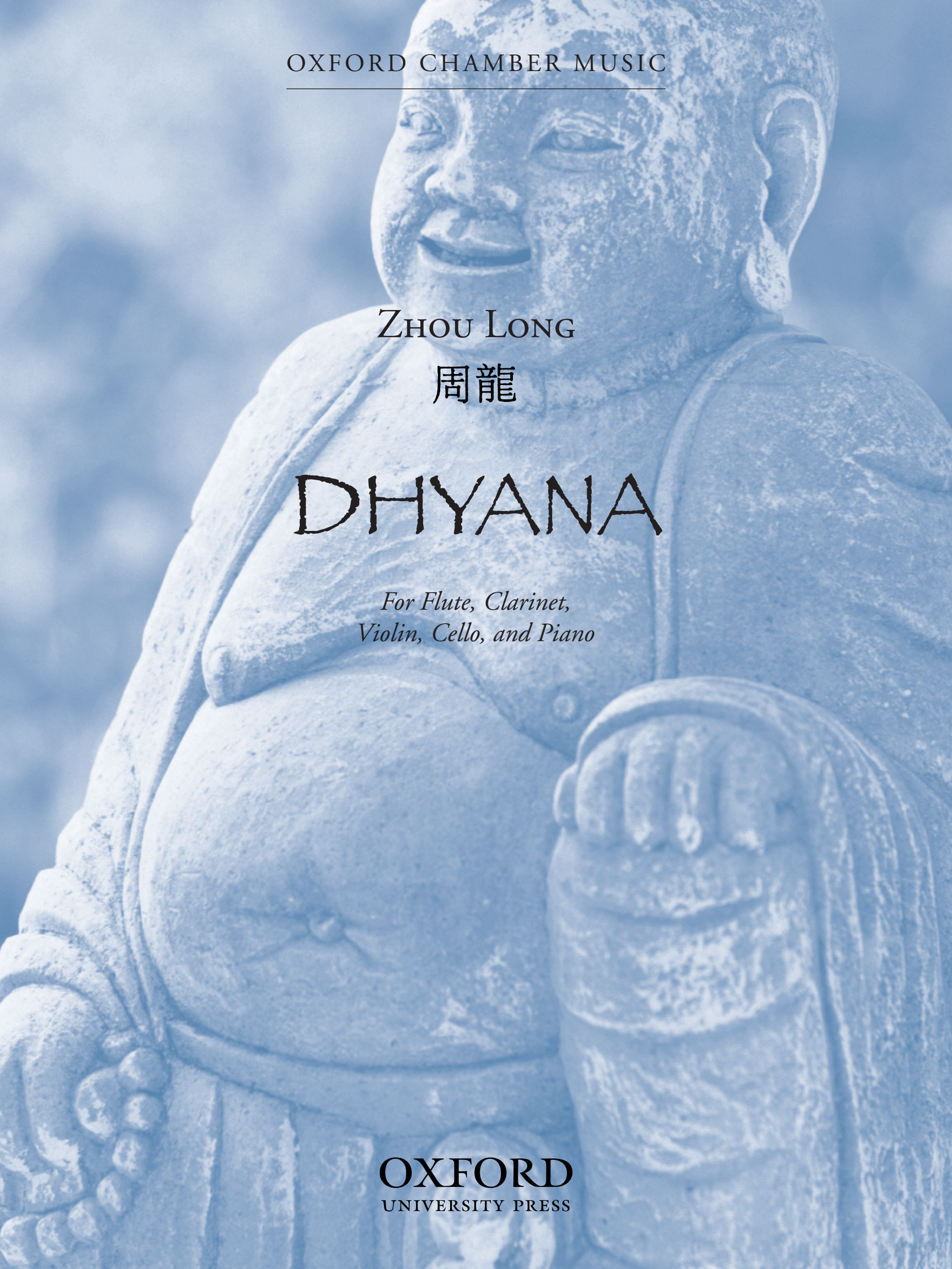


OXFORD CHAMBER MUSIC

ZHOU LONG

周龍

# DHYANA

*For Flute, Clarinet,*
*Violin, Cello, and Piano*

OXFORD
UNIVERSITY PRESS

**Zhou Long** (b. July 8, 1953, Beijing) is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Deeply grounded in the entire spectrum of his Chinese heritage, including folk, philosophical, and spiritual ideals, he is a pioneer in extensively transferring the idiomatic sounds and techniques of ancient Chinese musical traditions to modern Western instruments and ensembles. His creative vision has resulted in a new music that stretches Western instruments eastward and Chinese instruments westward, achieving an exciting and fertile common ground.

Zhou Long was born into an artistic family and began piano lessons at an early age. During the Cultural Revolution, he was sent to a rural state farm, where natural scenes of roaring winds and fierce wild fires made a profound and lasting impression. He resumed his musical training in 1973, studying composition, music theory, and conducting, as well as Chinese traditional music. In 1977, he enrolled in the first composition class at the reopened Central Conservatory of Music in Beijing. Following graduation in 1983, he was appointed composer-in-residence with the National Broadcasting Symphony Orchestra of China. He came to the United States in 1985 under a fellowship to attend Columbia University and received a Doctor of Musical Arts degree in 1993, having studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards. After more than a decade as music director of Music from China in New York City, he received ASCAP's prestigious Adventurous Programming Award in 1999.

Zhou Long is currently visiting professor of Composition at the University of Missouri-Kansas City Conservatory of Music. He has also been a visiting professor at Brooklyn College and the University of Memphis. In May 2002, he was *Music Alive!* Composer-in-Residence of the Seattle Symphony's "Silk Road Project" Festival with Yo-Yo Ma, supported by the American Symphony Orchestra League and Meet the Composer. He has received fellowships from the American Academy of Arts and Letters, the National Endowment for the Arts, and the Guggenheim and Rockefeller Foundations, as well as recording grants from the Mary Flagler Cary Trust and the Aaron Copland Fund for Music. His awards include Masterprize (BBC, EMI, London Symphony) and the CalArts/Alpert Award in the Arts, as well as winning the Barlow International Competition, with a performance by the Los Angeles Philharmonic. He has been the recipient of commissions from the Koussevitzky Music Foundation in the Library of Congress, the Fromm Music Foundation at Harvard University, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. Among the ensembles commissioning works from him are the Bavarian Radio Symphony Orchestra, the Brooklyn Philharmonic, the Tokyo Philharmonic, the New Music Consort, the Pittsburgh New Music Ensemble, the Kronos, Shanghai, Ciompi, and Chester string quartets, and the vocal ensemble Chanticleer. Zhou Long's music has been recorded on EMI, CRI, Teldec (1999 Grammy Award), Cala, Delos, Avant, and China Record Corporation.

A United States citizen since 1999, Zhou Long is married to the composer-violinist Chen Yi. It should be noted that Zhou is his family name and Long is his personal name, and thus he should be referred to as Mr. Zhou or Dr. Zhou.

## Zhou Long

# DHYANA

*For Flute, Clarinet, Violin, Cello, and Piano*

Duration: 10 minutes

**Dhyana** ***was composed in 1989 and completed in March 1990.***
***The composition won the Fifth International Composition***
***Competition in D'Avray, France, on 14 February 1991.***
***The work was premiered at the Pacific Music Festival, Sapporo, Japan, 7 July 1990.***

The inspiration for *Dhyana* comes from the Buddhist concept of "cultivation of thought"—the process of gathering scattered thoughts and focusing them on one object to arrive at enlightenment. To express the progression from worldliness to serenity and, finally, to purification, the musical structure moves from complex to simple in pitch, from dense to relaxed in rhythm, from tight to open in range, from colorful to monochrome in timbre, from foreground to background in sonority. In addition Zhou Long pays homage to ancient Chinese instruments and musical gestures by bringing their distinctive characteristics into full play. The sound of bells, chimes, gongs, and harmonics made on the *guqin* (Chinese long zither), featured in Chinese percussion music, are re-created by playing inside the piano; the sound of temple blocks and the various sonorities produced by different gestures on the *guqin* are depicted in the violin and cello; and the reciting style of the vertical Chinese bamboo flute is reproduced by glissandos with microtones on the flute and clarinet.

*Dhyana* is one of several chamber works by Zhou Long based on various Buddhist concepts. Through his use of complex textures and polyphonic structures, Zhou Long leads the performers to enter into the spirit of *dyhana*—the movement between freely flowing and densely concentrated thoughts.

### Guide to the Notation

*Piano*

muffle or stop the string with a finger before playing

dampen the string with a finger after playing

fingernail *pizzicato;* the dampers may be raised by depressing the keys or using the pedal

lightly touch the appropriate node of given string inside the piano when playing it on the keyboard

fast fingernail scrapes

strike the strings with the palm of the hand

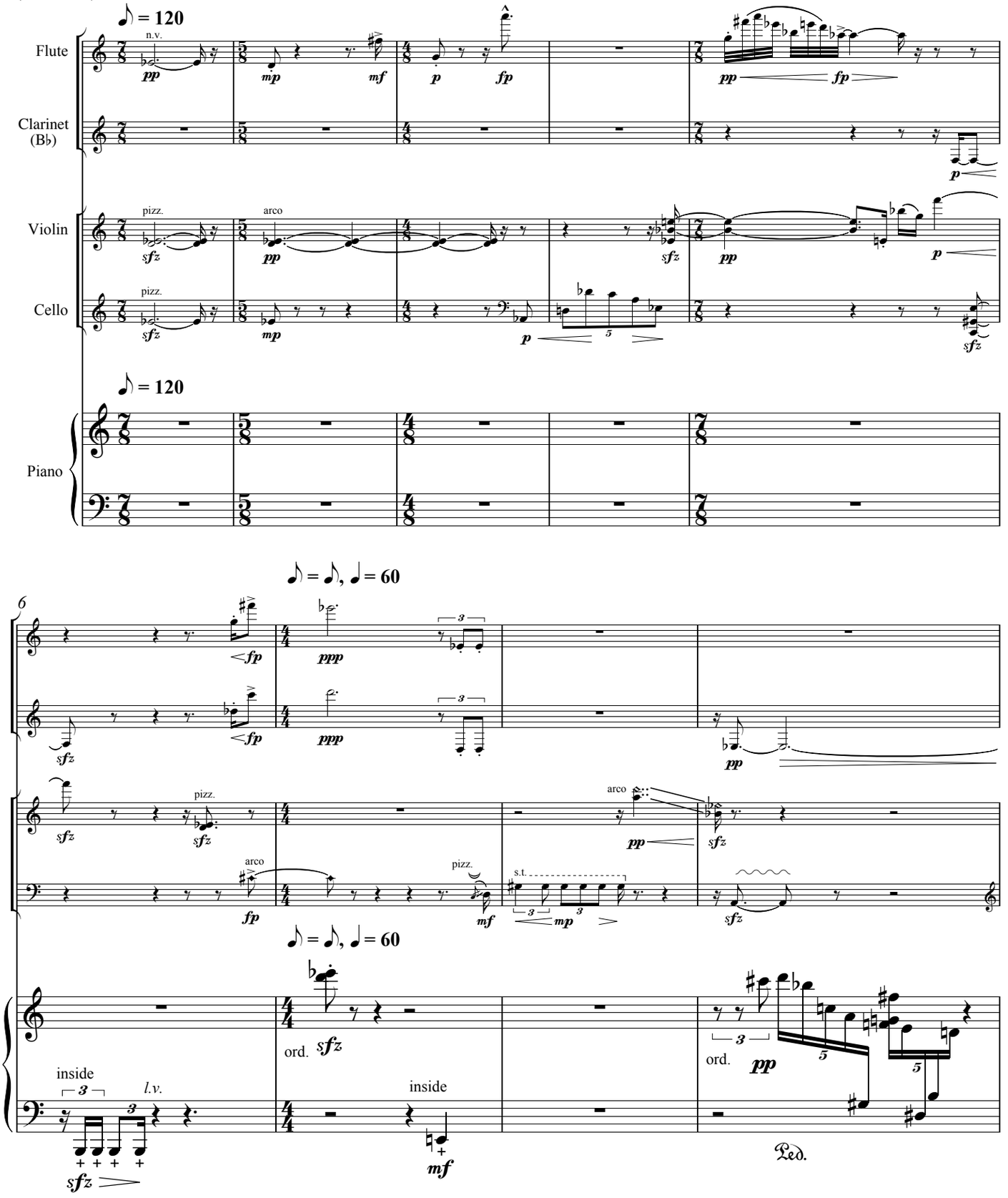
*Dedicated to Professor Chou Wen-chung*

# DHYANA

For Flute, Clarinet, Violin, Cello, and Piano

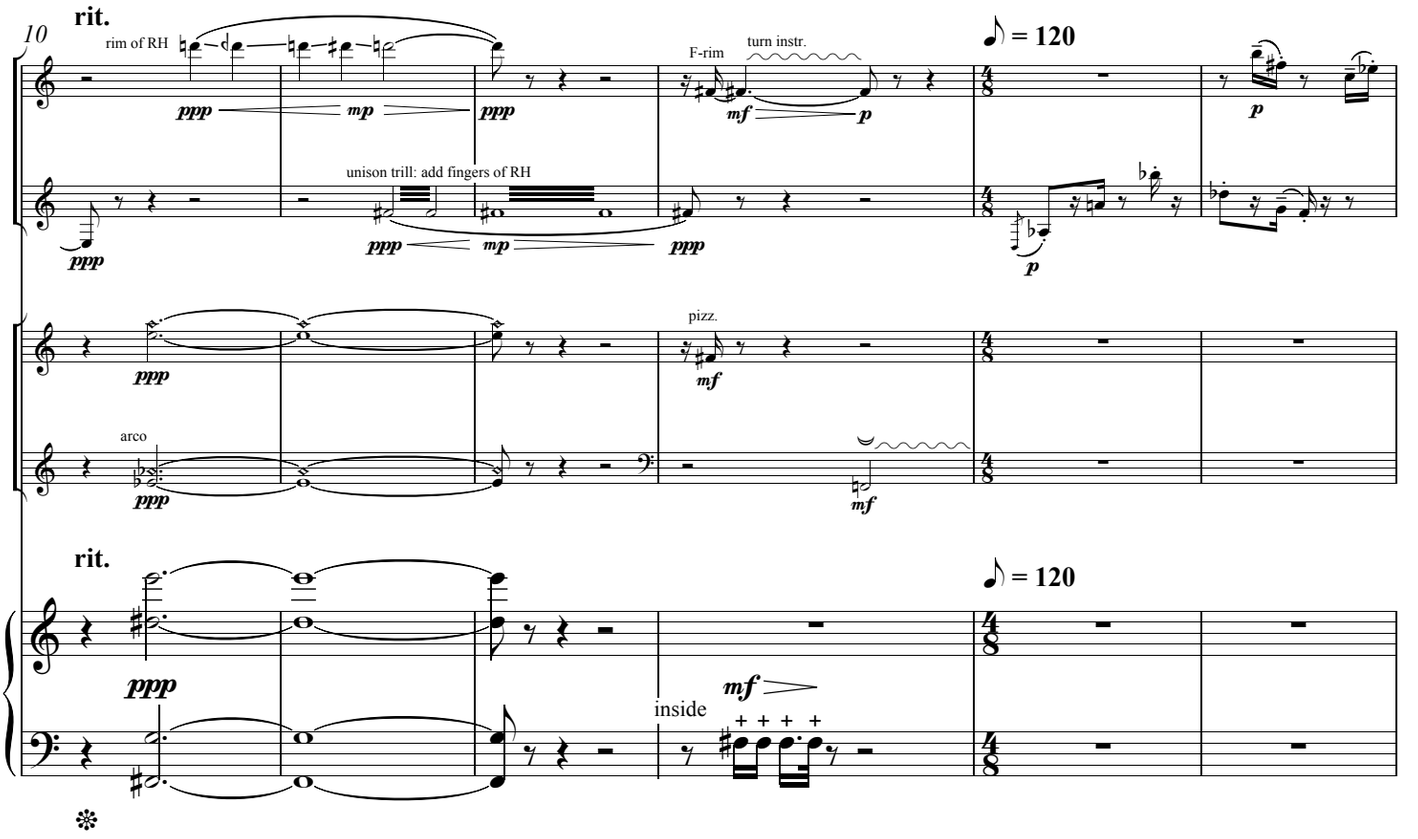
Zhou Long

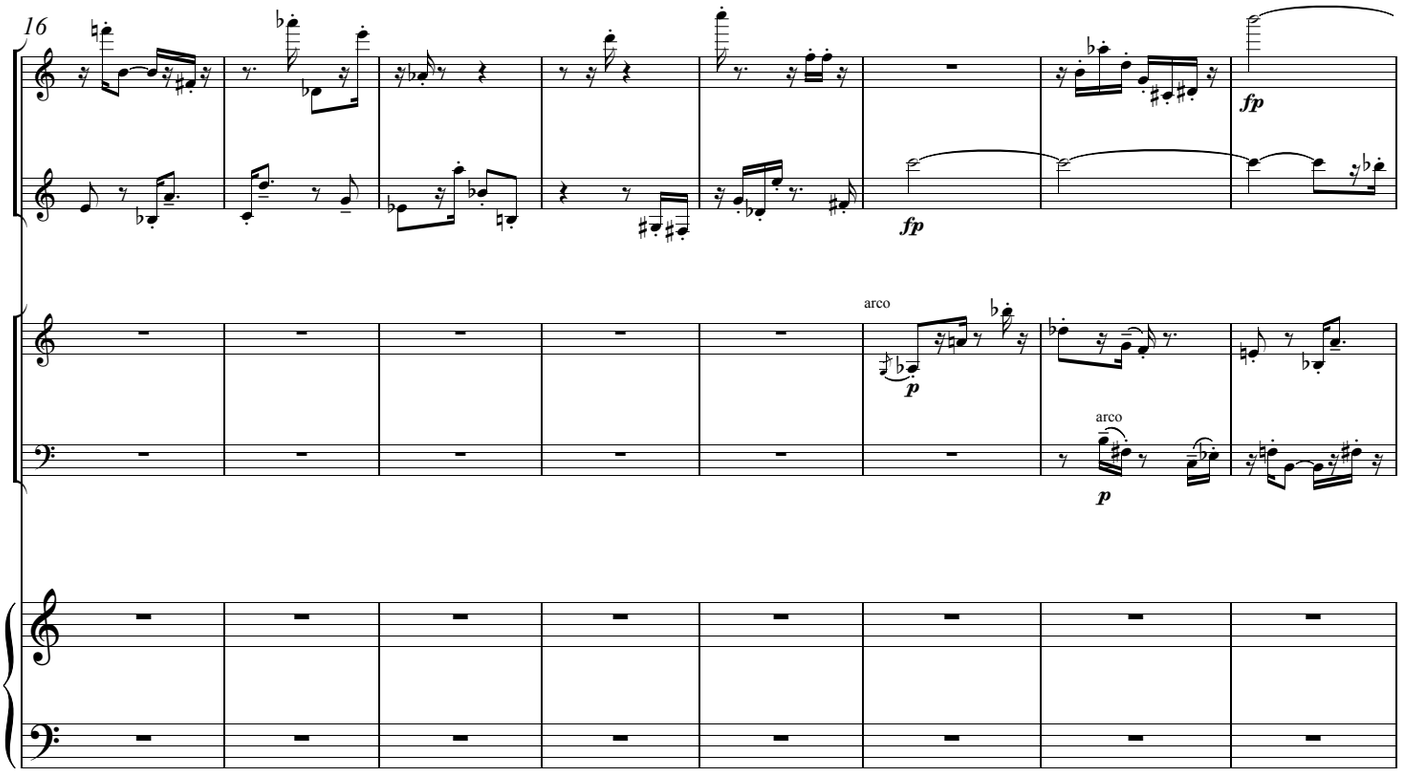
(Score in C)

