

Innovative Approach for Inheriting Gulangyu Family Piano Concert Style

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Received: 12/07/2022, Revised: 15/08/2022, Accepted: 24/08/2022

Abstract

The family piano concert on Gulangyu Island is one of the modes of Chinese piano performance art dissemination. However, due to the particularity of the island, the residents on the island have a high musical quality and a strong musical atmosphere, which is not available in other cities in China. These peculiarities make its research very valuable. Then this research result can enrich the research on the dissemination of Chinese piano performing arts. At the same time, the author also hopes that this research can fill the gap in the study of Gulangyu piano cultural heritage.

Keyword: Gulanyu family piano concert; innovation; Inheritance

1.Introduction

Gulangyu is known as the World Architecture Exhibition and the Island of Piano. It originated from its becoming a “world concession” during the modern Chinese period. Western countries once established consulates on the island, bringing Western architecture and music such as churches and church schools.



(2019, Glangyu ,XiamenTV)

During the No. 41 World Wide Heritage Meeting, Gulangyu was successfully input to the “World Wide Heritage Name List”, that made Gulangyu become the No.52 World Wide Heritage in China. Meanwhile, Gulangyu is famous not only by beautiful views, but also by its excellent music culture, it has the unique museum of Piano and organ museum in China, and also cultivated a lot of musicians who are famous in china. The Gulangyu cultivated a lot of

musicians who are famous in the areas of piano, violin, conductor and music education and so on.



(2019,Gulangyu,wenwang)



(2019,Gulangyu,wenwang)

At present, Gulangyu has two music schools. One is the Xiamen Music School and the other is the Central Conservatory of Music Gulangyu Branch.



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More than 100 music families have emerged in Gulangyu. With the emergence of music families, family piano concerts have risen in Gulangyu. Family concerts are self-published by the family. In addition to family members, performances often invite music lovers outside the family to participate. Friends who can play musical instruments or are good at vocal singing can also recommend each other. At first it had the character of a salon. In historical development The music activities of Gulangyu were held by family concerts, the bigger concerts were held in the churches. After 1980, the Gulangyu built up a formal concert hall which holds a lot of concerts in every year.



2. Research objectives

This article chooses Gulangyu family piano concerts as the research object. I will collect the interview materials of Gulangyu piano celebrities and their descendants, as well as the case data collection of early and modern Gulangyu family piano concerts, etc. How to find out whether the pattern of the Gulangyu family piano concert has remained unchanged in the process of historical development or is also evolving? If it is in evolution, how did it evolve? We will find out what is the difference between the original performance form and the people involved in the performance location of the family piano concert and the later ones?

3. Definition of Terms

3.1 Family piano concert

This refers to a concert group with family as the background, relatives and friends as the natural relationship person, and piano music as the relationship bond. That is to say, the participating objects are mainly held by family members of a family, and individual other families can be invited to participate, and the venue can be at home or other places such as churches. The piano was the main instrument throughout the concert.

3.2 Piano Culture

Piano culture refers to the fact that the social fact of piano has been generalized and normalized. The piano has become an important part of local cultural life and is fully universal. The piano activities are very rich and varied. These activities and related ideas have generated new local customs and collective consciousness of the local people, forming a unique way of life.

4. Literature Review

This chapter focuses on the key words of the paper and collects and summarizes the literature according to the logical framework from far to near, mainly summarized as living data and written data. The living materials include the Gulangyu Piano Museum and piano activities, and the written materials include papers, books, newspapers and periodicals related to the piano on Gulangyu Island.

4.1 Gulangyu Piano Culture Venue and Piano Activities

Gulangyu has two music schools. One is the Xiamen Conservatory of Music and the other is the Gulangyu Branch of the Central Conservatory of Music. Gulangyu has a unique piano



museum in China. The Piano Museum is divided into two exhibition halls and a long corridor. The pianos collected in the museum are produced in Britain, France, Germany, the United States, Austria, Australia and other countries. In addition to displaying pianos, the museum also displays portraits and life stories of well-known musicians who were born in Gulangyu. There are 11 piano rooms with different styles in the "Piano Corridor", and each room houses the most characteristic pianos of different eras. Schools and museums provided historical material for my research.

At present, due to the change of the government's population policy orientation, the aborigines on the island have moved out, resulting in changes in the population structure and changes in the cultural ecology. The government gradually realized that the policy has a great impact on the music culture ecology of Gulangyu, and also realized the urgency of improving the quality of music culture. Therefore, in recent years, Gulangyu has begun to vigorously increase the density of music exhibitions. In addition to different countries and different forms of music weeks held in each season, family concerts are held from time to time, and the "Daily Performance" event covering the whole year. Among them, the highlight, It is undoubtedly the Gulangyu Piano Festival. As a result, a large number of piano concerts are being held, which enriches the island's piano performance culture. Such a wealth of activities has provided good information and data support for my research topic selection.

