings end the section with a soft and light texture, but the color is rather cold, dark and ominous, foreshadowing the tragic ending of the story⁷⁶ (Fig. A-9).

⁶⁹ Ibid, 47.

⁷⁰ Ibid, 47.

⁷¹ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 47.

⁷² Ibid, 47.

⁷³ Figure A-8 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 21.

⁷⁴ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 48.

⁷⁵ Ibid, 48.

⁷⁶ Ibid, 48.

Figure A-9.⁷⁷ Second part of the closing section (m.269-275)

Development

The development section (m.291-660) of *the Butterfly Lovers* is the most dramatic part of the whole concerto.⁷⁸ It has three dramatic parts. The first part is Yingtai's frustration over the pre-arranged marriage. The second part is the lovers' meeting in the chamber. The third part is the eventual death of the lovers.⁷⁹

The first part of the development represents Yingtai's frustration over a pre-arranged marriage and is characterized by a set of repetitions that combine three eighth notes and a quarter note. This rhythmic pattern foreshadows the feudal motif (Fig. A-10). This set of repetitions stays for thirteen measures. In these measures, the key signature modulates from E major to D major and then to B-flat major. Along with the key signature, the tempo changes as well.⁸⁰ The tempo shifts back and forth between 4/4 and 3/4 meters. In this context, the tension gradually develops by shrinking the length of each note ending.⁸¹ They change from half notes to quarter notes. The articulation also follows this tension. The climax arrives at measure 309 where the feudal motif is played by the double bass,

⁷⁷ Figure A-9 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 21.

⁷⁸ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 49.

⁷⁹ Ibid, 49.

⁸⁰ Ibid, 49.

⁸¹ Ibid, 49.

cello, trombone, and horn (Fig. A-11).⁸² There is also a continuous triplet played by strings and trumpets. The sonority of the feudal motif represents the father as the most powerful person in the family during the feudal society.⁸³

The musical score for Figure A-10 consists of eight staves. From top to bottom, they are: Flute (Fag.), Cor., Timp., T-tam, V-ni II, V-le, V-c., and C-b. The score is in 4/4 time and features a complex rhythmic pattern. The tempo is marked 'Più mosso' and the mood is '不安地 (Affannato)'. The score includes various dynamics such as *mf*, *mfz*, and *mfz*. The score also includes a rehearsal mark '104' and a tempo change 'Più mosso'.

Figure A-10.⁸⁴ The foreshadow of the feudal motif (m.293-298)

⁸² Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 49.

⁸³ Ibid, 49.

⁸⁴ Figure A-10 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 29.

严厉地、凶暴地 (Duramente) ♩-138

Figure A-11.⁸⁵ The feudal motive played in the lower register (m.309-312)

In measures 324 to 337, the solo violin plays a *recitative*.⁸⁶ The music here is very brutal and the motif in this passage is taken from the introduction (Fig. A-12).⁸⁷ The fast scalar passage in measures 326 and 329 suggests Yingtai's grief over the pre-arranged marriage.⁸⁸

⁸⁵ Figure A-11 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 30.

⁸⁶ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 49.

⁸⁷ Ibid, 49.

⁸⁸ Ibid, 50.

Figure A-12.⁸⁹ Recitative (m.324-330)

After the *recitative*, the solo violin plays an accented syncopation repeatedly. The repetition of the syncopation strongly depicts Yingtai's resistance (Fig. A-13).⁹⁰ There are sixty-four measures of the syncopated pattern, including some modulations. Through these measures, the tension builds up in the music to present the conflict between Yingtai and her father. The passage ends when the trumpets and trombones shout out the feudal motif. The dynamic gradually increases to a *ff* (the loudest point in the piece).⁹¹ After this explosion, the tension cools down to a quiet dynamic that presages the interlude to the next section, "Meeting in the Chamber."⁹²

Figure A-13.⁹³ Syncopated rhythmic pattern about refusing a prearranged marriage (m.346-361)

The sudden appearance of a mournful passage portrays an intimate conversation between the lovers in the chamber (Fig. A-14).⁹⁴ The clarinet introduces a sentimental melody played by the solo violin.

⁸⁹ Figure A-12 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 61.

⁹⁰ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 53.

⁹¹ Ibid, 53.

⁹² Ibid, 53.

⁹³ Figure A-13 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 61.

⁹⁴ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 53.