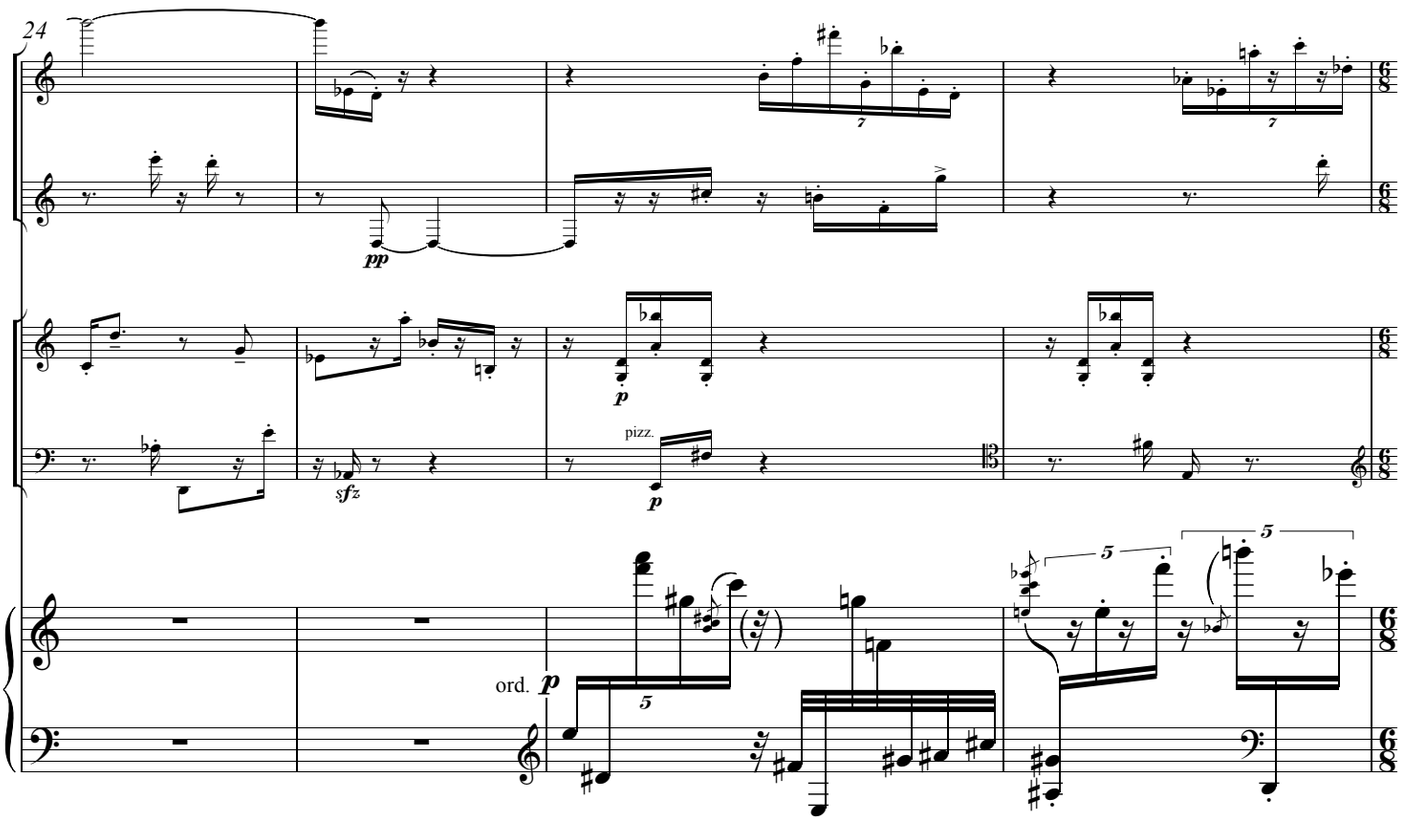


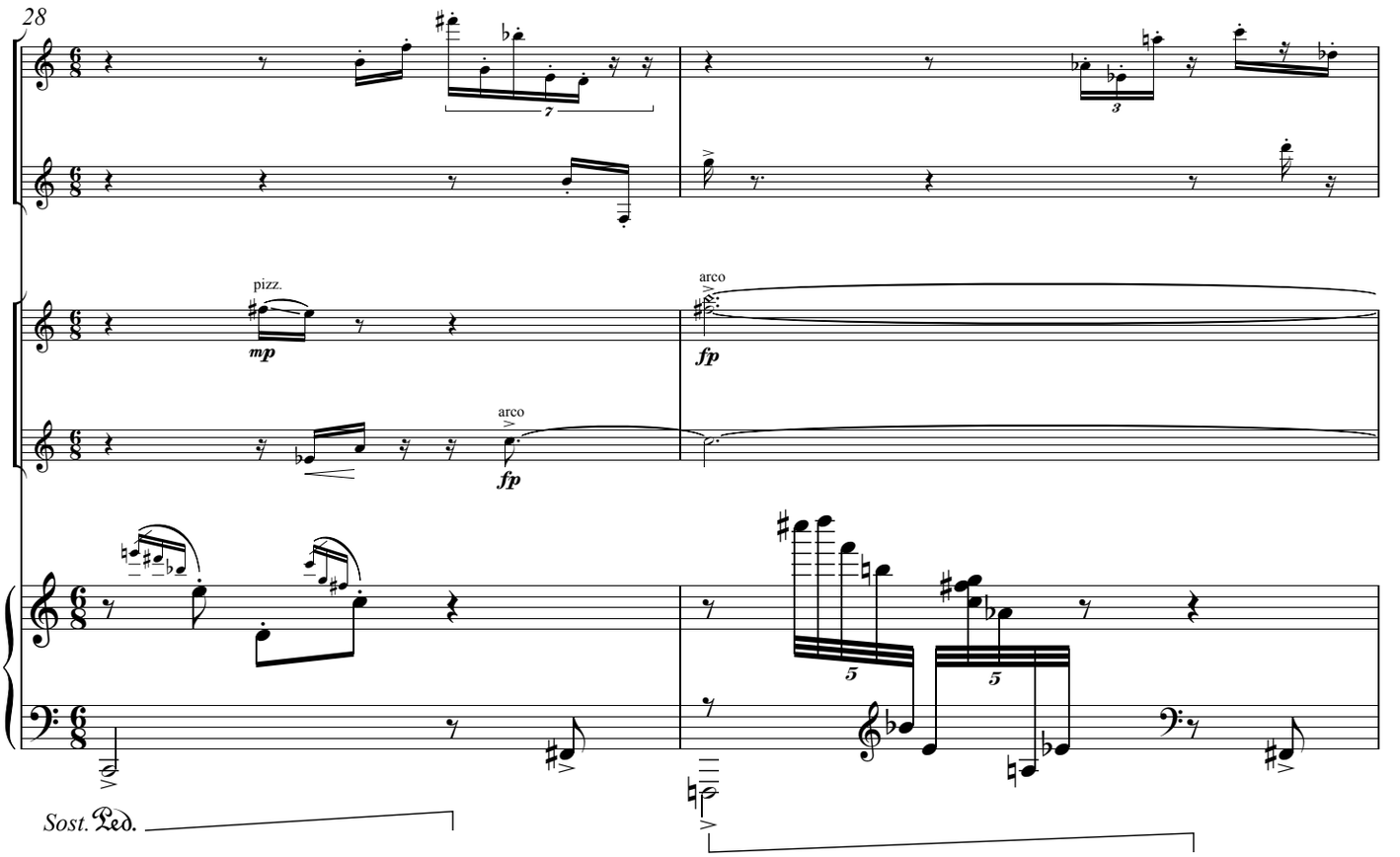

Copyright © 2003, Oxford University Press, Inc. Printed in U.S.A.

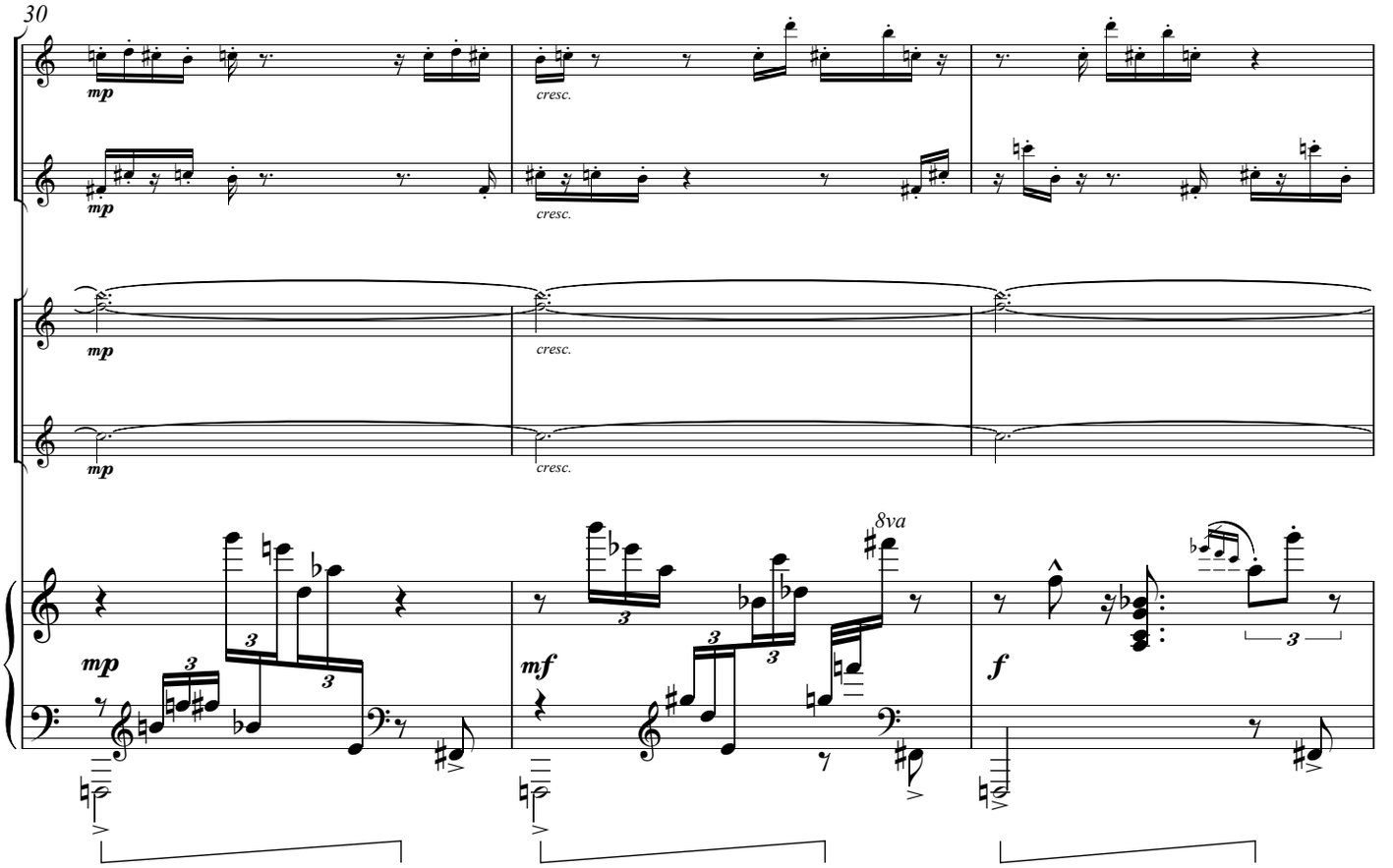
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, without the prior permission in writing of Oxford University Press. Permission to perform in public (except in the course of divine worship) should normally be obtained from the American Society of Composers, Authors, and Publishers (ASCAP), One Lincoln Plaza, New York, NY, 10023, or its affiliated societies in each country throughout the world, unless the owner or the occupier of the premises being used holds a license from the society.

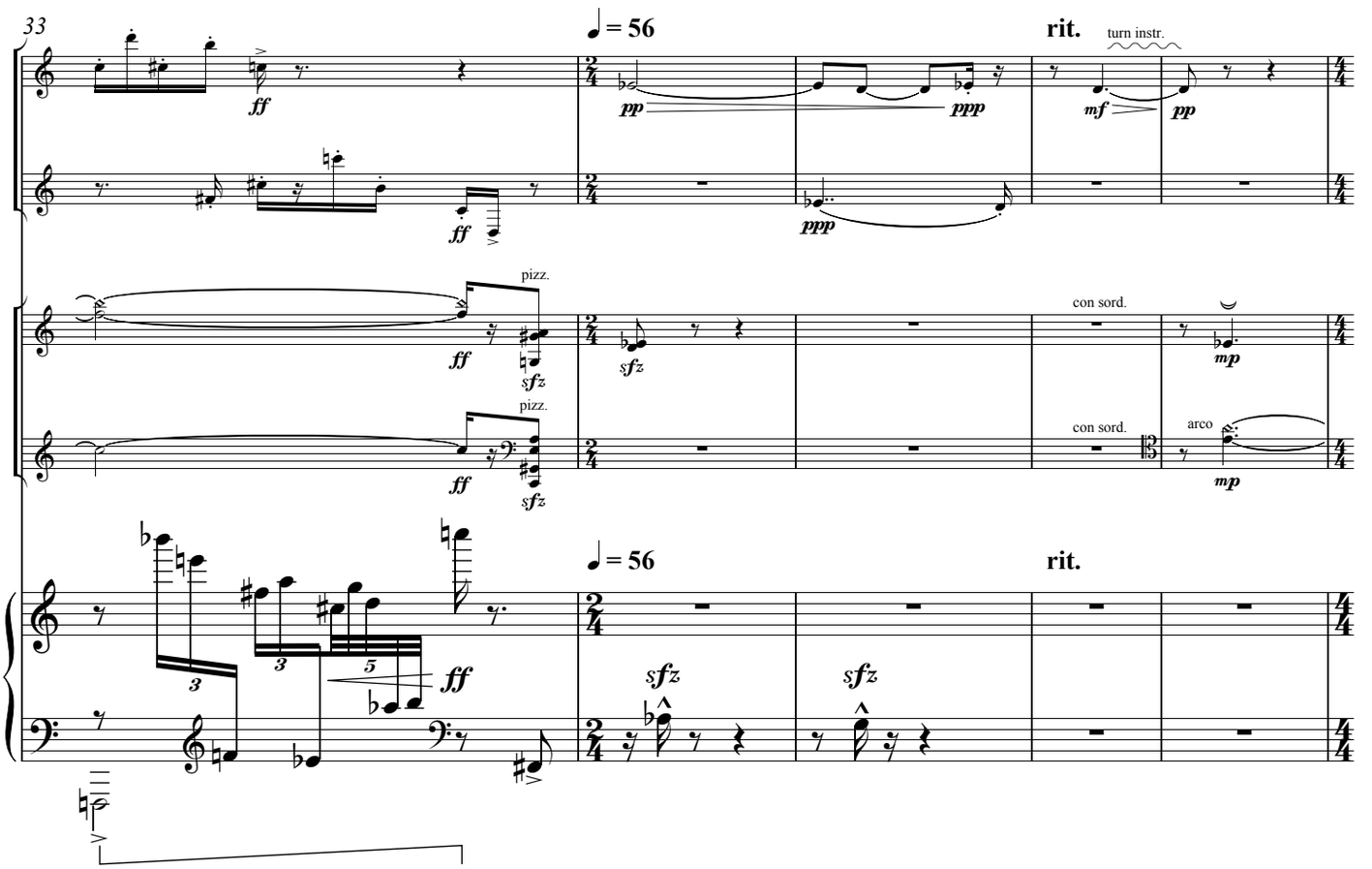

10
rit.
rim of RH
ppp
mp
ppp
unison trill: add fingers of RH
ppp
mp
ppp
F-rim
turn instr.
mf
p
♪ = 120
4/8
p
p
pizz.
mf
ppp
arco
ppp
mf
rit.
♪ = 120
ppp
mf
inside
4/8