4.2 Literature related to Gulangyu piano culture

With the continuous development of Gulangyu's declaration of world cultural heritage, the study of Gulangyu culture has gradually become a hot spot in the academic circles. Among the related works, the Xiamen Municipal Propaganda Department has published a series of books, represented by the "Gulangyu History and Culture Series", which comprehensively interprets the history, humanities, art and culture of Gulangyu. In addition, experts and scholars in the cultural field have also been paying attention to the culture of Gulangyu, constantly excavating the history and culture of Gulangyu, and showing the uniqueness and charm of the culture of Gulangyu to the public. There are many scholars who study Gulangyu Island. Among them, Chen Danxi, Li Jianwu, Liao Hongyu, Peng Yiwan, and some scholars from the Gulangyu Management Committee and Xiamen Federation of Social Sciences are related to the study of Gulangyu piano culture.

Lian Xumin is an associate professor in the School of Music at Jimei University. Her " Thoughts on the Inheritance and Development of Gulangyu Piano Culture after the Application for World Cultural Heritage " (*Symphony*, 2018 (1) ,P.92-95) believes that the success of Xiamen Gulangyu's " Application for World Cultural Heritage " in July 2017 is undoubtedly a major



event in the history of Chinese culture. The value of Gulangyu's cultural heritage has been recognized by the world and is a milestone in the history of Gulangyu's cultural development. Success in applying for legacy is not the end, but a new starting point. Success in applying for legacy is not the end, but a new starting point. Piano culture is an important part of Gulangyu cultural heritage. How to inherit and develop it after the success of the application is a challenge we face. By reviewing the historical origin and inheritance of Gulangyu Piano Culture, this article puts forward ideas and suggestions for the inheritance and development of the post-legacy era, and provides a reference and reference for the sustainable development of Gulangyu Piano Culture.

Li Jianwu is an associate professor at the School of Music at Jimei University. His "Gulangyu Music Culture and Maritime Silk Road" (Journal of Jimei University, 2019 (2), P. 28-35) is a multi-angle historical pursuit and field investigation of Gulangyu Music Culture from the context of the Maritime Silk Road. Reveal the historical and cultural origin of the formation of Gulangyu music culture. The social basis of Gulangyu music is mainly religious beliefs, including Christianity, Taoism, Buddhism, and folk beliefs. The traditional Chinese music culture of Gulangyu Island was influenced by the Maritime Silk Road and spread to East Asia, Southeast Asia, and even Western countries such as Britain. Western music culture settled in Gulangyu in the 19th century. Western Christian music gradually became Chinese, and Chinese and Western music culture merged and coexisted in Gulangyu. Many well-known musicians were born in Gulangyu. The cultural phenomenon of Gulangyu shows to the world that cultural exchanges between China and the West are not only the significance of political economy, but that the sharing of symbiotic cultural exchanges and understanding is the basis for humanity to live together in different races and society.

Liao Hongyu is an associate professor at Fujian Normal University. Her "Fujian Piano Music Development History Research" (Doctoral Dissertation of Fujian Normal University, 2010 (4)) covers the development history of the piano since its introduction to Fujian for more than 100 years, including piano performance, education, creation and related industries The development and evolution of other aspects, Fujianese pianists, educators, composers, and related persons who have worked in Fujian and have an important influence on the development of Fujian piano music and related events. She tried to conduct a comprehensive and in-depth search of Fujian's Republic of China archives, Republic of China newspapers, local documents, contemporary publications, online information and other related historical materials, combined with interviews to witness the development of Fujian piano art, using history, musicology, education, society Comprehensively sort out theories and methods of science, communication, and other disciplines, treat historical materials with a scientific and



prudent attitude, and restore as closely as possible the development context and overall appearance of piano music in modern Fujian history, summarize its origins, stage characteristics, and in-depth exploration Interaction and close connection between piano music and local culture. Strive to open up research ideas for the development history of Chinese piano art, enrich regional research results of Chinese piano art history, and provide materials and supplements for the development of piano music for local historical and cultural research in Fujian. The full text is divided into five chapters. The first four chapters combine the historical background of Fujian's modern development stage, and sort out all aspects of the four historical periods of Fujian piano music development (germination period, initial development period, zigzag advance period, and gradual prosperity period). The fifth chapter analyzes the three characteristics of the development of Fujian piano music, and explores the causes of the development of Fujian piano music from the influence and function of modern Christian communication, Fujian human geography, and southern Fujian culture. She concluded that piano music is an integral part of the development of Fujian culture, and its development has been synchronized with the overall development of Fujian culture since modern times. The development of piano music in Fujian reflects distinctive characteristics of the times, regions and openness. The needs of changing times and cultural development play a decisive role in the development of Fujian piano music. Fujian piano education and Gulangyu piano culture have played an important role in the development history of Fujian piano music. The former was in the Fuzhou area in the first half of the 20th century, and the latter was in the southern Fujian area. It was affected by the role and influence of different regional cultures. Features and meanings are different. Especially the unique Gulangyu piano culture, under the interaction and influence of modern Christian communication and southern Fujian marine culture, has formed a distinctive and prominent regional feature, becoming one of the new things in Southern Fujian culture and the development of new Chinese music A unique phenomenon in history has significant significance for the development of contemporary Chinese piano music.

