

US-CHINA MUSIC INSTITUTE OF THE BARD COLLEGE CONSERVATORY OF MUSIC
CENTRAL CONSERVATORY OF MUSIC, CHINA

THE
SOUND OF
SPRING

春之聲

A CHINESE NEW YEAR CONCERT WITH
THE ORCHESTRA NOW

JANUARY 25 AND 26, 2020

SOSNOFF THEATER, FISHER CENTER AT BARD COLLEGE
ROSE THEATER, JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL

Welcome to the first annual Chinese New Year concert with The Orchestra Now, presented by the US-China Music Institute of the Bard College Conservatory of Music. This is a happy, optimistic time of year to honor family and wish one another good fortune, while enjoying the season's many traditions. I am delighted that you have chosen to join us for today's celebration.

This year's program, **The Sound of Spring**, features many extraordinary musicians on the distinguished faculty of our copresenter, the Central Conservatory of Music in Beijing, China. I would like to thank President Yu Feng of the Central Conservatory, as well as our guests today: conductor Chen Bing; and soloists Wang Jianhua on percussion, Wang Lei on sheng, Yu Hongmei on erhu, Zhang Hongyan on pipa, and Zhang Weiwei on suona. Thanks also to folk singer Ji Tian, who has traveled from Shaanxi Province, in Northwest China, to take part in today's concert. In this program you will learn more about the performers, their instruments, and the pieces they will perform.

Music plays an important role in ringing in the new year with joyful sounds. In China, an exceptionally long history of musical traditions has been supplemented in recent decades by blending Chinese instruments with Western symphony orchestras. Today's concert showcases this combination, with compositions that highlight the distinctive character of each instrument and the colorful musical styles from different regions in China.

The US-China Music Institute of the Bard College Conservatory of Music, founded in 2018, promotes the study and appreciation of contemporary Chinese music and supports musical exchange between the United States and China. In addition to concerts such as today's, the Institute also offers undergraduate degrees in Chinese instrument performance at the Bard Conservatory, hosts the annual China Now Music Festival at Bard in upstate New York and in New York City, and holds an annual scholarly conference. With our partners at China Institute, we have created a new program for Chinese music education in New York City, **Music at China Institute** 华美音乐, where we offer classes in Chinese instruments for all ages, as well as educational performances and discussions.

I invite you to learn more about our work by visiting our website at barduschinamusic.org. I hope you enjoy today's concert and will join us again for future events.

新年快乐!

Jindong Cai 蔡金冬
Director, US-China Music Institute
Associate Conductor, The Orchestra Now
January 2020



US-CHINA MUSIC INSTITUTE
Bard College Conservatory of Music
巴德美中音乐研习院

THE SOUND OF SPRING

A CHINESE NEW YEAR CONCERT WITH THE ORCHESTRA NOW

Saturday, January 25 at 7 pm
Sosnoff Theater, Fisher Center for the Performing Arts

Sunday, January 26 at 3 pm
Rose Theater, Jazz at Lincoln Center's Frederick P. Rose Hall

The Orchestra Now
Jindong Cai, *conductor*

Li Minxiong 李民雄 (1932–2009)	<i>Long Teng Hu Yue</i> (Prancing Dragons and Jumping Tigers) Percussion Concerto 打击乐协奏曲《龙腾虎跃》 Wang Jianhua, <i>percussion</i> 打击乐: 王建华
Li Yuejin 李玥锦 (b. 1994)	<i>Sheng—Lin Qi Jing</i> (Sheng—Into a Wonderland)《笙·临其境》 Wang Lei, <i>sheng</i> 笙: 王磊
Li Shaosheng 李劭晟 (b. 1988) Ye Jingtong (b. unknown), lyrics 词: 叶静桐	<i>Yan'an-Yan'an</i> for Folk Tenor, Suona, and Orchestra, Op. 30 为原生态男歌手、唢呐与交响乐队而作的《延安·延安》 Zhang Weiwei, <i>suona</i> 唢呐: 张维维 Ji Tian, <i>folk tenor</i> 原生态男歌手: 吉天