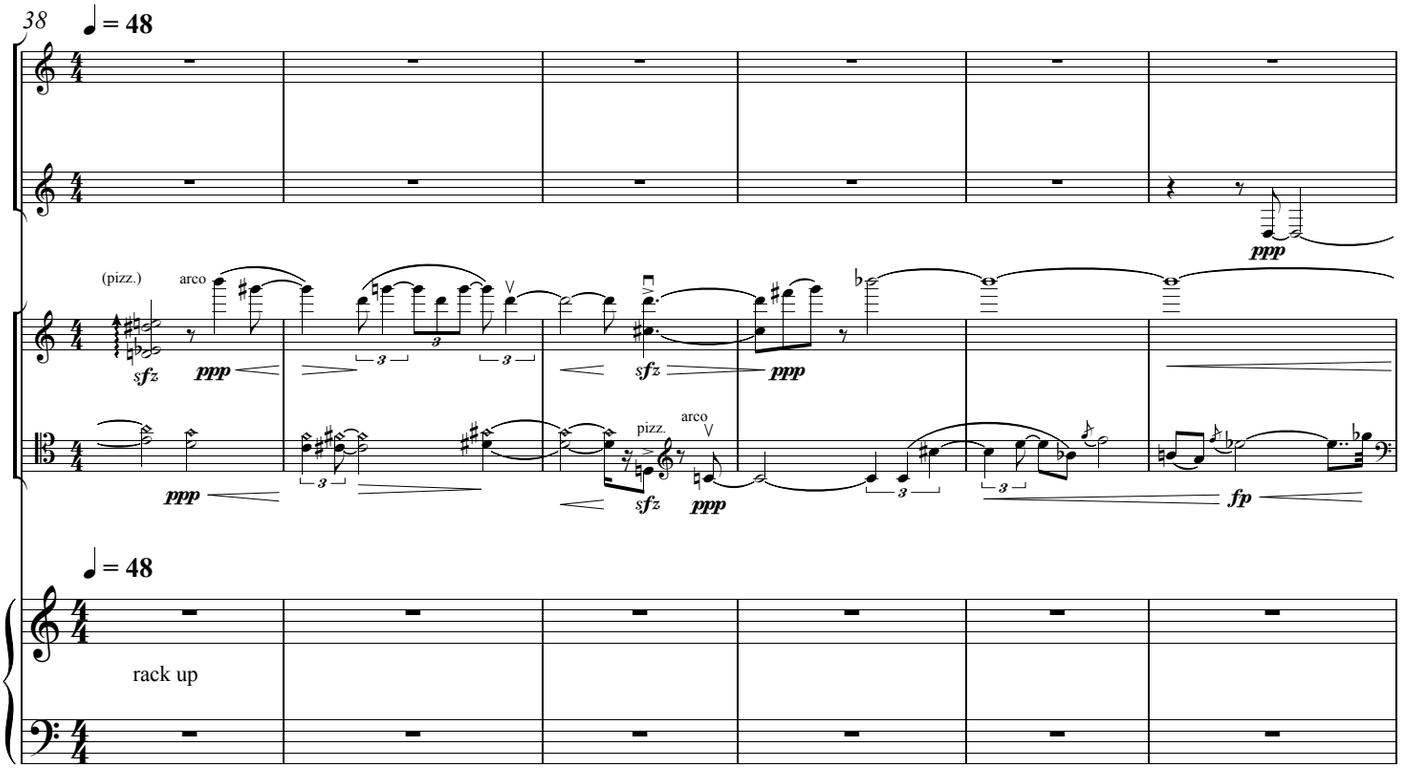

16
fp
fp
arco
p
arco
p

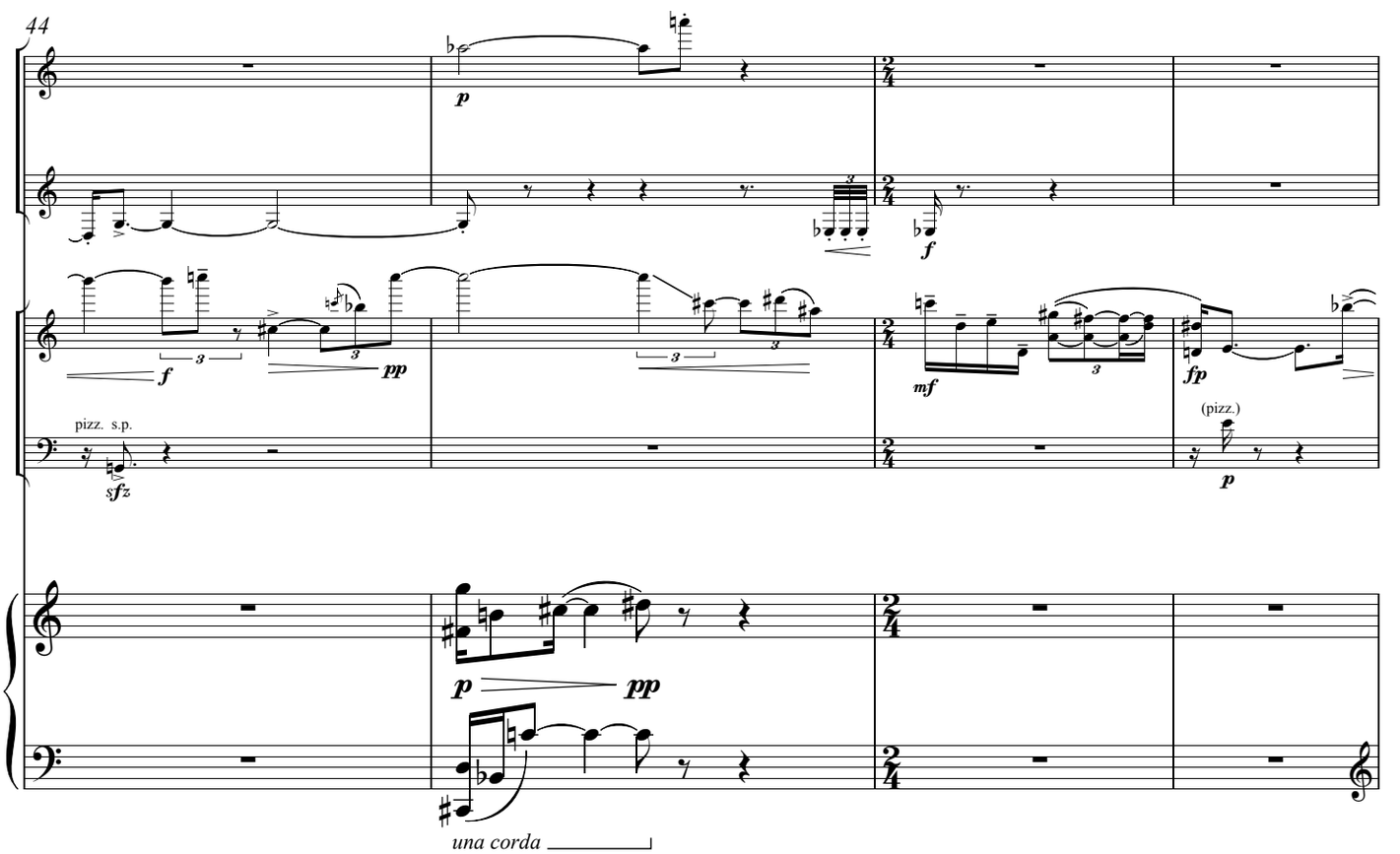

24
pp
p
sfz
pizz.
p
ord.
p

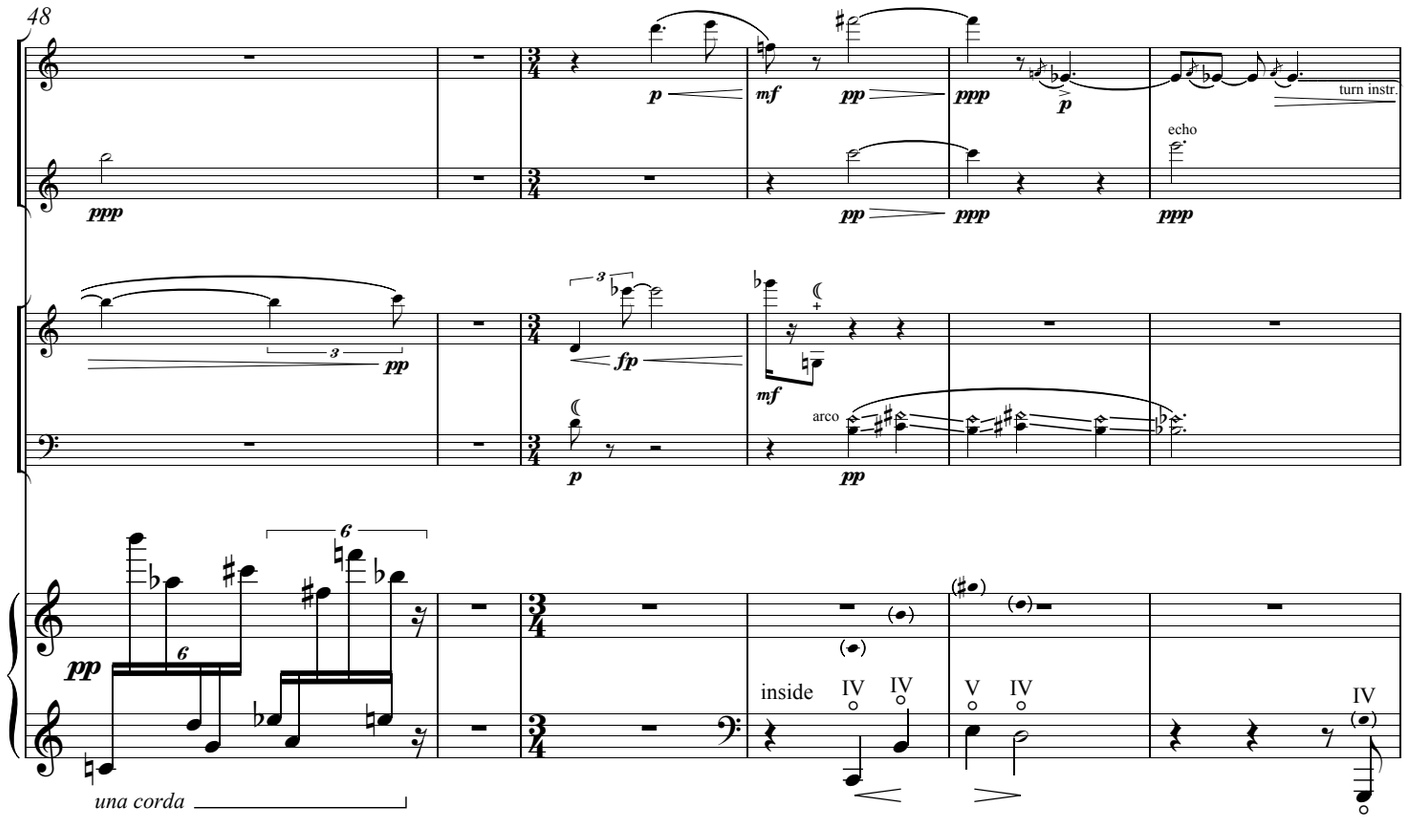

28
pizz.
mp
arco
fp
arco
fp
Sost. Ped.