Peng Yiwan is the chairman of Xiamen Minnan Cultural Research Association. His *Gulangyu Music* (Xiamen University Press ,2010 (2) first edition) mainly expounds the dissemination and influence of modern Western music in Gulangyu, and only mentions folk music and local music as background information. He believes that the Western music spreading to Gulangyu Island is also gradually being nationalized and integrated with traditional Chinese music. And Gulangyu's modern new music has many elements of southern Fujian culture, marine culture and overseas Chinese culture. The book begins with eight aspects of the spread of modern western music in Gulangyu, celebrities of Gulangyu music, Gulangyu music family, Gulangyu Music Society, Gulangyu Music and Art College, music creation about Gulangyu, music festival,



and concert hall. His research provided relevant information for Gulangyu music celebrities and musical families and the spread of piano music for my research.

Oral History: *My Past of Gulangyu* edited by Xiamen Social Science Circle (Xiamen University Press, 2019 (8) first edition), which contains some interviews with musicians. For example, Huang Sanyuan, Zheng Zhongjie, etc. This research provides historical material for home concerts.

Chen Danxi is currently an associate researcher at the Library of the Chinese Academy of Art. Her *Hundred Years of Gulangyu Piano Culture* (China Book Publishing House, 2013 (12) first edition) takes Gulangyu Piano Culture as the research object, based on relevant historical data and a large number of oral materials, in the order of the main events, The investigation focused on the piano-centered music activities, with a view to sorting out the piano as a foreign instrument. It experienced transmission and acceptance in Gulangyu and became an important lifestyle for the people. Combining related political, economic, historical, cultural, and educational backgrounds, we are trying to fully develop the development of piano culture in Gulangyu for more than a century. Her research provided relevant historical and oral data for my research.

Gulangyu Cultural and Historical Materials Seventh Series (Music Album) (Xiamen Gulangyu District Committee, published internally in 2001) contains 32 articles, the main contents of which are Zhou Shuan, Li Jialu, Lin Junqing, Yin Chengzong, Wu Tianqiu, Xu Feixing, Xu Feiping, Xu Xing Ai, Chen Zuohuang, Zhuo Yilong and other musicians from Gulangyu, or who have studied and lived in Gulangyu. One of them is He Bingzhong's "Overview of the Development of Gulangyu Music and Culture" (*Gulangyu Cultural and Historical Materials Seventh Series (Music Album)*, 2001, P.1-15) narrates that Gulangyu started from the Song and Yuan Dynasties, mainly from the Opium War to the 1980s Typical music events and related musicians that occurred.

Wu Zhishun's "The Main Theme of Life - Li Jialu Memorial Collection" (Shanghai Conservatory of Music Press, 2008(5)) introduces in detail the life, learning and teaching experience of Mr. Li Jialu, a Fujian-born piano educator who has made important contributions to China's piano education. The emotional memory of his students and colleagues of his teaching, playing, piano music creation, etc. presents us with his noble personality and musical spirit.

Zhang Shaotong's "Gulangyu Island - Brand Building of Music Island" (People's Music, 2006(6)) first proposed that the music culture of Gulangyu Island has formed a certain brand effect and



influence nationwide, and is a manageable brand. This puts forward the development direction and ideas.

5.Methodology

In this study, interviews and literature search were adopted to collect the data of family piano concerts in Gulangyu Island, and selected cases of family piano concerts in different eras, and then carried out case analysis to find out the commonalities and differences between them. , to demonstrate how the piano performance art was spread in Gulangyu. The research method of this paper mainly adopts the field investigation method of ethnomusicology. People study history must rely on the records left by predecessors. For this paper, due to the serious lack of relevant written materials, I will use the method of on-the-spot interviews to collect and analyze the oral accounts of the witnesses, and try to make a comprehensive review of the development of the Gulangyu piano family concert. Although Gulangyu is small, the residents are generally highly educated. Since I was born and raised in Gulangyu, it is easy to sort out the list of people to be interviewed. For history, we cannot see the real scene, we can only tell it through the memories of those who witnessed the event, and record the history of those who witnessed it.

5.1 Interview List

The interviewees were divided into the older generation of Gulangyu people, the younger generation of Gulangyu people, pastors, and government officials.