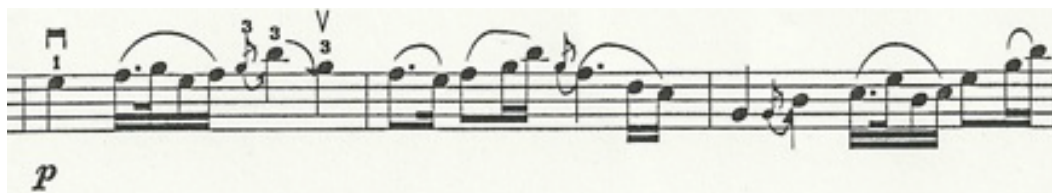


Figure A-14.⁹⁵ Meeting in the chamber (m.446-447)

The passage is evocative of Yingtai's conversation with Shanbo about her prearranged marriage organized by her father.⁹⁶ She has no right to discuss it with her father, not only because of tradition, but also because of her fiancé's wealthy family.⁹⁷ Up until measure 458, the solo violin and cello are engaged in a conversation (Fig. A-15). The musical allusion evokes confessions of longing for each other as Shanbo visits Yingtai in her chamber.⁹⁸ The melody alternates between passion and quietness. The cello plays in the middle register, imitating the main melody, while the solo violin plays the counterpoint.⁹⁹ Both voices express the lovers' ardent feelings. The musical language used throughout the interlude is another segment that mimicked the sounds of the *erhu*.¹⁰⁰

Soon after Shanbo left the chamber and returned to his hometown, he became ill, and passed away a few days later. The following is a *recitative* passage. The first three measures represent Yingtai's sadness after hearing of Shanbo's death (Fig. A-16).

⁹⁵ Figure A-14 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 27.

⁹⁶ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 54.

⁹⁷ Ibid, 54.

⁹⁸ Ibid, 54.

⁹⁹ Ibid, 55.

¹⁰⁰ Ibid, 55.

Figure A-15.¹⁰¹ The conversation between the solo violin and the solo cello in the chamber (m.446-453)

Figure A-16.¹⁰² Yingtai's sadness after hearing of Shanbo's death in the first three measures of the *recitative* (m.481-483)

During the rest of the *recitative*, the solo violin plays its *recitative* melody. At the same time, the *bangu* performs a pulsing rhythm that reflects the tension and conflict between Yingtai's anxious protests and the obstinate force of her father's power over her (Fig. A-17).¹⁰³

¹⁰¹ Figure A-15 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 27.

¹⁰² Figure A-16 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 57.

¹⁰³ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 57.

The image shows a musical score for two instruments: Gu Ban and V-no solo. The Gu Ban part is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of a rhythmic pattern of eighth notes. The V-no solo part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with dynamics markings: *p* (piano), *ad lib.* (ad libitum), and *f* (forte). A bracketed section labeled '【自由反复】' (Free repetition) is indicated above the V-no solo part. The score is set in a 2/4 time signature.

Figure A-17.¹⁰⁴ The recitative depicts the tension between Yingtai and her father (m.484-488)

At the last section of the recitative, Yingtai throws herself into Shanbo's tomb.¹⁰⁵ In this section, the solo violin is playing without the orchestra. The orchestra reenters when the solo violin plays the last note of the *recitative*. It is a sorrowful melody played by the orchestra and it is borrowed from the *Love Theme* (Fig. A-18).

¹⁰⁴ Figure A-17 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto," full score, (Shanghai: SMPH, 2008), 58.

¹⁰⁵ Chao, Min-Tzu. "Interpretation and expressive imagery in the butterfly lovers violin concerto on double bass: transcribed by Yung-Chiao Wei." DMA diss., The Louisiana State University, 2011, 58.

Patimento

Figure A-18.¹⁰⁶ The orchestra played a sorrowful melody after Yingtai throws herself into the grave (m.647-649)

Recapitulation

The recapitulation (from measures 660 to 709) is the shortest section of the piece, and is divided into two parts: the first one is the return of the *Love Theme*, and the second is the metamorphosis or transfiguration. It differs from the exposition in that it does not present the second theme.

Before the return of the first theme, the solo flute plays the same introduction heard at the beginning of the concerto. Underneath of the flute melody, the harp is accompanying by rolling the strings. These six measures recreate the image of the

¹⁰⁶ Figure A-18 is from Gang Chen and Zhanhao He, “The Butterfly Lovers Violin Concerto,” full score, (Shanghai: SMPH, 2008), 77.

butterfly lovers' first meeting in the spring. The return of the *Love Theme* is first played by the orchestra and joined by the solo violin during the second time. Then, the solo violin plays nine measures of variations from the *Love Theme*. The music depicts the transfiguration and it is in a lively, happy mood (Fig. A-19).

Figure A-19.¹⁰⁷ The transfiguration section of the butterfly lovers (m.684-688)

A short codetta follows the last *tutti* of the *Love Theme*. It is five measures of singing melody played by the solo violin. The dynamic is *pianissimo* here. The music depicts the lovers' reunion in heaven.

¹⁰⁷ Figure A-19 is from Gang Chen and Zhanhao He, "The Butterfly Lovers Violin Concerto" for piano and violin version, arranged by Sheng You Guan, (Hong Kong: Yih Mei Book Co., 1960), 40.

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