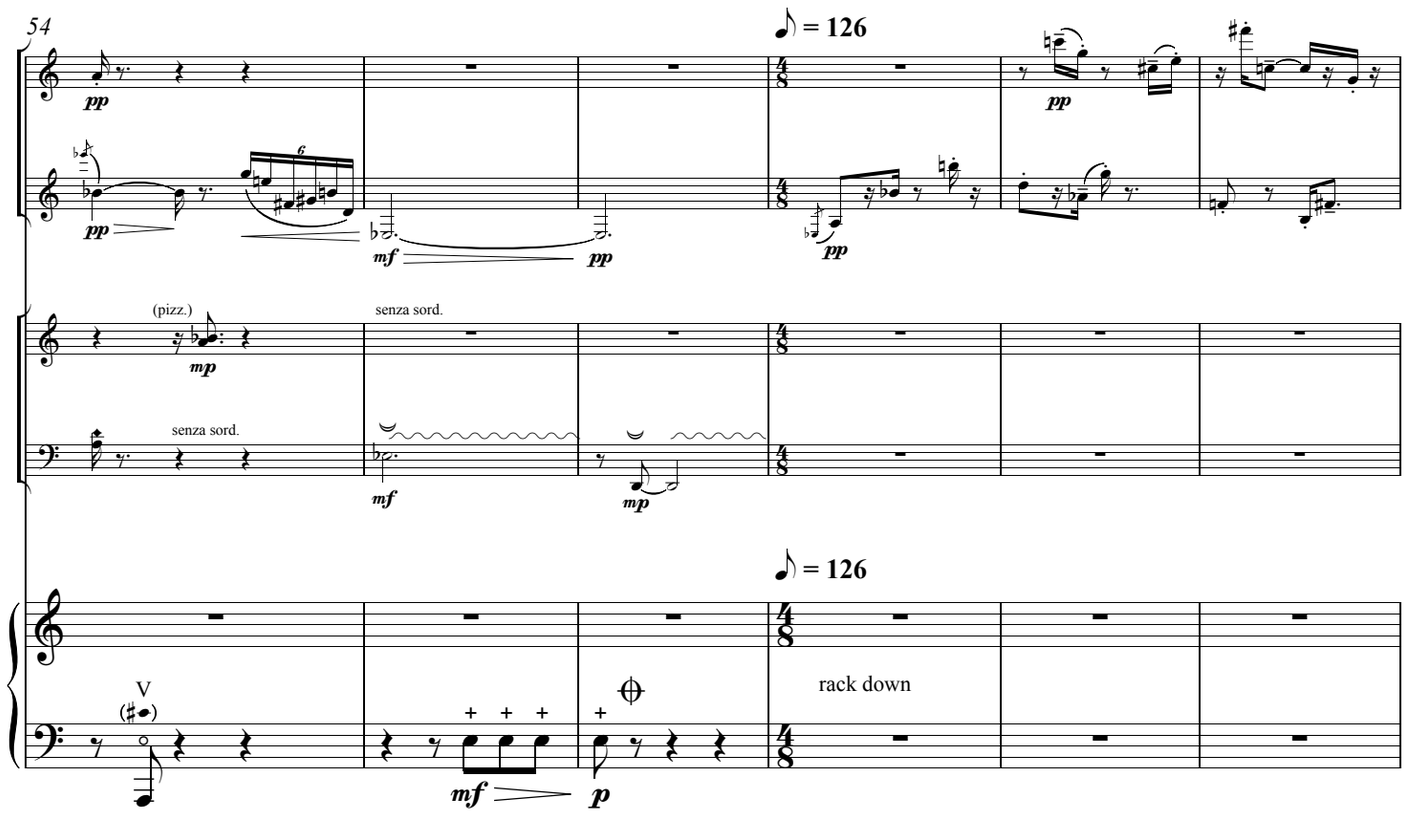

30
mp
cresc.
8va
mf
f

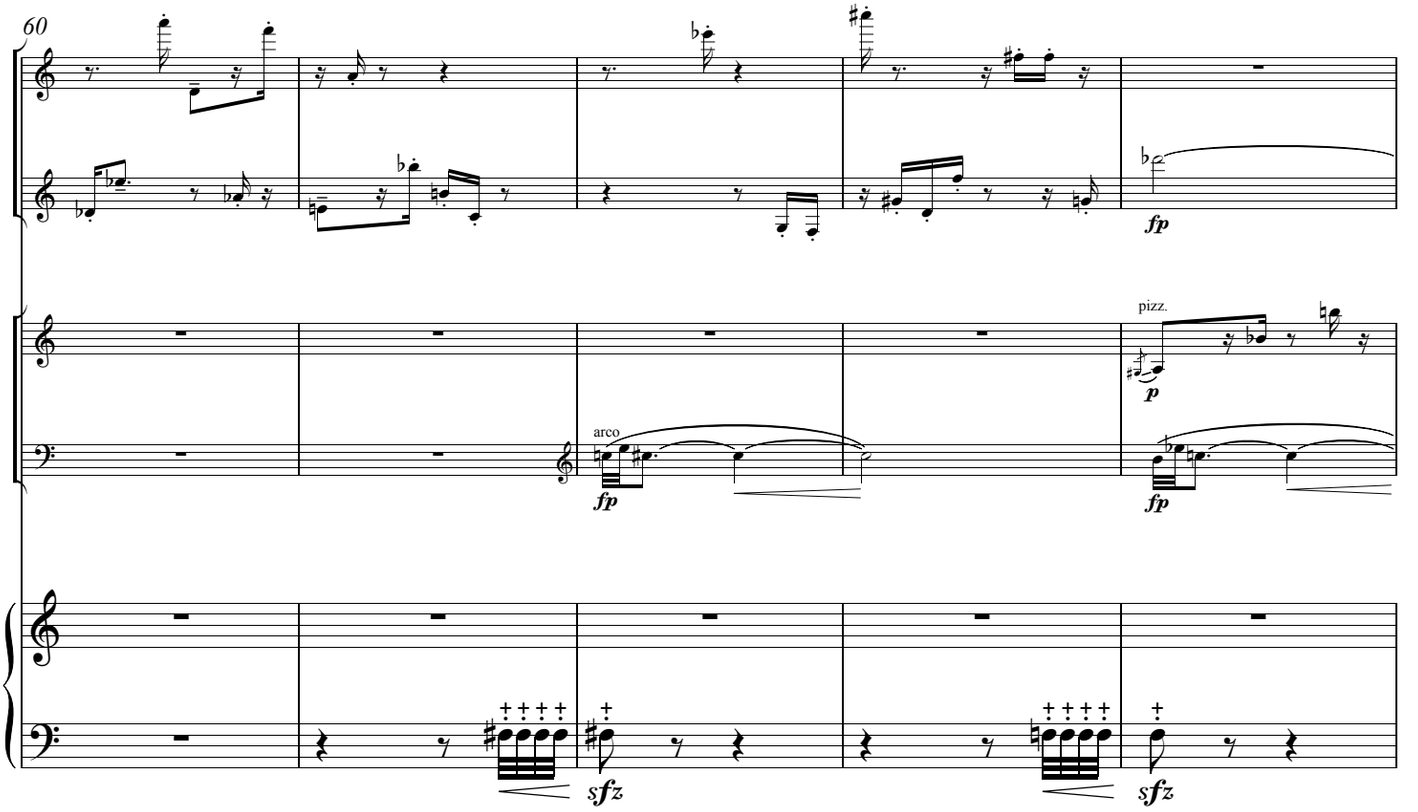

33
♩ = 56
rit.
turn instr.
ff
pp
ppp
mf
pizz.
sfz
con sord.
mp
arco

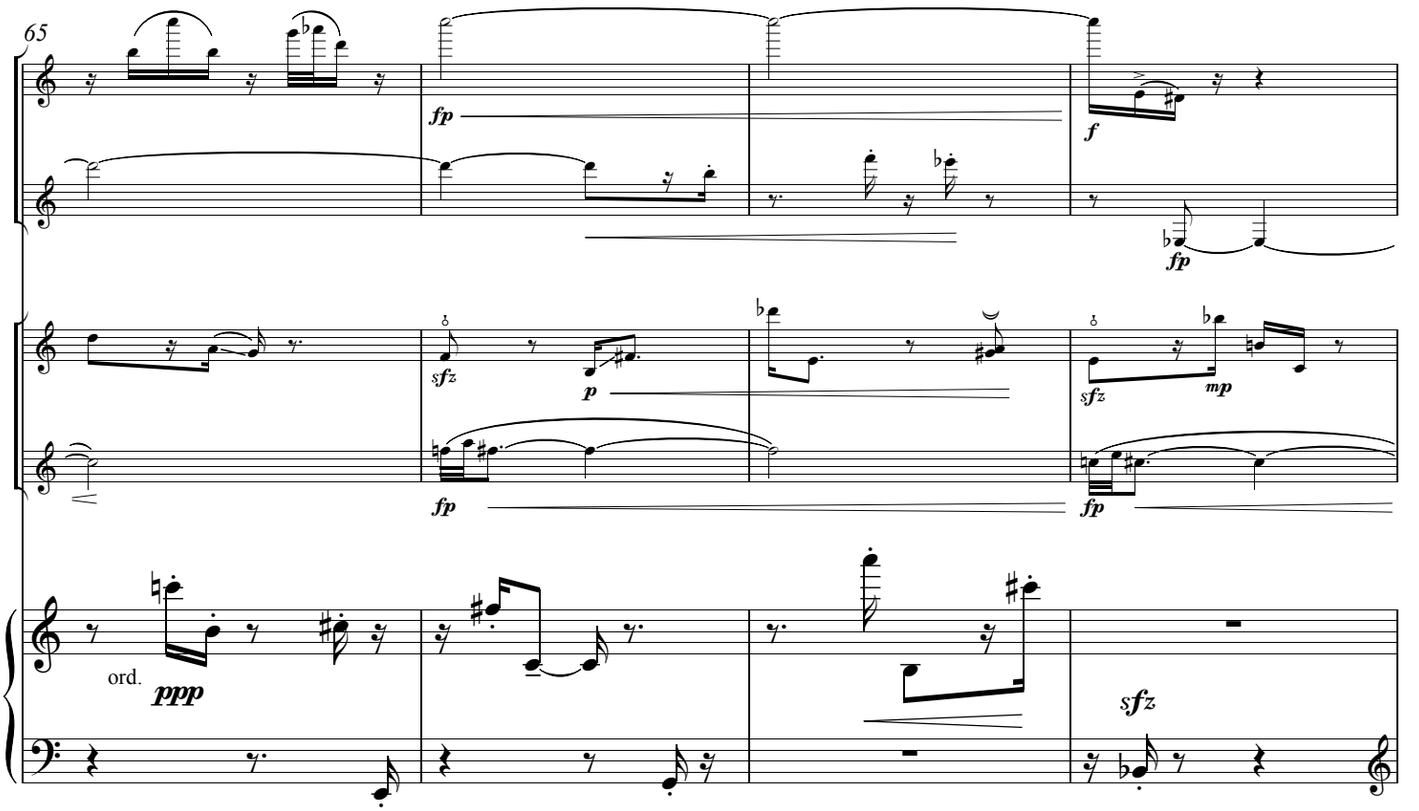

38
♩ = 48
(pizz.)
arco
pizz.
arco
rack up

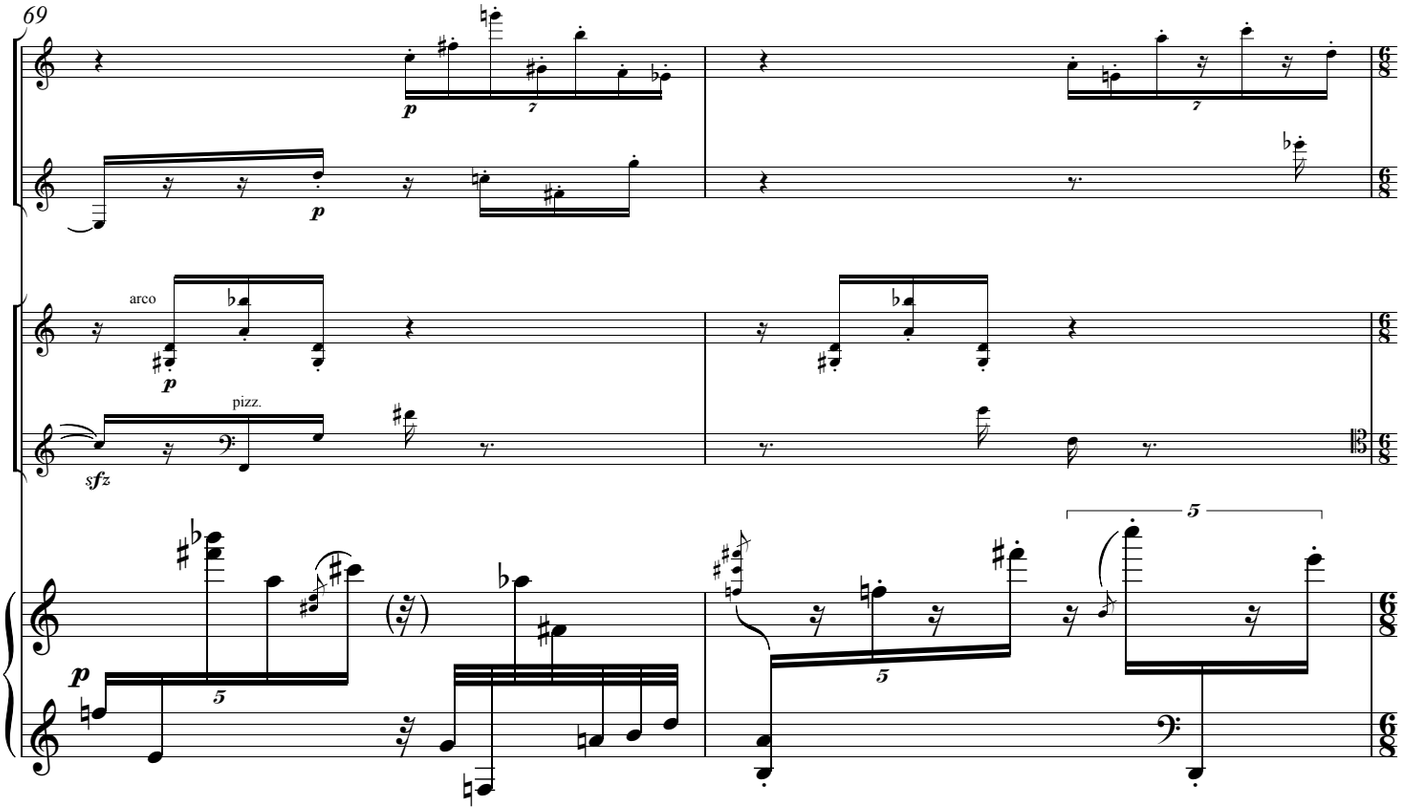

44
pizz. s.p.
(pizz.)
una corda

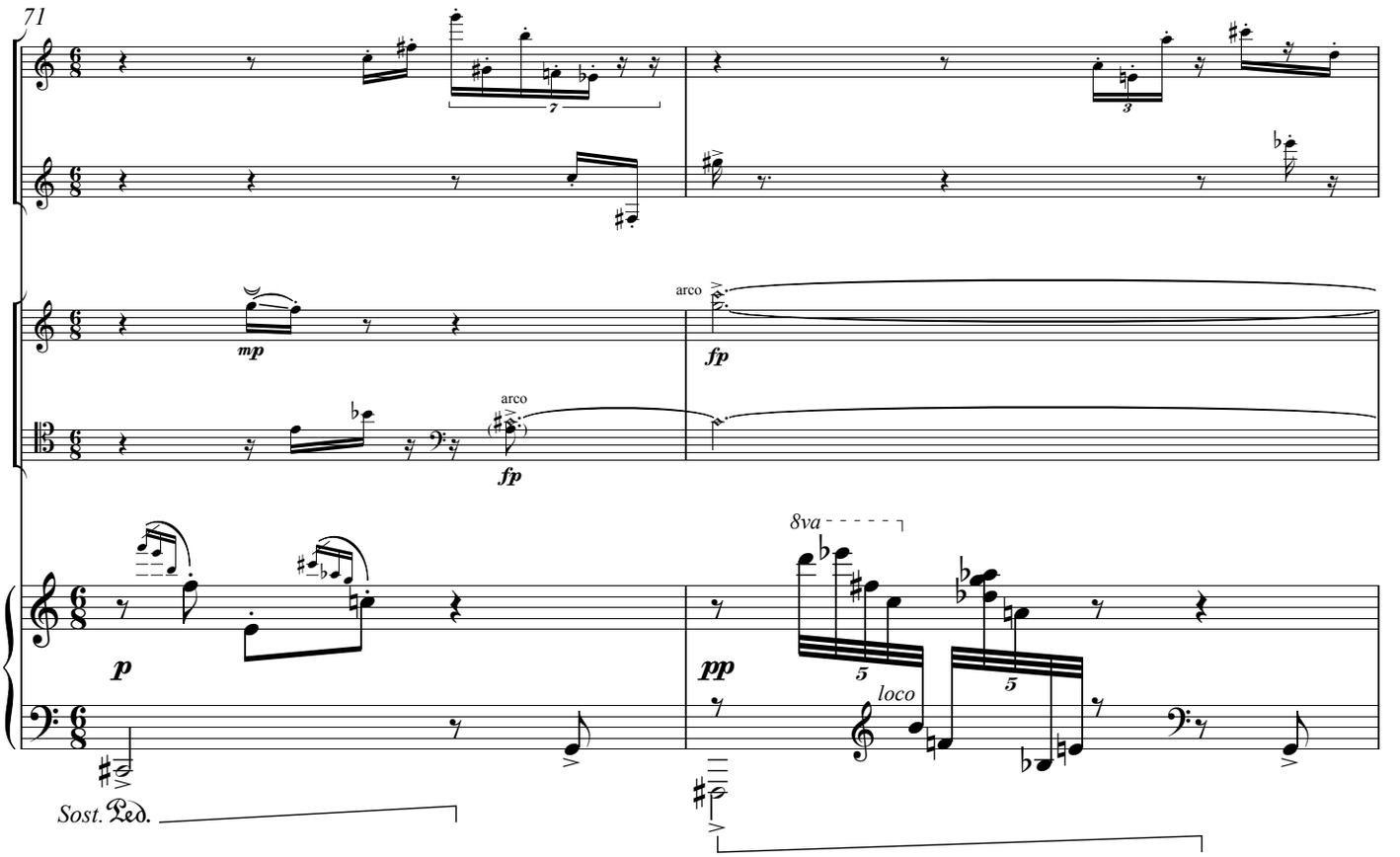

48
ppp
p
mf
pp
ppp
turn instr.
echo
fp
arco
una corda
inside
IV
V

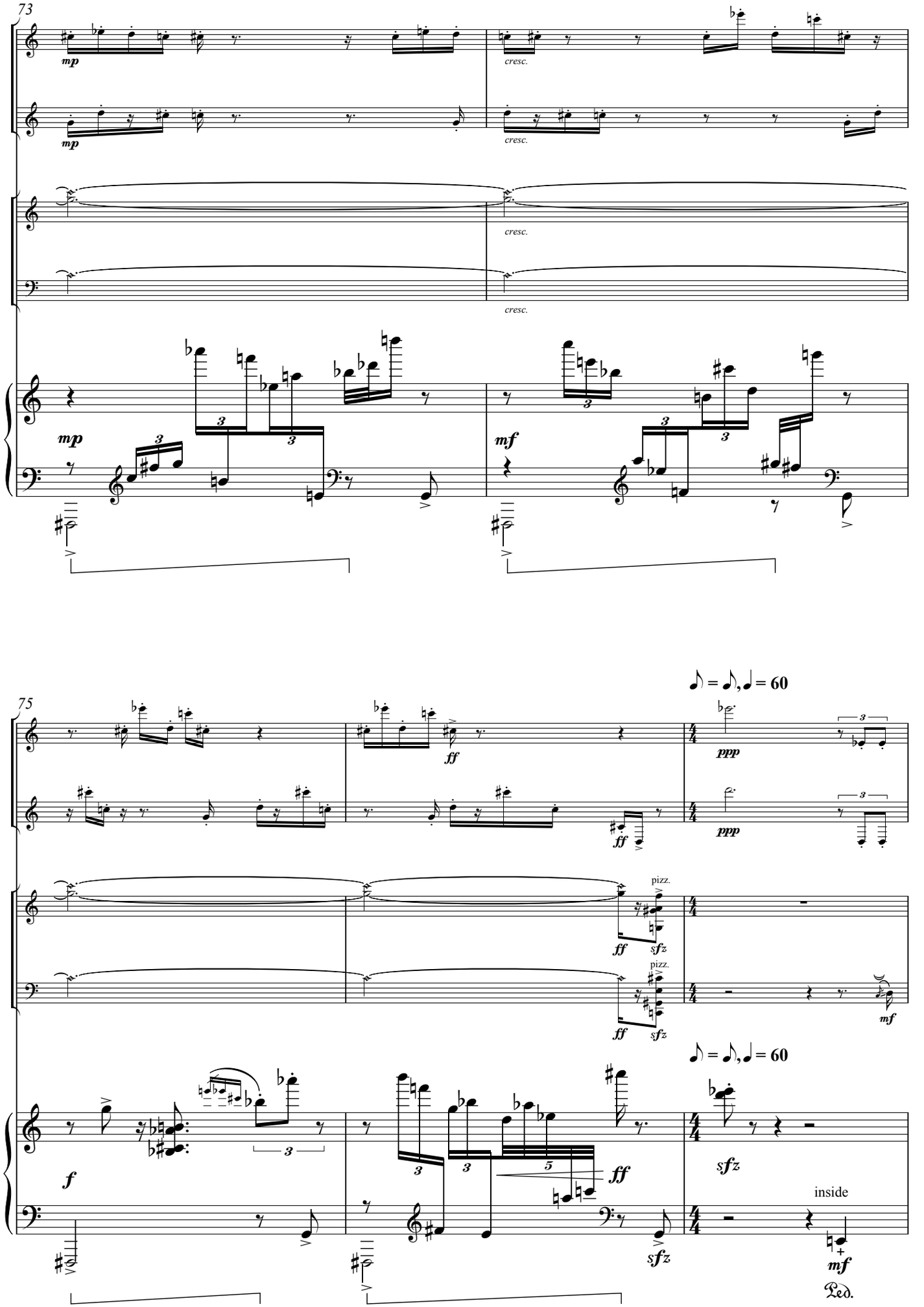

54
= 126
(pizz.)
senza sord.
mp
mf
rack down

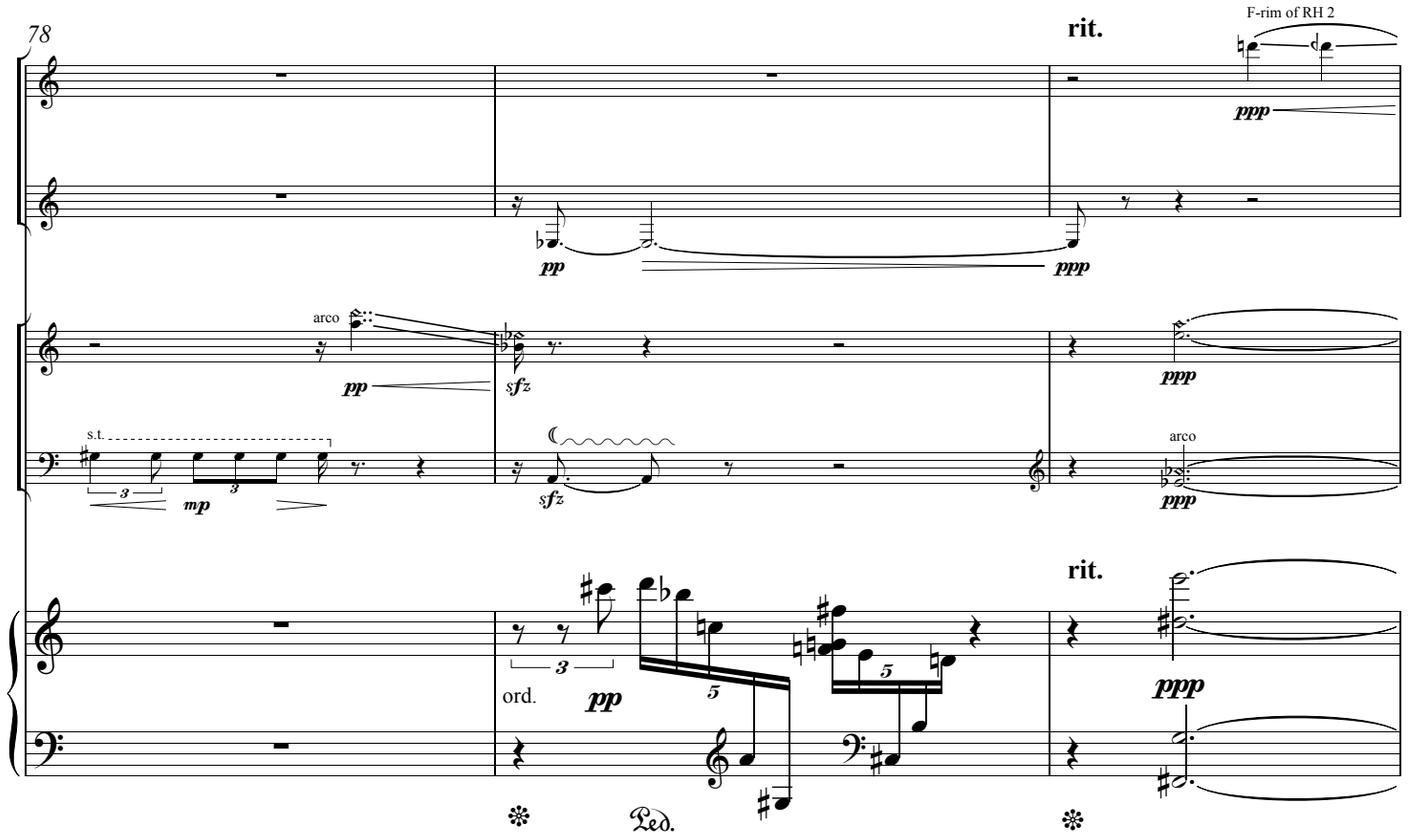

60
fp
pizz.
p
arco
fp
fp
sfz
sfz

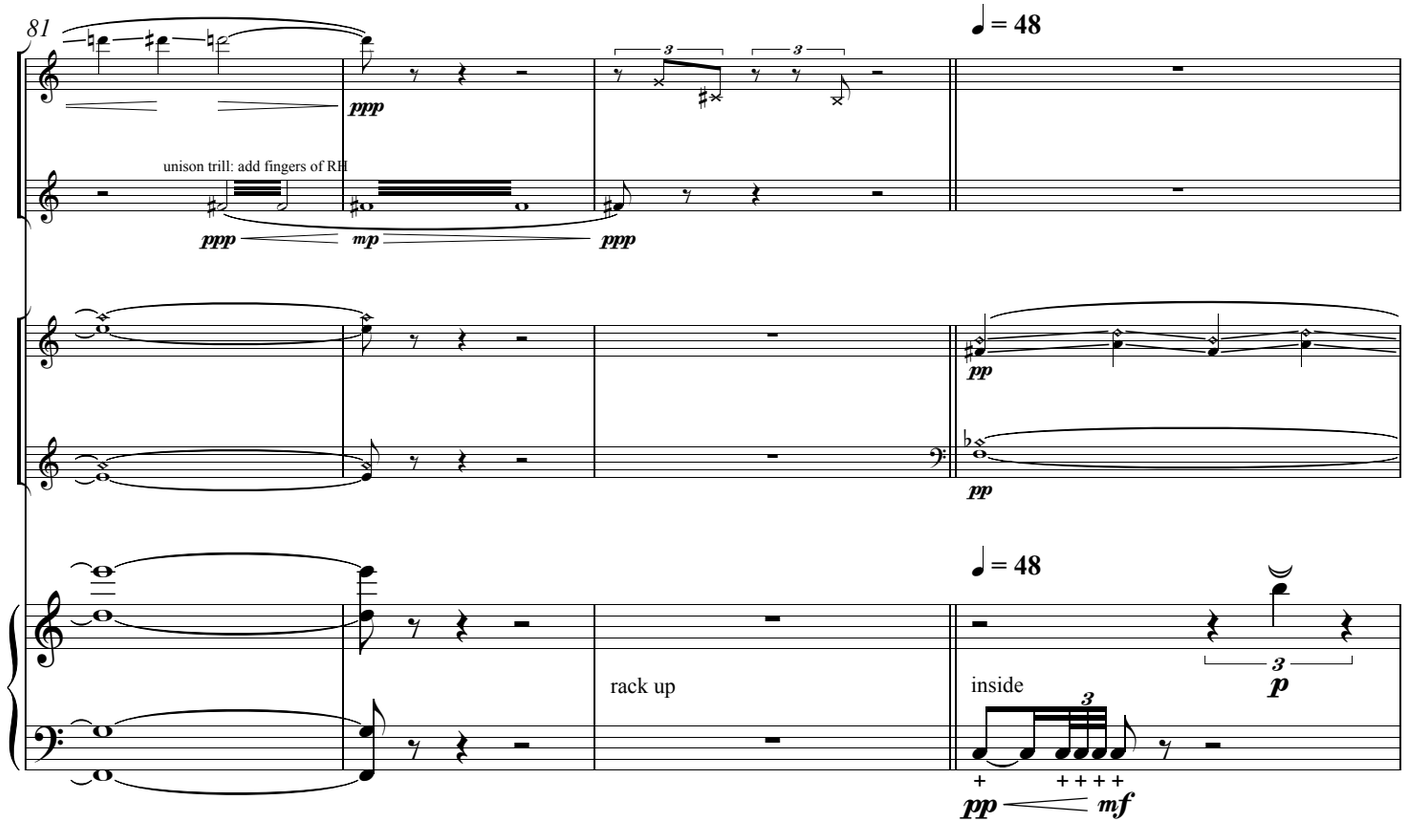

65
fp
f
fp
sfz
p
sfz
mp
fp
fp
ord.
ppp
sfz

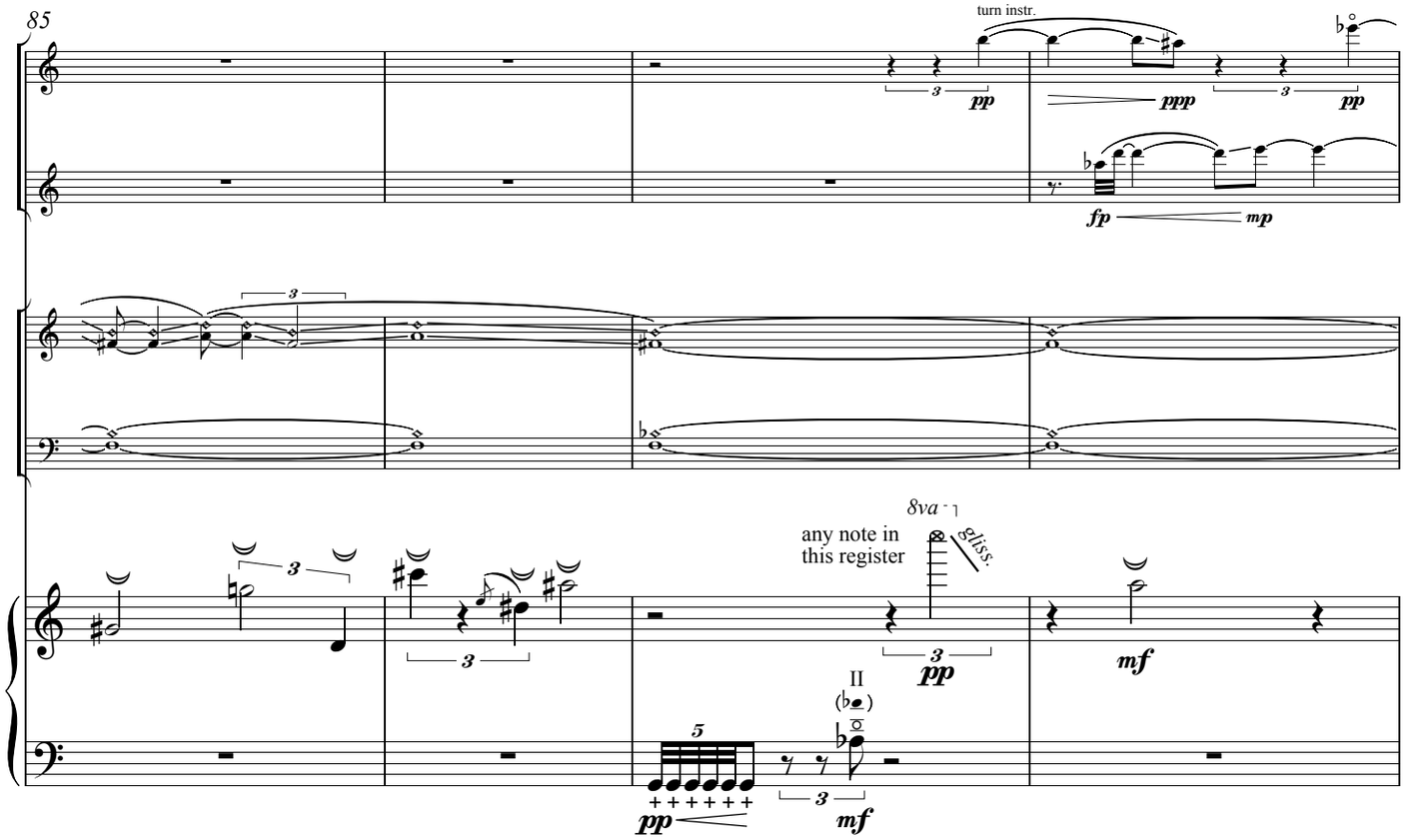

69
arco
pizz.
sfz
p
5
7

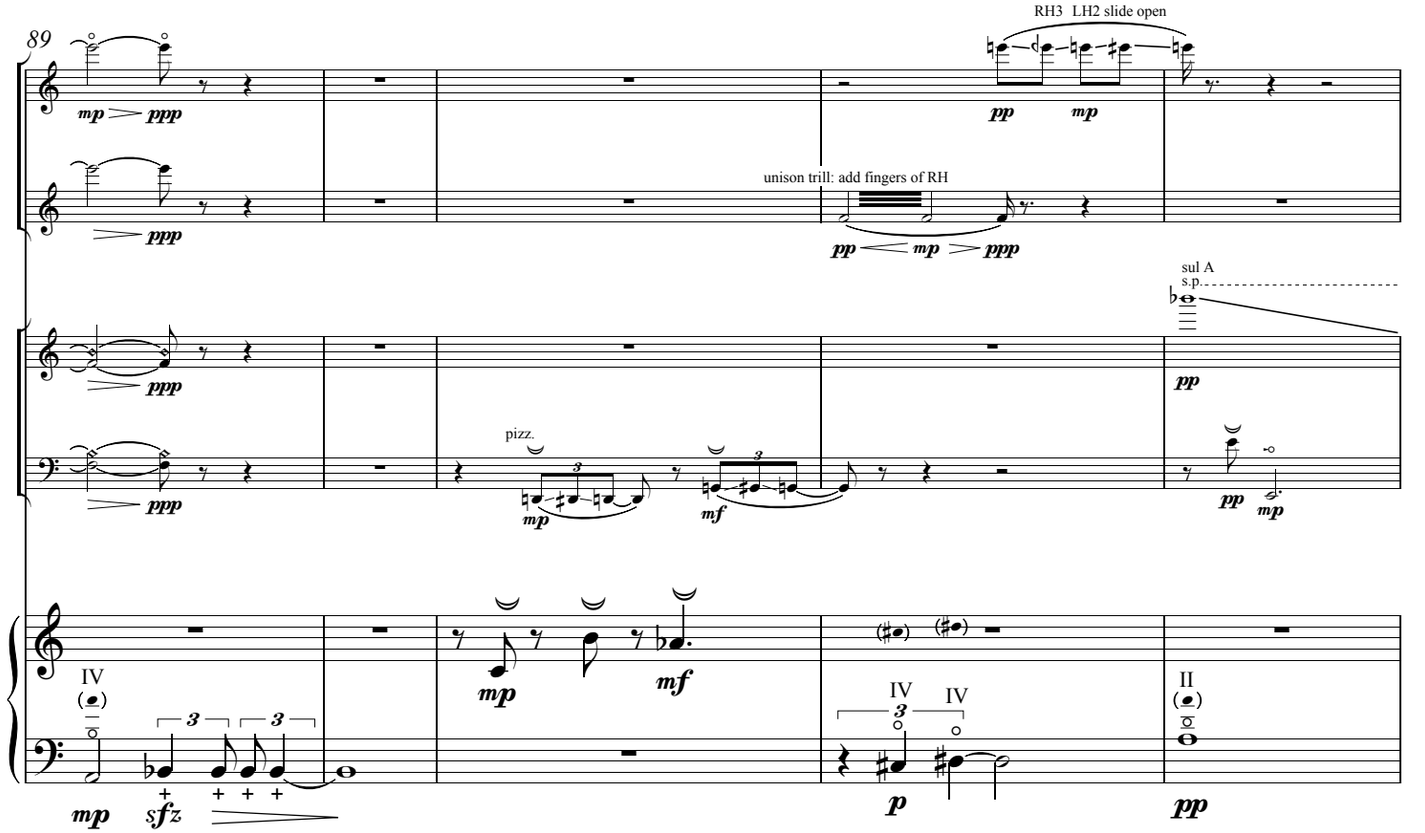

71
mp
fp
arco
8va
loco
pp
Sost. Ped.