Interviewee	Name
The older generation of Gulangyu people	Yin Chengdian
	Zhu Siming
	Zheng Yixun
	Li Weiming
	Xie Jialing
The younger generation of Gulangyu people	Fang site
	Jiang Tengzhou
Priest	Pan Mingliang
	Yang Yiyin



Government officials	Chen Liangchun
	Li Yang

5.2 Interview outline

1. Please introduce your piano learning experience.
2. Please introduce the family members' situation (including occupation, economic situation and educational background)
3. Please describe the details of the home piano concert you know.
4. What influence do you think religious belief has on the development of Gulangyu piano?
5. What do you think is the relationship between the current situation of Gulangyu family piano concerts and the government's policy changes?

5.3 Population and Sample

5.3.1 The population is the residents of Gulangyu, and there are more than 20,000 residents in Gulangyu.

5.3.2 The selected samples are from different generations of Gulangyu music celebrities and music families, who have held family concerts in the past. Time can be divided into 1910s-1930s, 1940s-1970s, 1980s-1990s.

Table1

Time	Family
1910s-1930s	Lin house
	Ding family
	Lu family
	Hong family
	Lin Junqing's house



Table 2

Time	Family
1940s-1970s	Lin keqong's family
	Yin family
	Xu family
	Zhu Siming's house
	Zheng Yuehui, Ruan Mingfeng's family
	Gong Dingming's house
	Liao Yonglian, Chen Jincai's family
	Zheng Yixun, Zhu Wei's family
	Li family

Table 3

Time	Family
1980s-1990s	The three brothers of the Huang family
	Lin Shouyuan, Wang Yimei's family
	Fang site's family
	Zhang Xinning's family
	Huang Wei Lian's family
	Zhuo Zaixin's family
	Xie Xu, Hu Lang's family
	Yang Bingwei's family

6. Findings and Discussions

6.2.1 Gulangyu Family Piano Concerts in the 1910s and 1930s



During this period, family piano concerts on Gulangyu Island were held regularly, usually once a month, mainly focusing on the upper-class people on the island. They use this way to communicate and meet guests, and the concert has become a means and way of communication. The participants are all circles of the rich and aristocratic. Drinking tea, playing music, the repertoire of the concert is not drawn up in advance, it is more random, and has the nature of a salon. They and their friends were all involved, and family piano concerts became an important part of life for the upper class on the island.

6.2.2 Gulangyu Family Piano Concerts from the 1940s to the 1970s

During this period, family concerts were no longer confined to the upper-class circles. Children of ordinary people began to learn the piano in the church, received piano teaching from foreigners, and cultivated many famous musicians who were engaged in music activities in their spare time. The Western music background of Gulangyu was once dyed with a strong religious color, but after the 20th century, in addition to religious enthusiasm, as a kind of exotic culture, the connection between Gulangyu and music gradually faded away from religion. Color, although it has not cut off its Western cultural background, but from the perspective of the evolution of its artistic activities, from the simple church school morning meeting, evening party and worship to the music communication and exchange of overseas families, the religious function of music activities in Gulangyu Island. It has weakened, held irregularly, and has become a spontaneous exchange of skills among music lovers, with a certain degree of professionalism. Various forms of performance, such as solo piano, four-handed piano, piano and vocal music, cooperation between piano and instrumental music, etc., the color of the art itself has become stronger.

6.2.3 Gulangyu Family Piano Concerts in the 1980s and 1990s

Family piano concerts during this period could have been held by families or in concert halls, but the sponsors were no longer families, but the Xiamen Municipal Bureau of Culture and Musicians Association. The participation and guidance of the government and professional associations shows that family concerts in Gulangyu Island have become an important cultural feature of the locality, and are valued and supported by the government. Because of the participation of the government and professional associations, the program has a large scale and various forms (solo, ensemble, cello solo, quartet, piano solo, ensemble, concerto, four-handed playing, zheng solo, cantata, etc.), content (there are World famous songs, Chinese ancient songs and creative songs) are relatively rich.



6.2.4 Gulangyu Family Piano Concerts in Recent Years

The government has made the Gulangyu Family Piano Concert a tourist product, and the Haitian Family Concert is held on a regular basis every week. Even later its performance venue was moved from the home to the courtyard of the family hotel. The members of the show are music lovers and professional musicians hired by the government. It is no longer spontaneous and has government actions. The performances include solo piano, piano (accordion) and small chorus, piano and instrumental music, and also join the electric guitar band and so on. At this time, the members of the family concert are no longer relatives and friends, but a team. Therefore, family concerts have evolved into courtyard concerts, which have commodity attributes.

7.Conclusion

The form of Gulangyu family concerts developed from the first self-entertainment style to the salon style, and later the family concerts were moved to concert halls or churches. Finally, as Gulangyu became a tourist attraction and the island's population was exodus, the government began to encourage it. The courtyard-style family concert is for visitors to watch and participate.

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