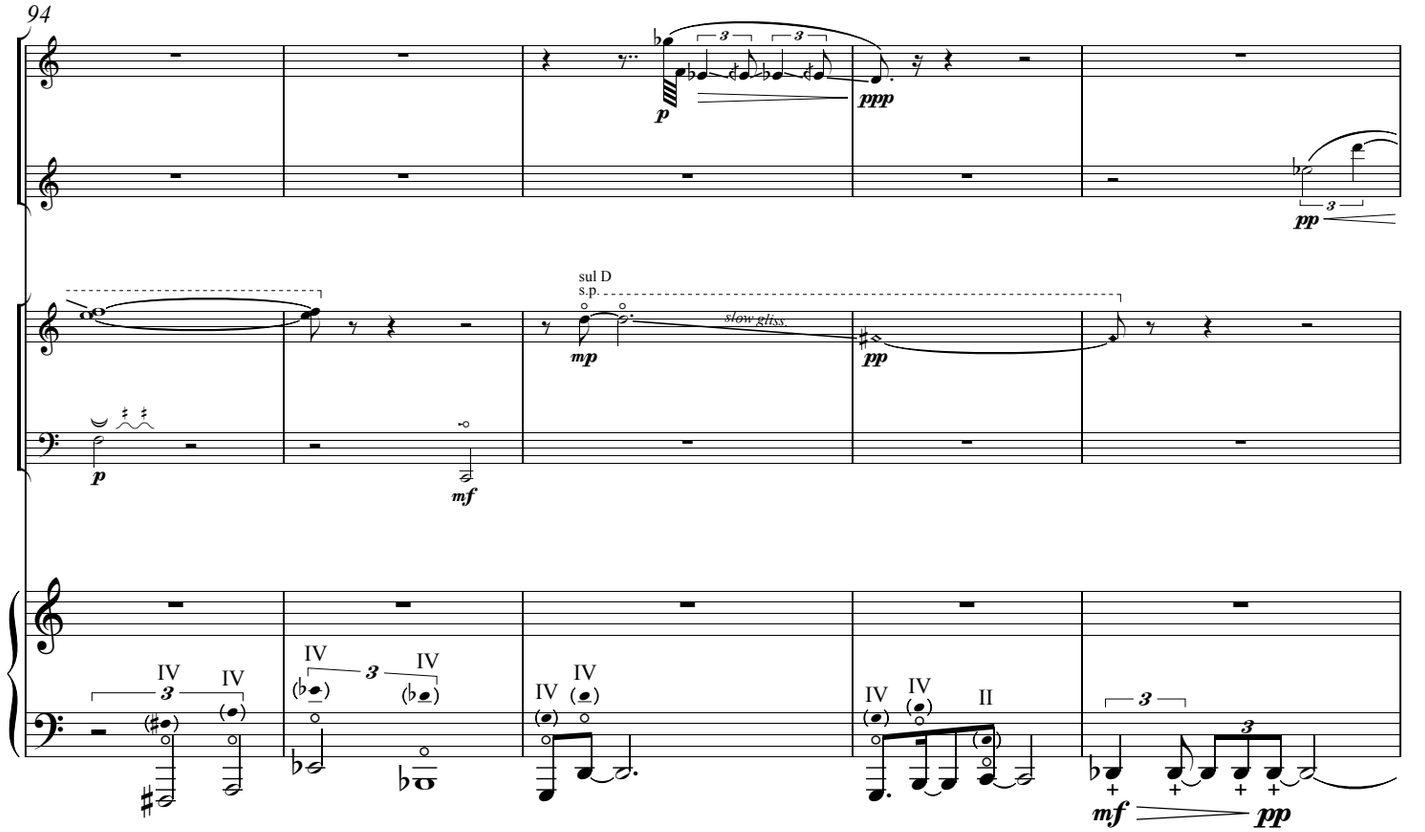

73
mp
cresc.
mf
75
ppp
ff
pizz.
sfz
♪ = ♪, ♩ = 60
f
inside
Ped.

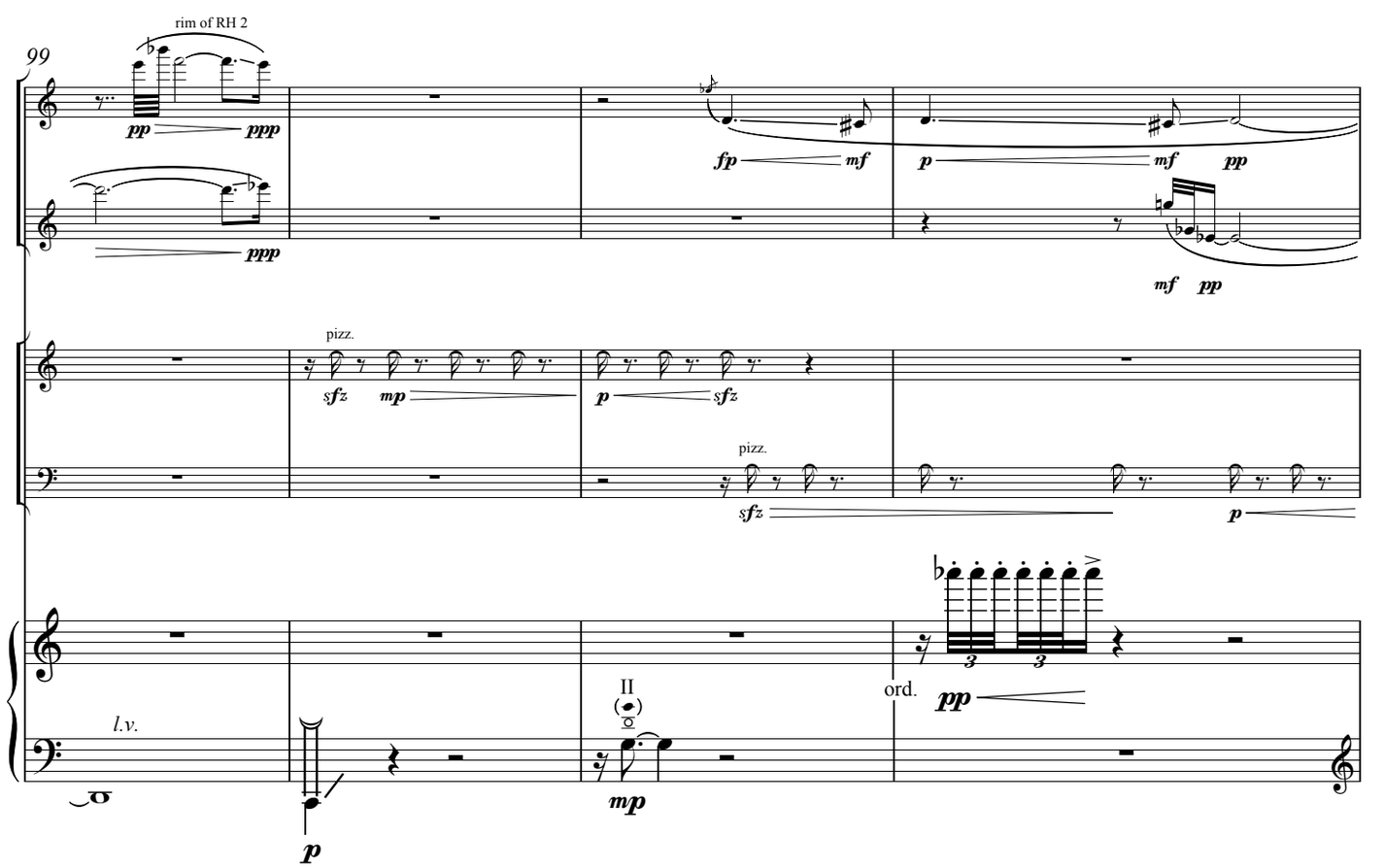

78
rit.
F-rim of RH 2
ppp
pp
ppp
arco
pp
sfz
ppp
s.t.
3
mp
3
sfz
arco
ppp
rit.
3
ord.
pp
5
5
ppp
Ped.

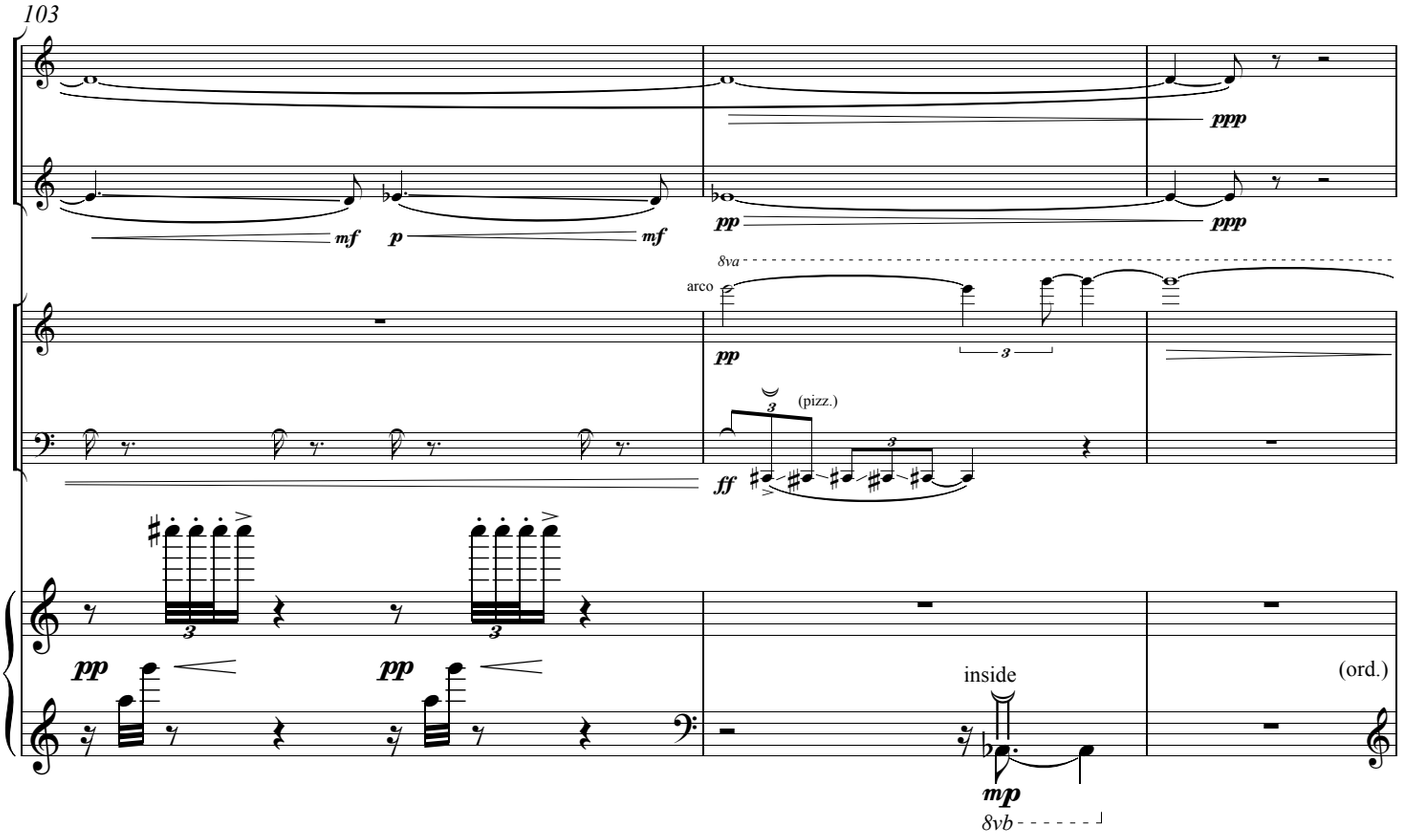

81
♩ = 48
ppp
unison trill: add fingers of RH
ppp
mp
ppp
pp
pp
♩ = 48
rack up
inside
3
p
+
+ + + +
pp
mf
Ped. (to m. 111)

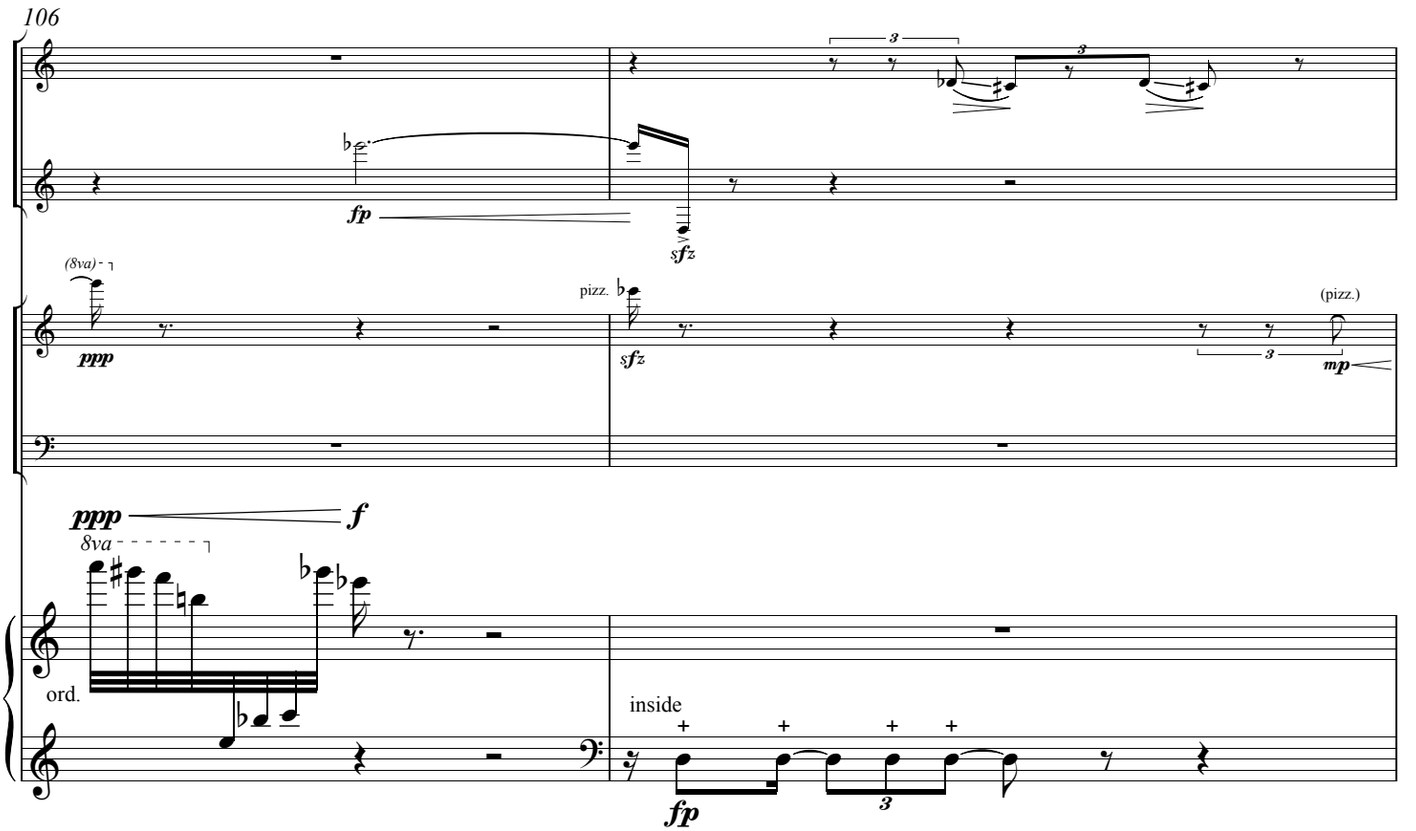

85
turn instr.
pp
ppp
pp
fp
mp
3
8va
any note in this register
gliss.
pp
mf
II
5
pp
mf

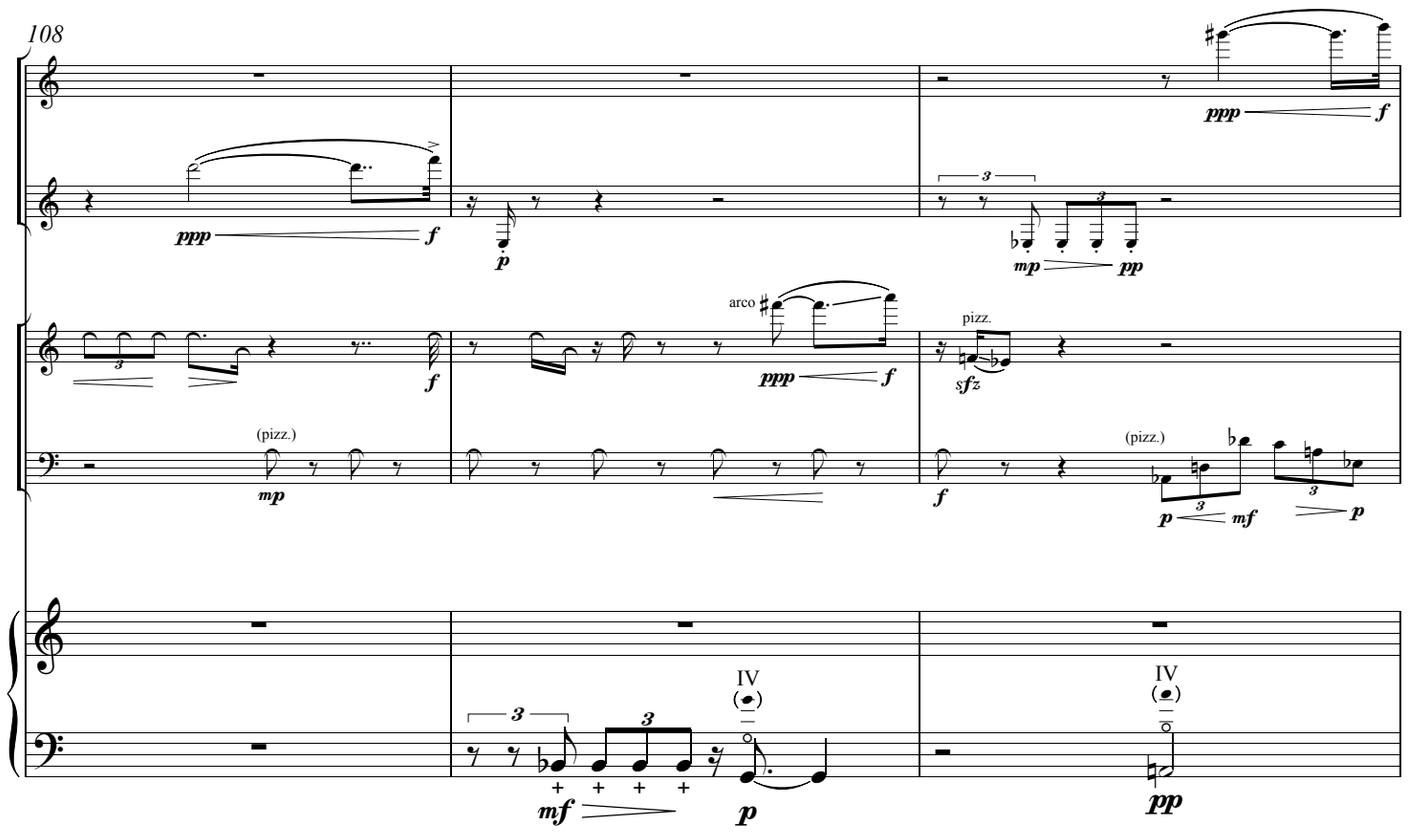

89
RH3 LH2 slide open
mp
ppp
pp
mp
unison trill: add fingers of RH
pp
mp
ppp
sul A
s.p.
pp
pizz.
mp
mf
pp
mp
IV
mp
sfz
mp
mf
IV
IV
p
II
pp

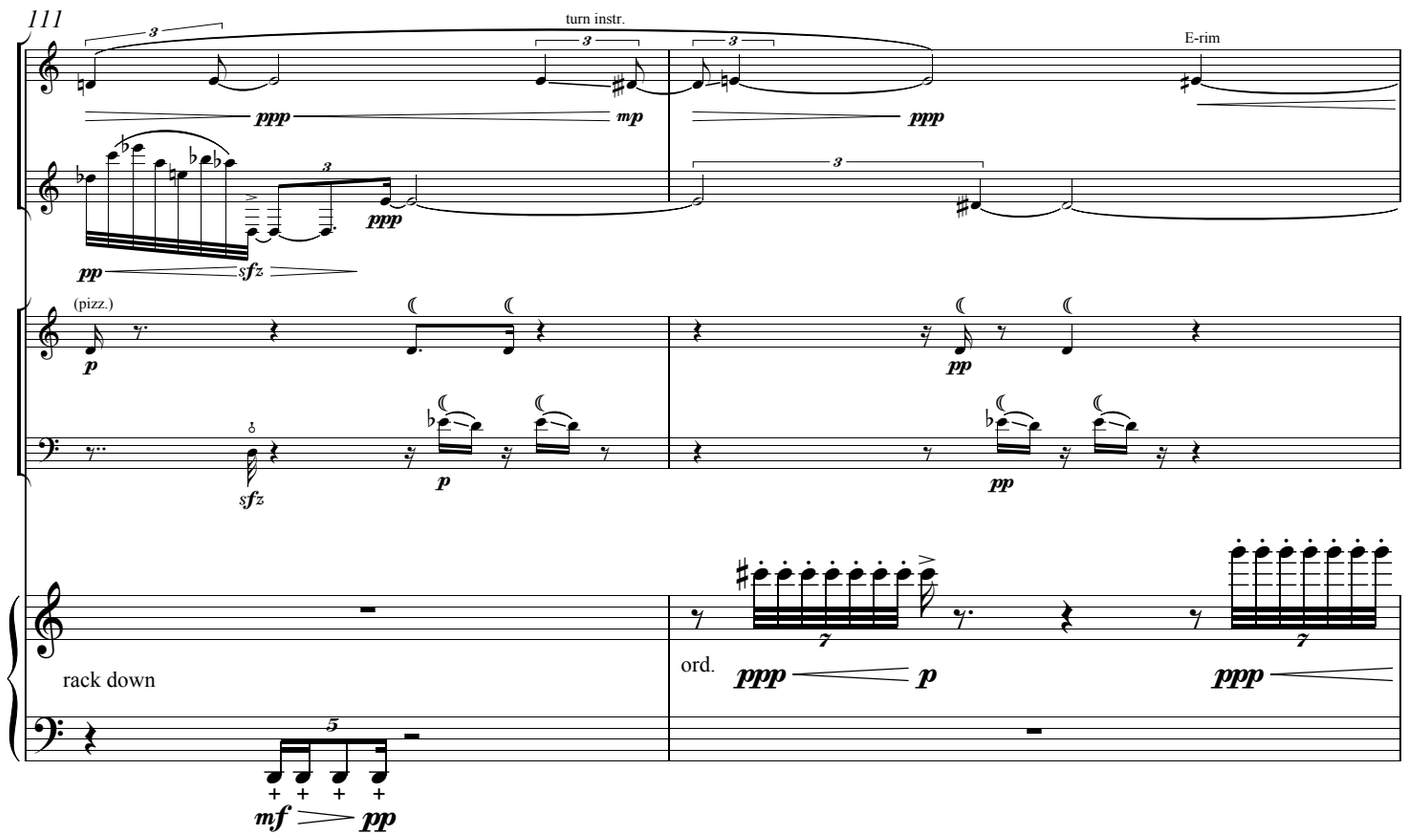

94
sul D
s.p.
slow gliss.
IV
II

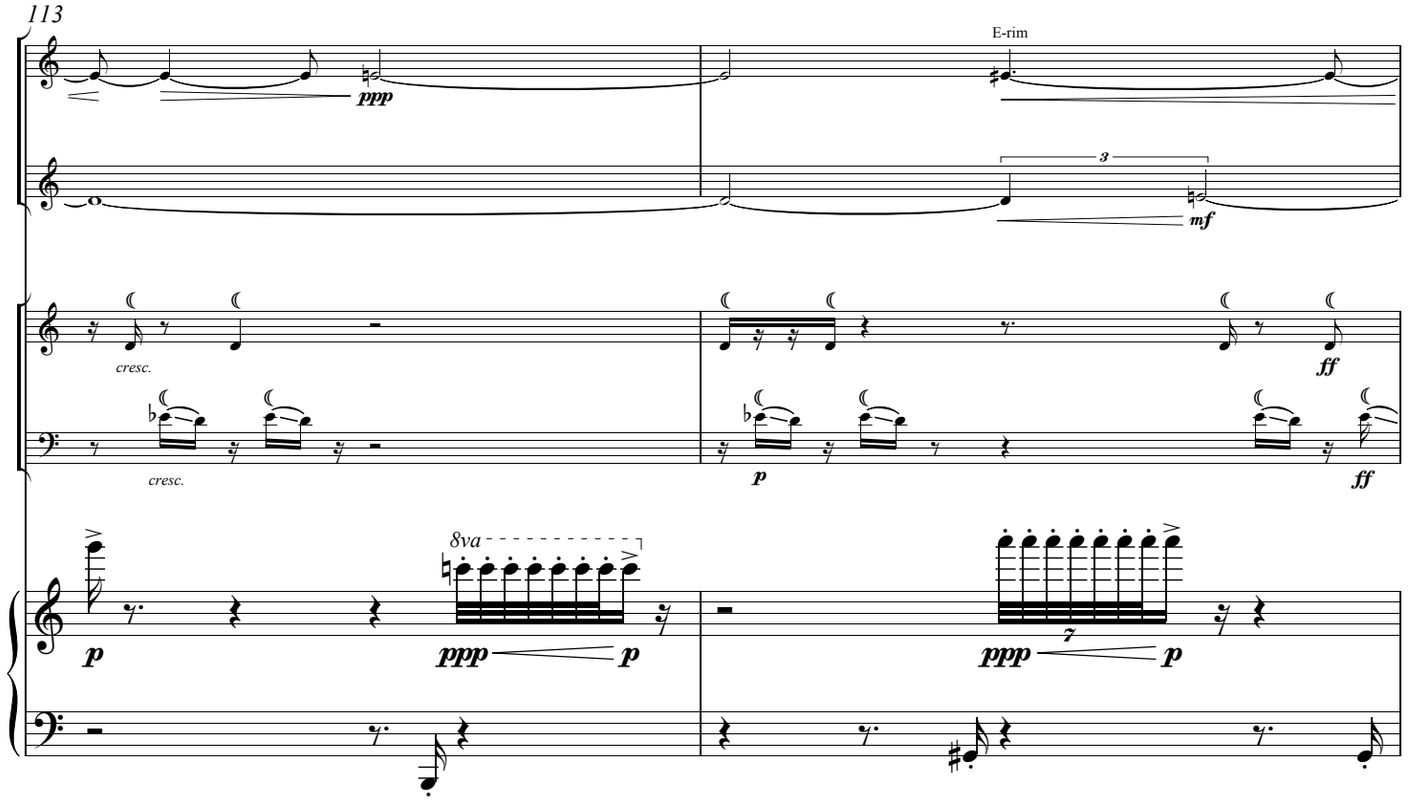

99
rim of RH 2
pizz.
l.v.
ord.

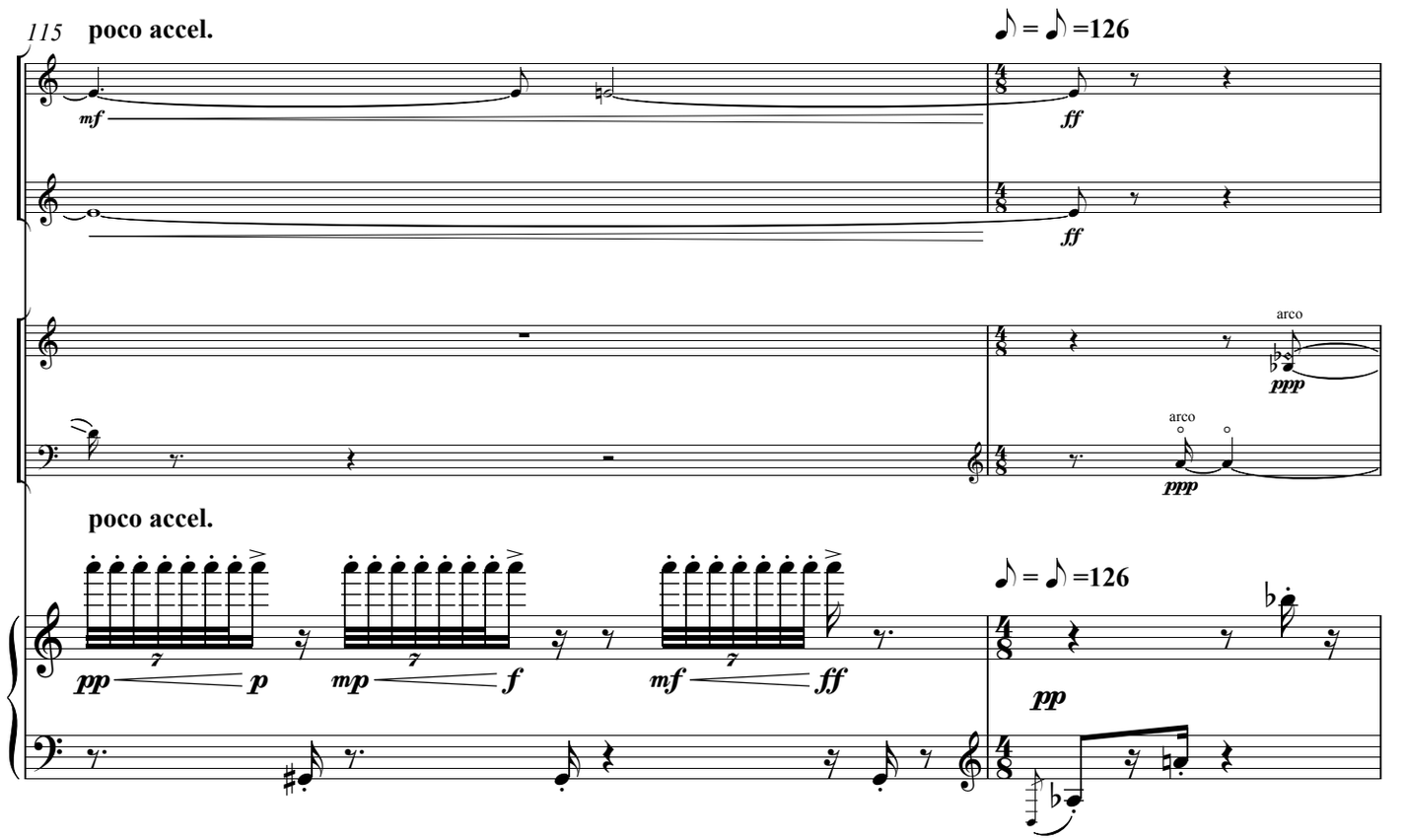

103
mf
p
mf
ppp
pp
ppp
8va
arco
pp
3
(pizz.)
ff
pp
pp
inside
(ord.)
mp
8vb

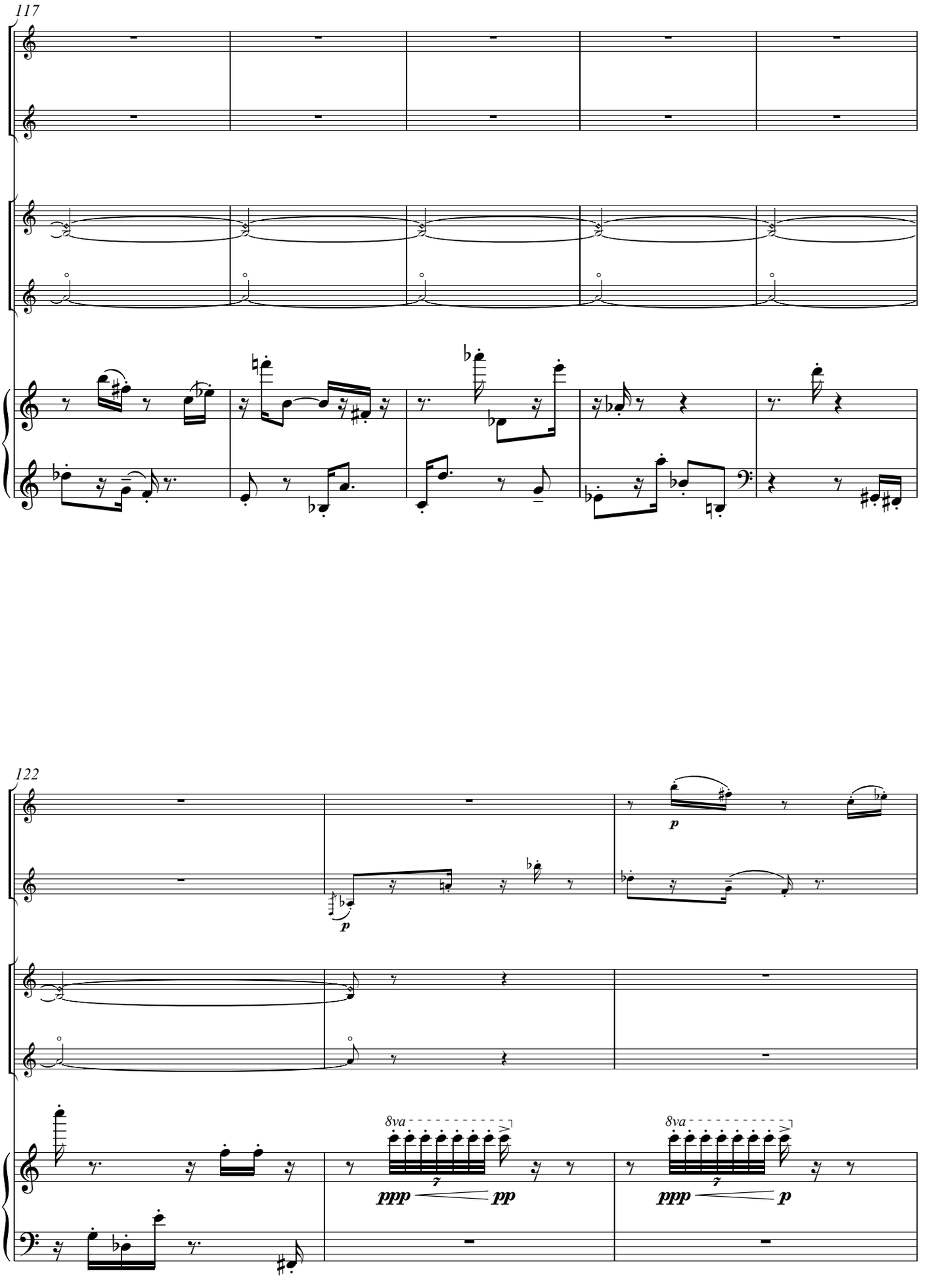

106
fp
sfz
(8va)
ppp
pizz.
sfz
(pizz.)
mp
ppp
f
8va
ord.
inside
fp

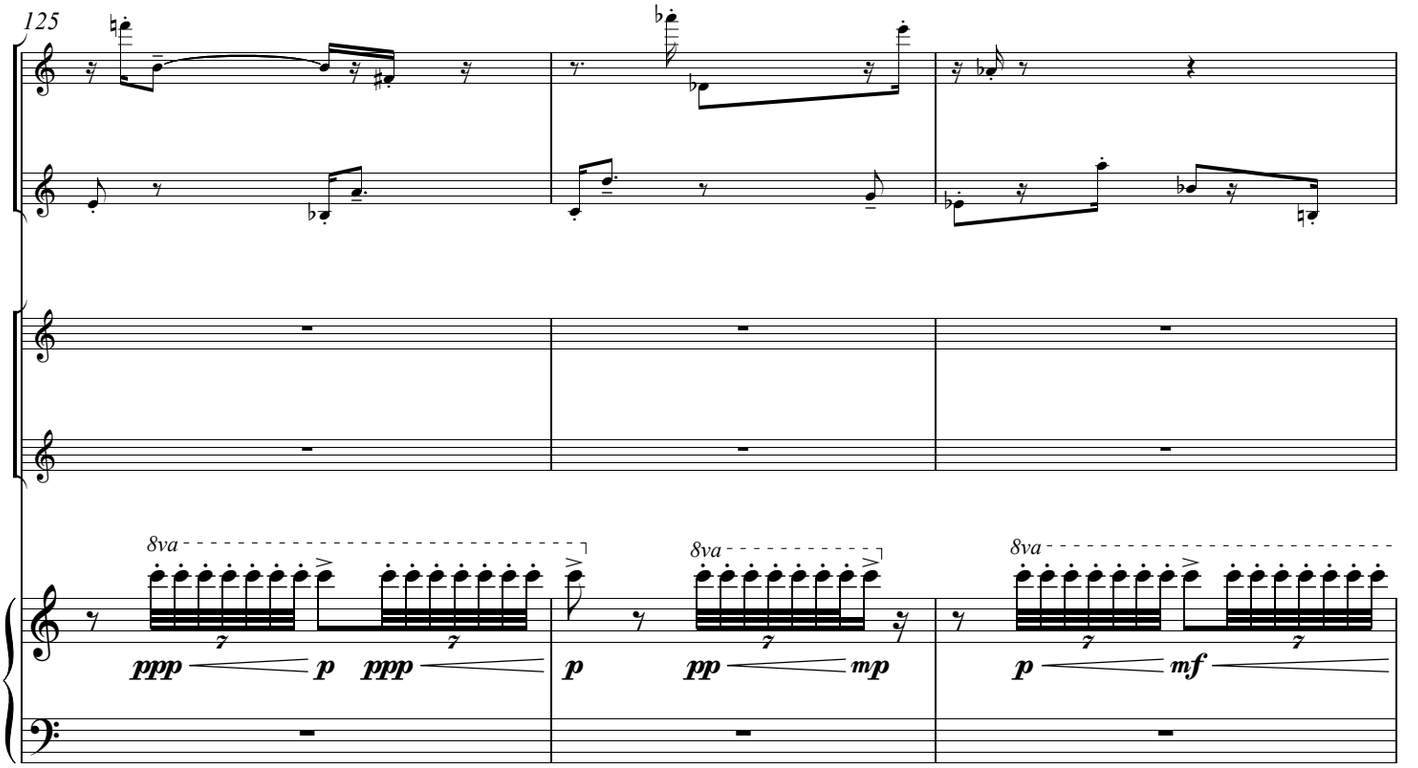

108
(pizz.)
arco
pizz.
(pizz.)
IV
IV

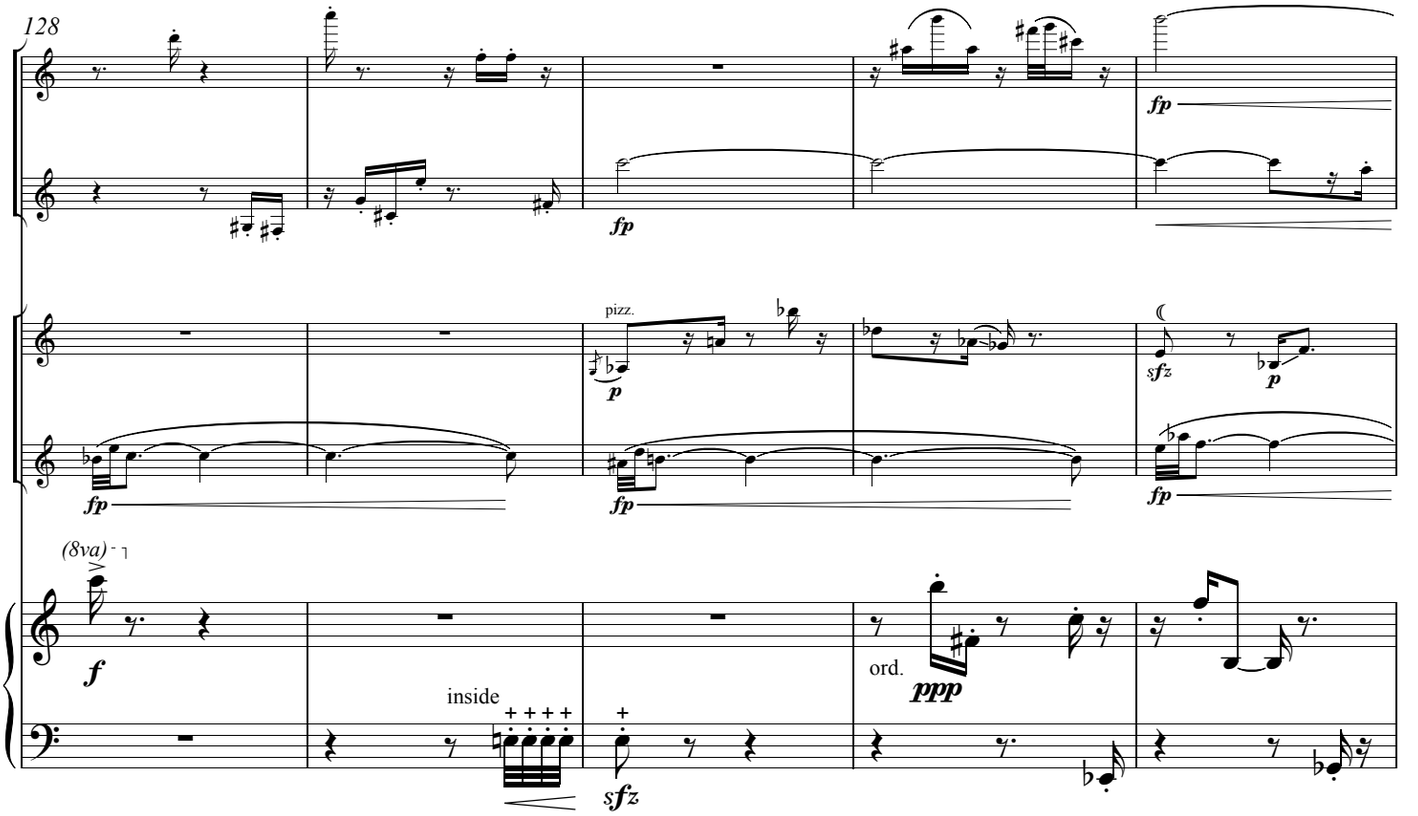

111
turn instr.
E-rim
(pizz.)
rack down
ord.

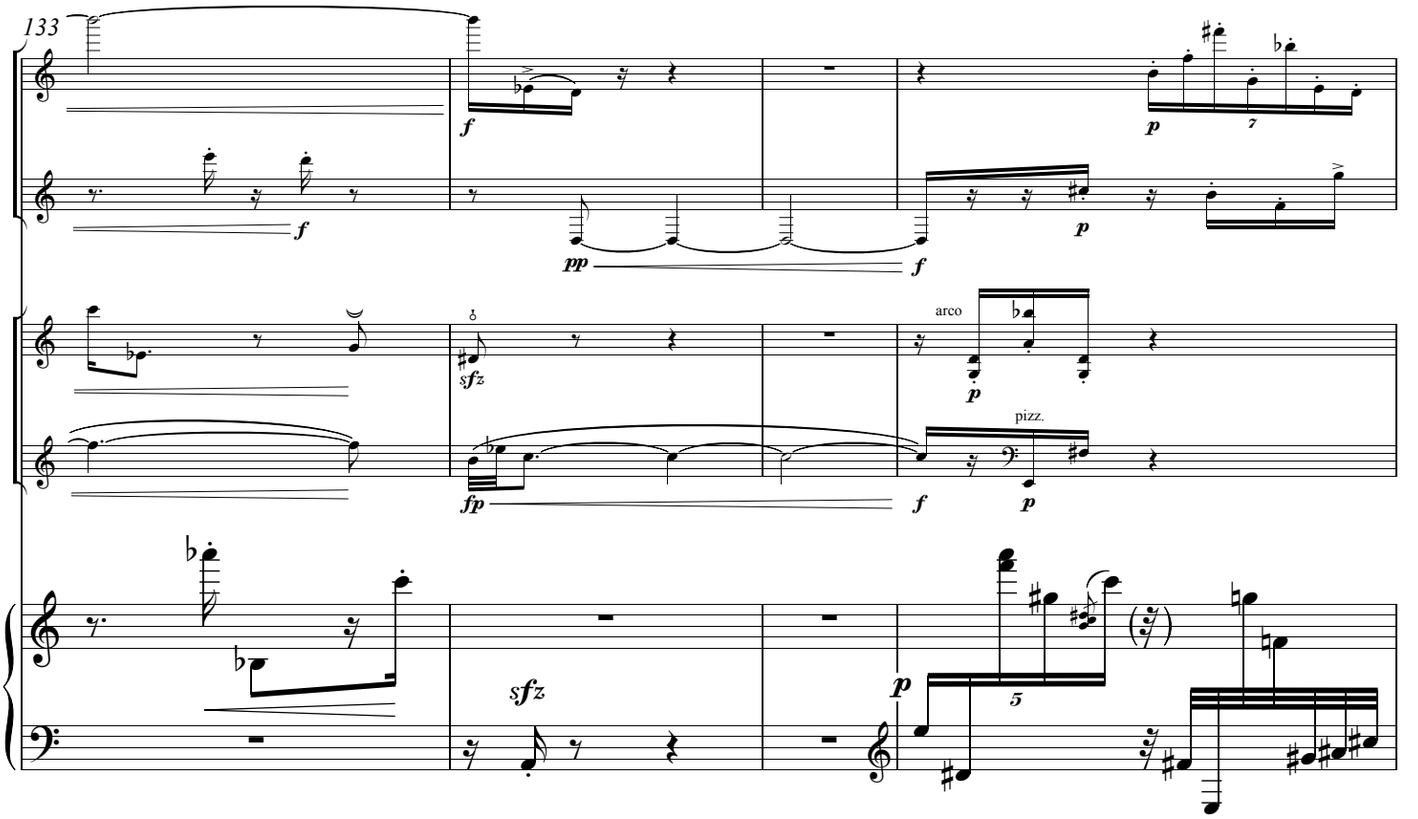

113
E-rim
ppp
3
mf
cresc.
cresc.
ff
p
ff
8va
p
ppp
p
7
ppp
p

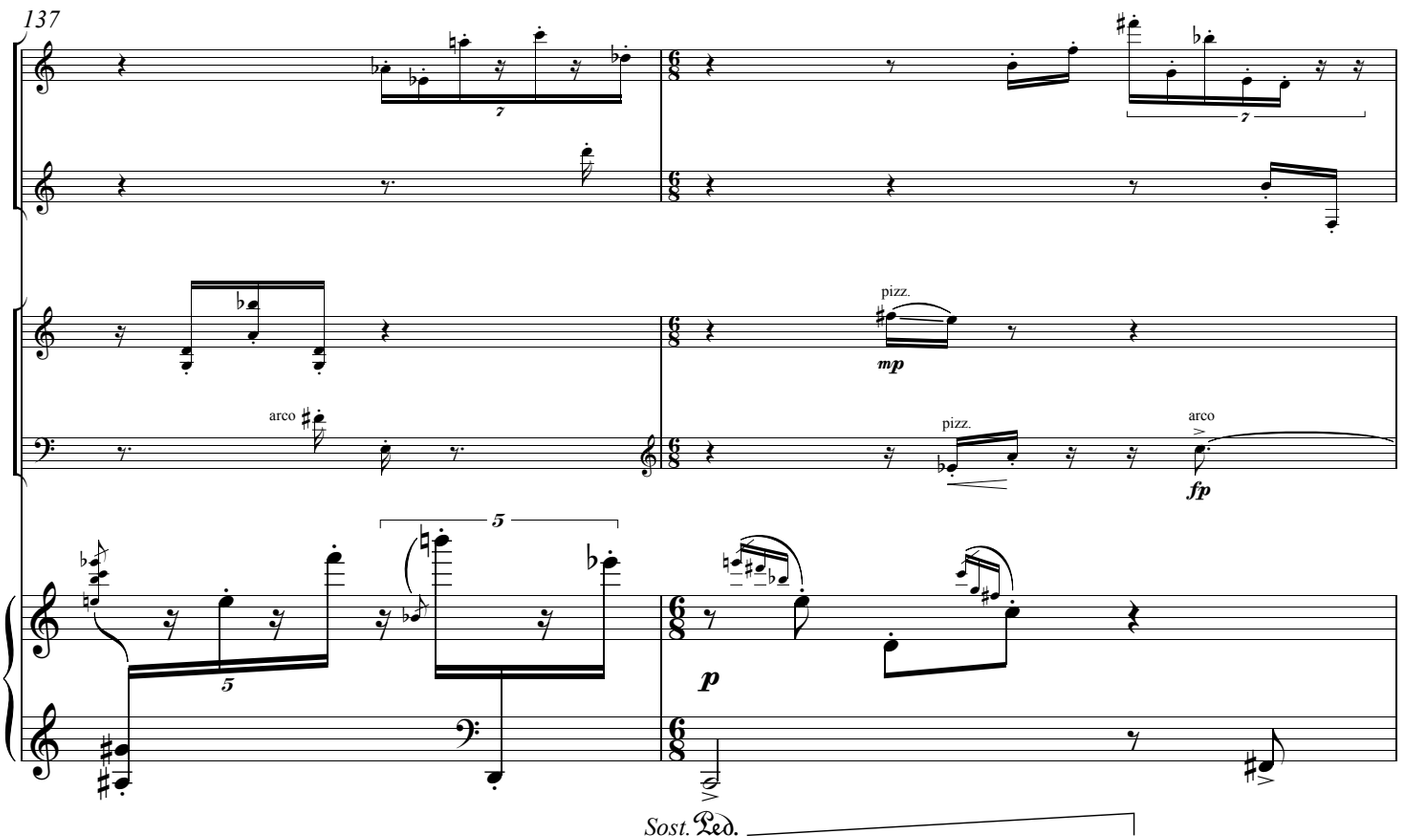

115
poco accel.
♪ = ♪ =126
mf
ff
ff
arco
ppp
arco
ppp
poco accel.
pp
p
mp
f
mf
ff
7
7
7
♪ = ♪ =126
pp

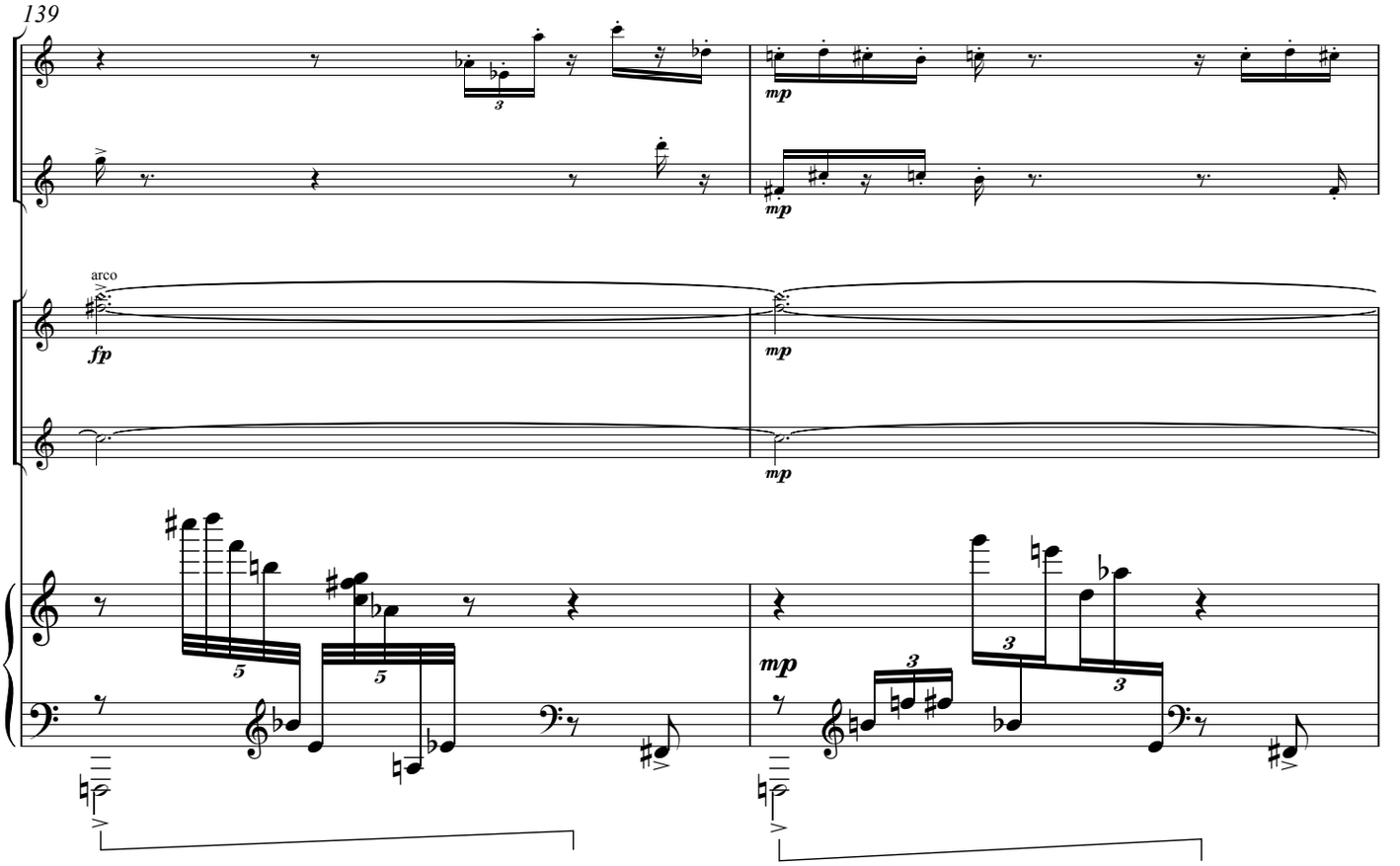

117
122
p
p
8va
7
ppp
pp
8va
7
ppp
p

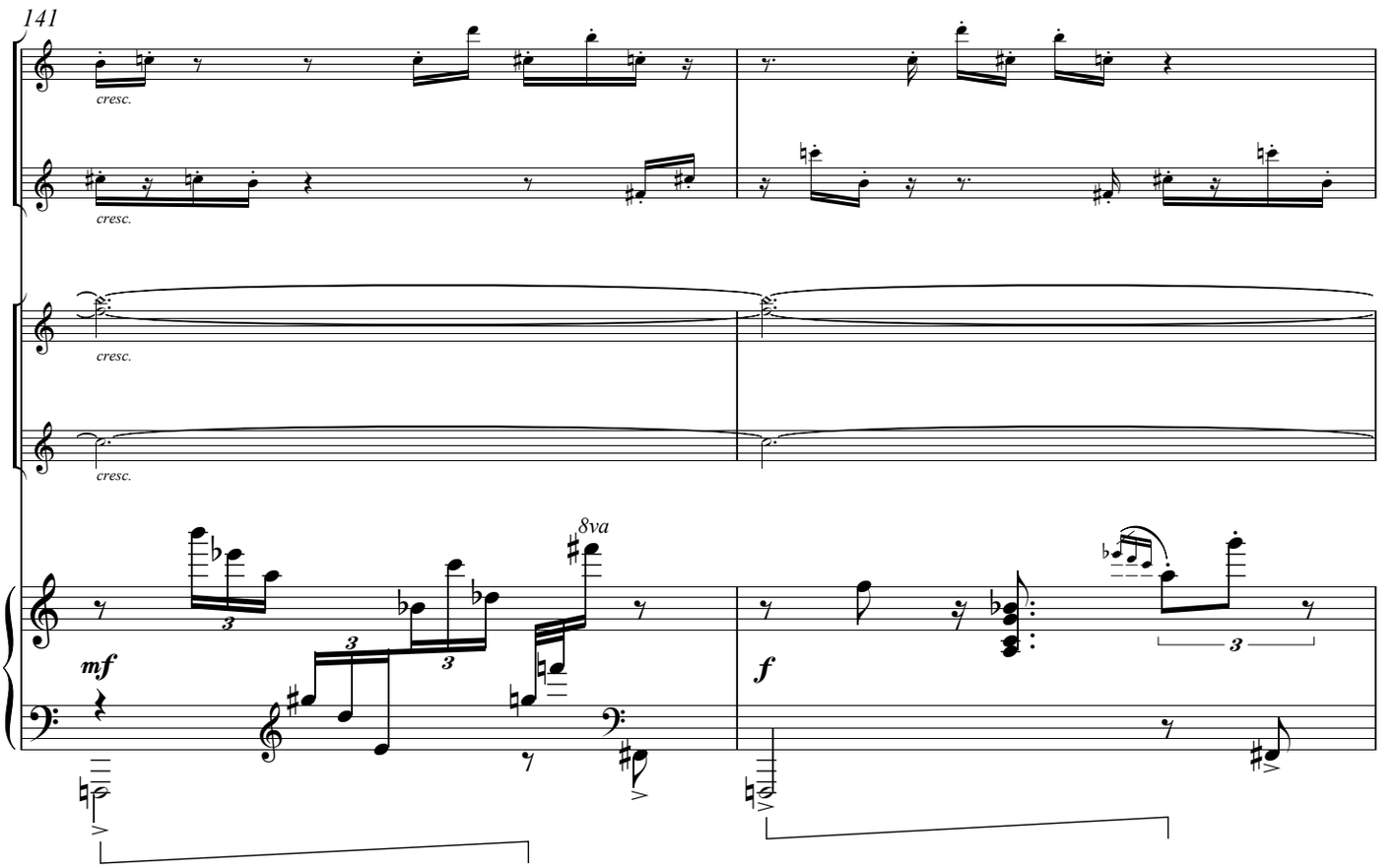

125
8va
ppp
p
ppp
p
8va
pp
mp
8va
p
mf

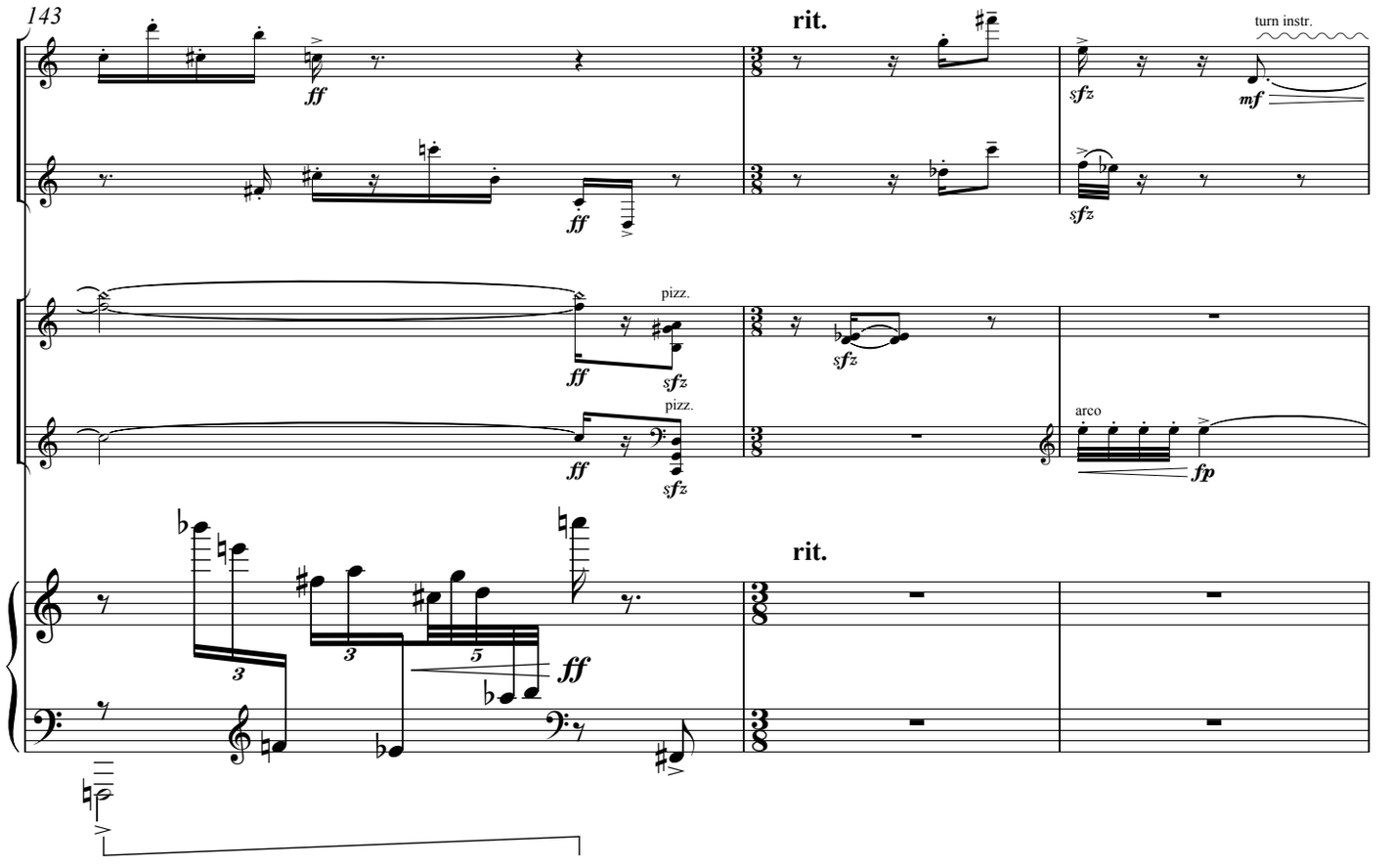

128
fp
fp
pizz.
p
sfz
p
fp
fp
fp
(8va)
f
inside
sfz
ord.
ppp

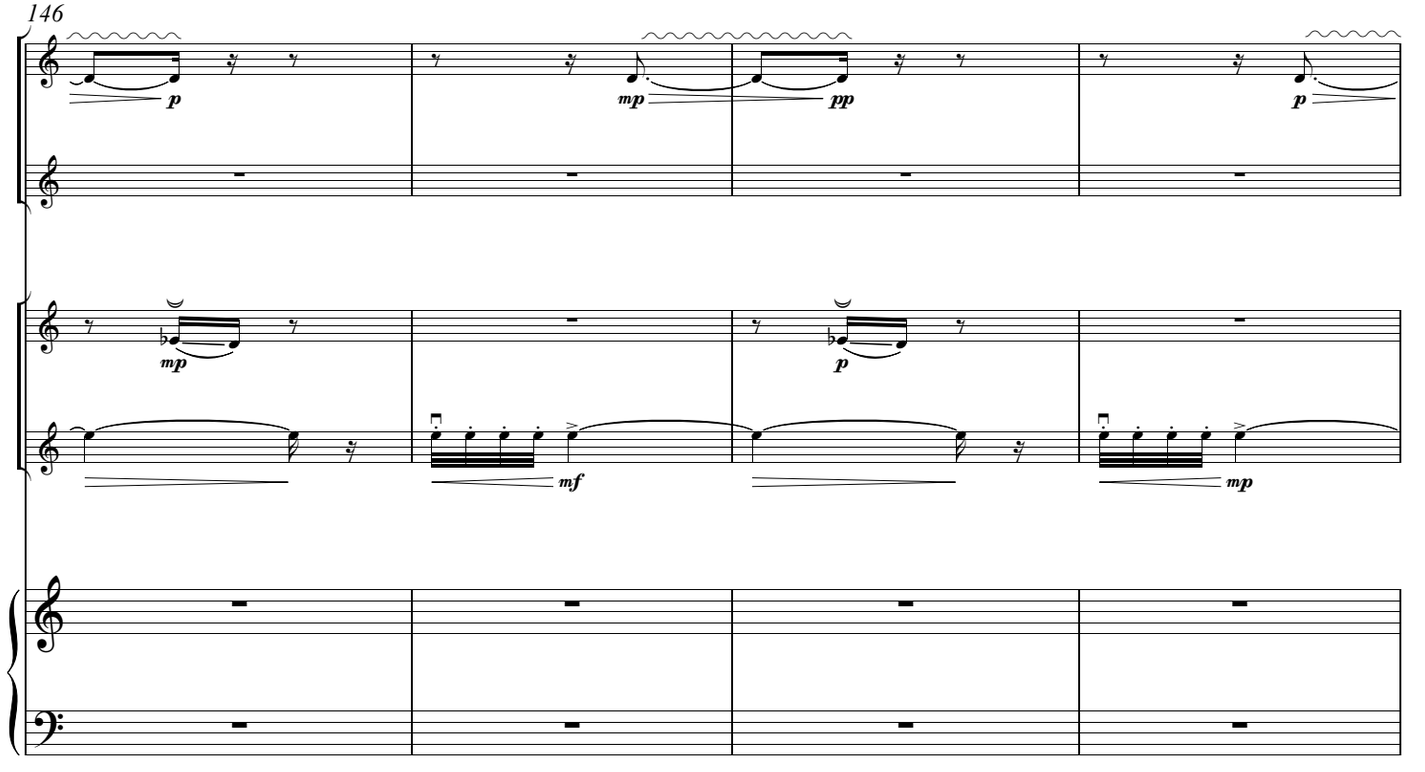

133
arco
pizz.

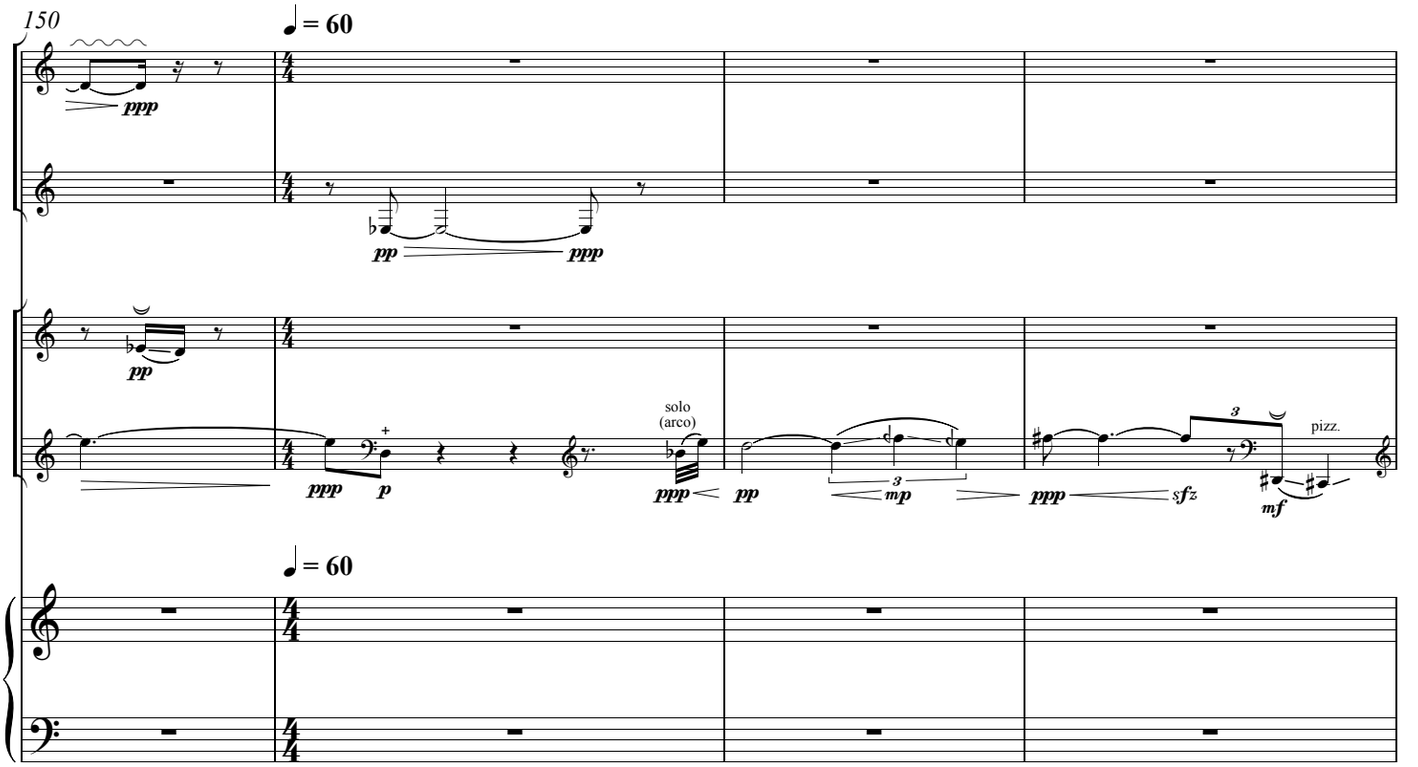

137
pizz.
arco
Sost. Ped.

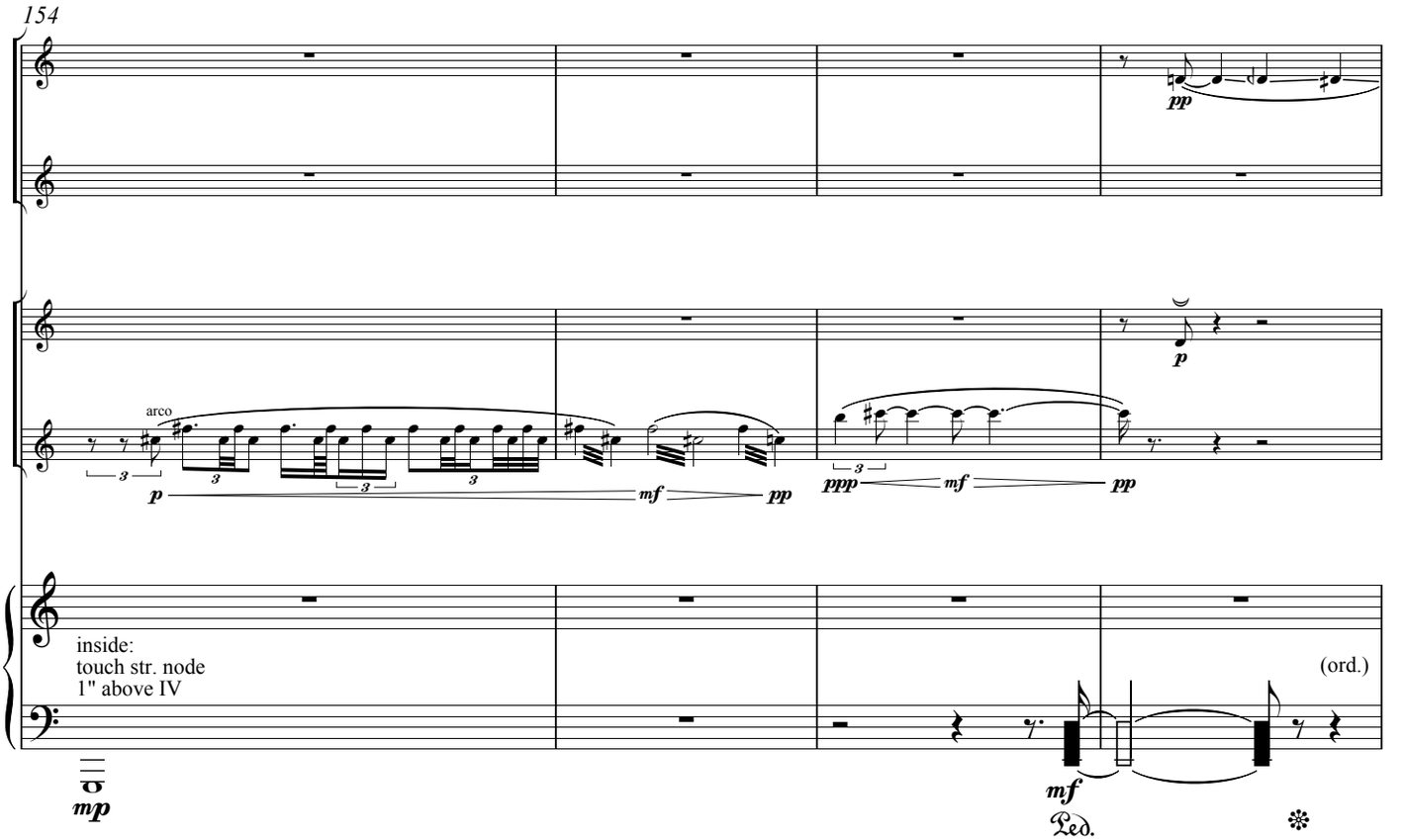

139
arco
fp
mp
mp
mp
mp
3
3
3
5
5

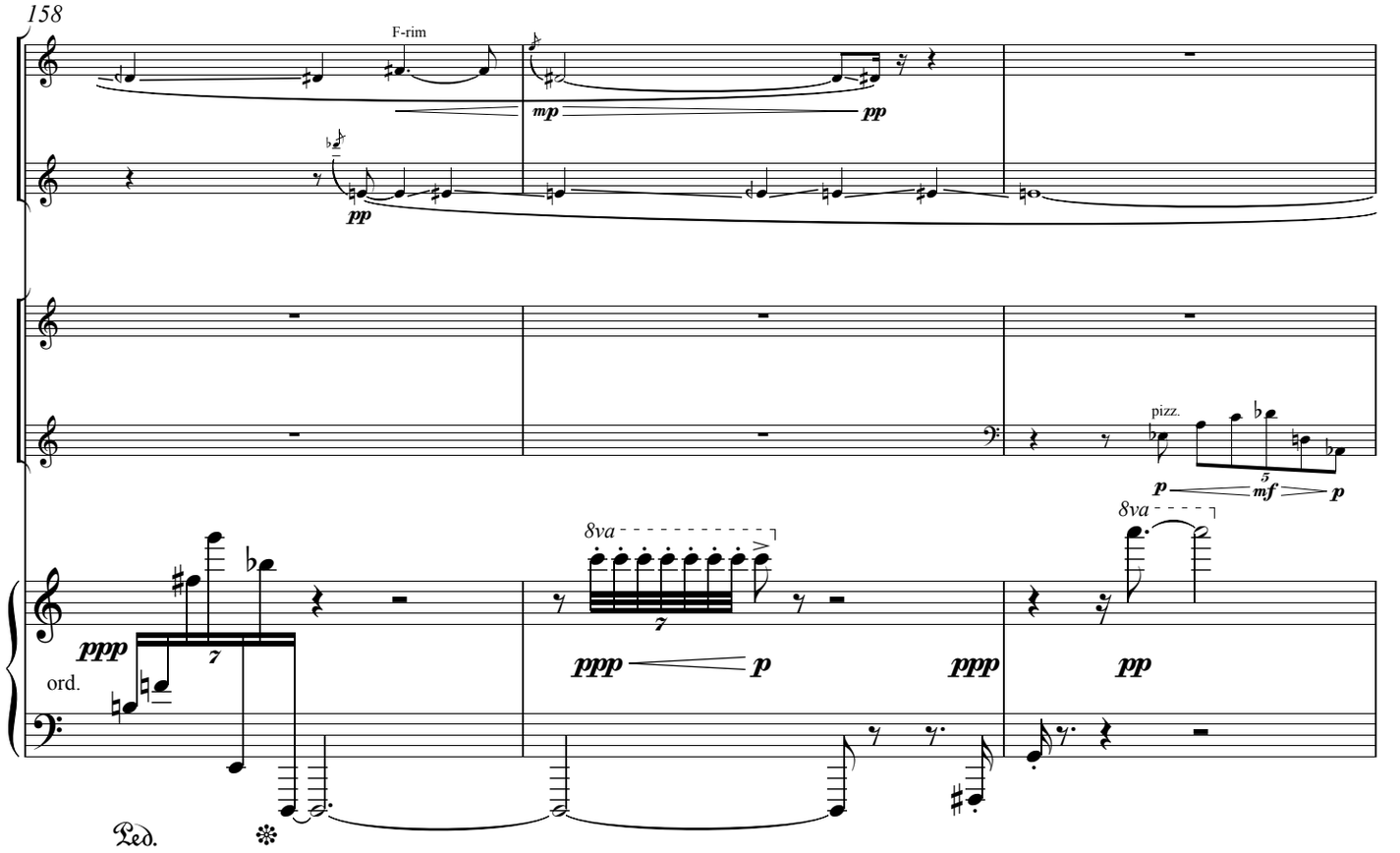

141
cresc.
cresc.
cresc.
cresc.
8va
mf
f
3
3
3
3

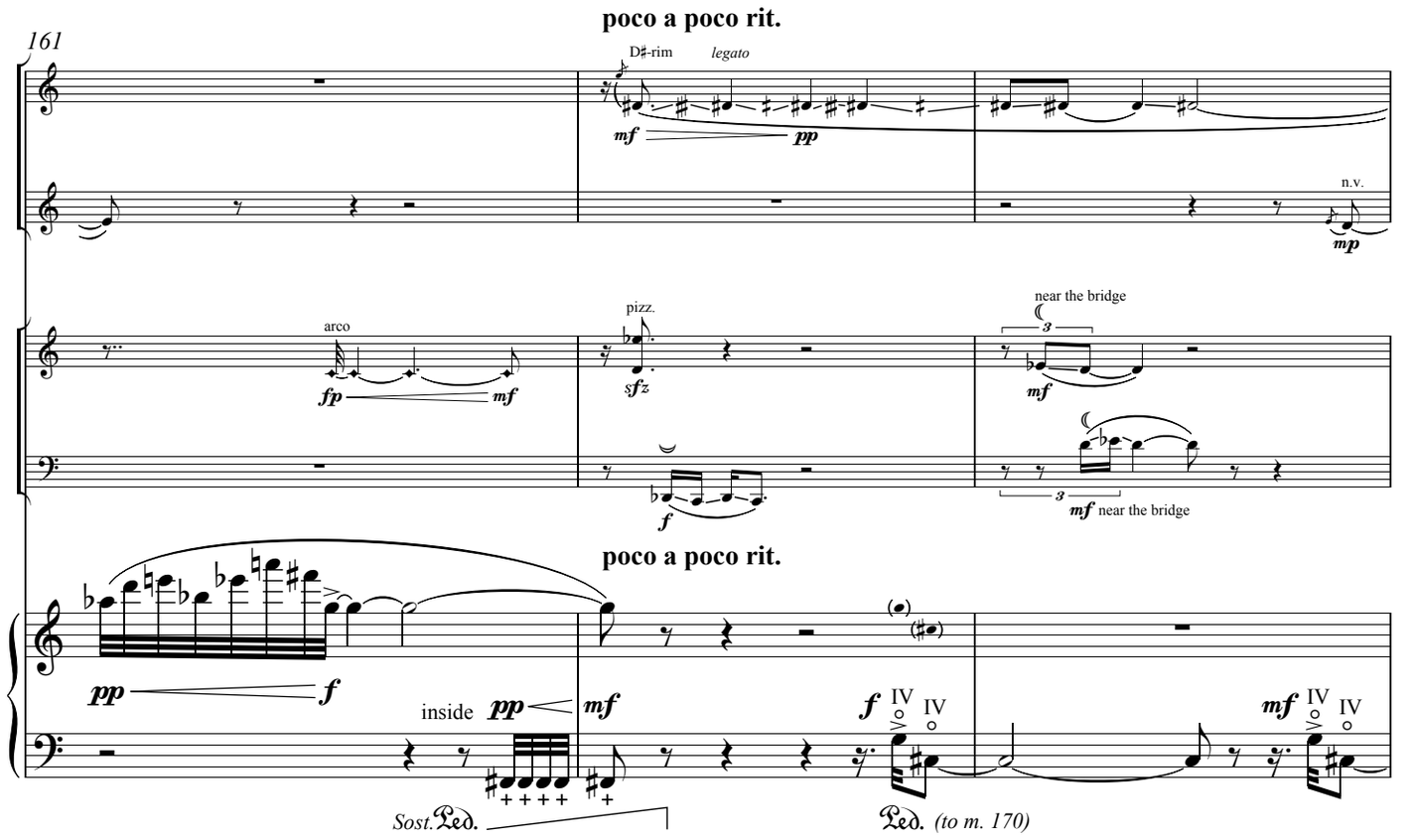

143
rit.
turn instr.
pizz.
arco
rit.

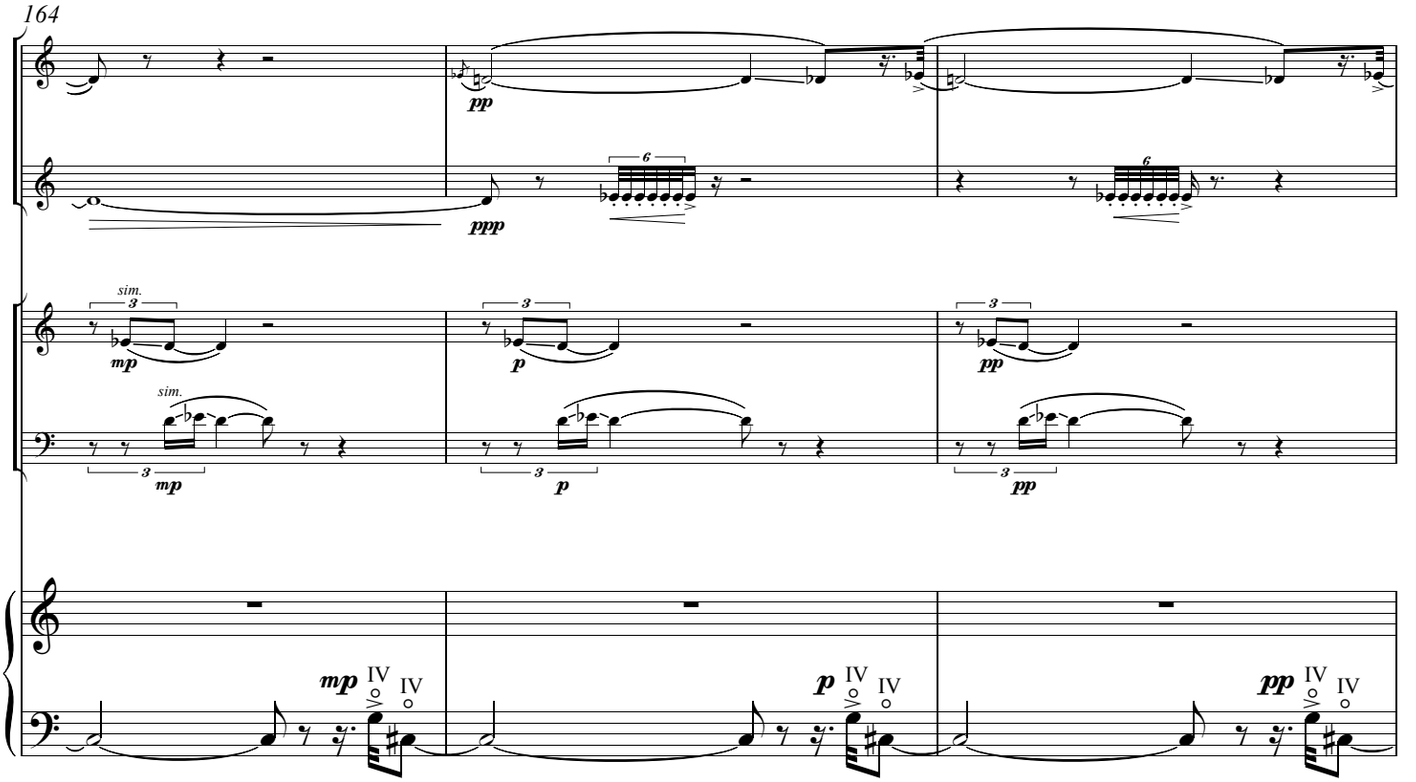

146

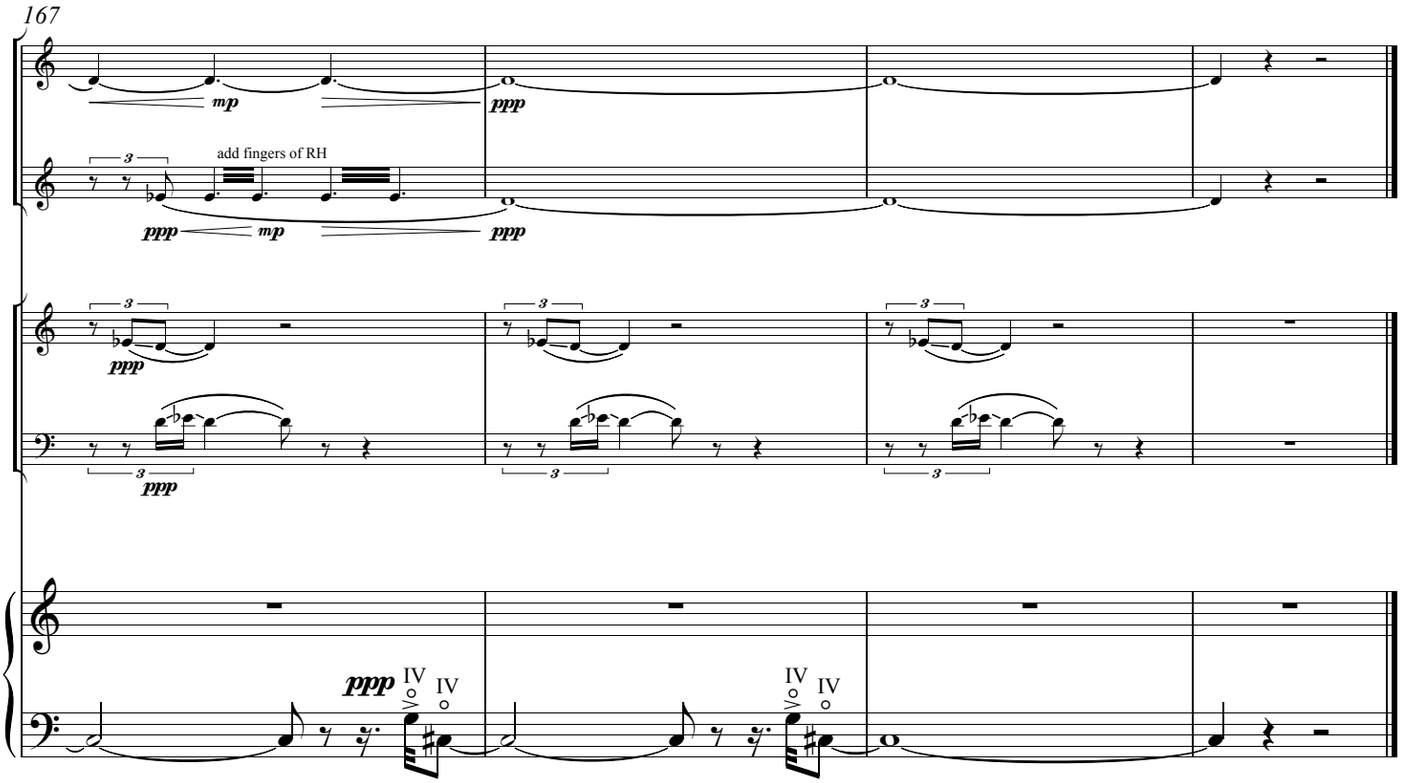

150
♩ = 60
ppp
pp
ppp
pp
ppp
p
solo
(arco)
ppp
pp
mp
ppp
sfz
pizz.
mf
♩ = 60


154
pp
arco
p
mf
pp
ppp
mf
pp
p
inside:
touch str. node
1" above IV
(ord.)
mp
mf
Ped.


158
F-rim
mp
pp
pizz.
p
mf
p
8va
ppp
p
ppp
8va
pp
ord.
Ped.


poco a poco rit.
161
D♯-rim
legato
mf
pp
n.v.
mp
arco
fp
mf
pizz.
sfz
near the bridge
mf
f
mf near the bridge
poco a poco rit.
pp
f
inside
pp
mf
f
mf
Sost. Ped.
Ped. (to m. 170)


164
pp
ppp
sim.
mp
p
pp
IV
IV


167
mp
ppp
add fingers of RH
IV
IV