Intermission

The Orchestra Now
Chen Bing, *conductor*

Li Huanzhi 李焕之 (1919–2000)	<i>Spring Festival Overture</i> 《春节序曲》
Wang Danhong 王丹红 (b. 1985)	<i>Yun Xiang Hua Xiang</i> (Cloud and Blossom) Pipa Concerto 琵琶协奏曲《云想花想》 Zhang Hongyan, <i>pipa</i> 琵琶: 章红艳
Wu Houyuan 吴厚元 (1946–99)	<i>HongMei</i> (Red Plum) Capriccio for Erhu 二胡协奏曲《红梅随想曲》 Yu Hongmei, <i>erhu</i> 二胡: 于红梅

TRADITIONAL CHINESE INSTRUMENTS FEATURED IN THIS CONCERT



Erhu

The erhu is one of the most iconic instruments in the Chinese tradition. Consisting of two strings stretched along a long, narrow neck with a small, snakeskin-covered sound box at the base, the erhu has a distinctive sound that comes from the bow sliding along the strings, similar to the violin. Despite the deceptively simple shape of the instrument, the erhu is deeply expressive and boasts extraordinary range.

The word “erhu” came into use only about 100 years ago, but the origin of the instrument dates back more than 1,000 years. It is thought to have been brought to China from the Silk Road trade route during the Tang Dynasty (618–907 CE).

Prior to 1915, the erhu was mainly a popular folk instrument, often accompanying folk operas and various festive occasions but not considered among the ancient elite instruments such as the guqin or pipa. The modern prominence of the erhu can be attributed to master Liu Tianhua (1895–1932). Liu wrote several important compositions for erhu and adopted some violin techniques in his own playing, which contributed to the erhu’s evolution into the virtuosic solo and concert instrument widely recognized today.



Percussion (Chinese drumming traditions)

As anyone familiar with Chinese compositions for orchestra knows, percussion tends to play a prominent role and typically involves a wide variety of drums, gongs, and other percussion instruments.

The history of Chinese music begins with percussion, and goes back as far as Chinese history itself. Extraordinary examples of bronze bells have been unearthed from archeological sites from the Chinese Bronze Age many thousands of years ago.

Likewise, the earliest Chinese drums date from nearly 4,000 years ago. Throughout their history, drums have played a significant role in ceremonies, festivals, weddings, and other celebrations, and even warfare. Many Chinese drums are painted red to convey both power and good fortune. Strongly associated with celebration and expressions of power, Chinese drumming is always exciting, intense, and deeply symbolic.



Pipa

The pipa is a pear-shaped instrument played by plucking or strumming its four strings. It features frets running down the neck and onto the base, and is typically held upright rather than sideways (unlike the similarly shaped European lute). The pipa is thought to have come to China through the Silk Road during the Han Dynasty (206 BCE – 220 CE).

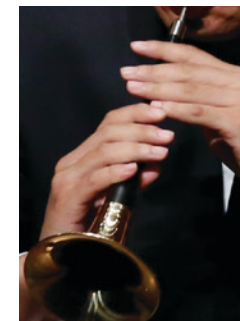
With such a long history, the pipa has enjoyed periods of great popularity and it is now considered one of the most vibrant and iconic of China’s traditional musical instruments. Many regional, traditional, and contemporary compositions have been written for pipa, ranging over a wide repertoire of solo performance and large and small ensembles. The pipa has also become one of the most widely recognized and performed Chinese instruments outside of China.



Sheng

The sheng is a fascinating instrument with a long history. It belongs to the organ family of wind instruments and so has some relation to the harmonica, but the sheng has a different construction. It features a distinctive cluster of bamboo pipes connected to a mouthpiece. Modern shengs come in many different sizes, from a small, handheld instrument to a large, freestanding version. The sound is produced by blowing through the mouthpiece, which causes reeds to vibrate within each pipe. Modern shengs typically employ keys to manipulate the sound, whereas older-style shengs have finger holes. The sheng is a polyphonic instrument, meaning it can produce many notes simultaneously.

The ancient form of this instrument is known to have been in use as far back as 3,000 years ago. It was traditionally used as an accompaniment to other instruments and in folk operas, and more recently in Chinese traditional orchestras. Interest in the sheng as a solo instrument is increasing, as is the solo repertoire.



Suona

The suona is a double-reed wind instrument that originated outside of China. Like many Chinese instruments, it is thought to have found its way to China via the Silk Road. Its distinctively playful, loud, and high-pitched sound forms an integral part of celebratory folk traditions, especially in the northern regions of China such as Shaanxi Province. The suona is often played outside, accompanied by shengs, gongs, and drums, and during wedding or funeral processions and other ritual events. A resurgence of interest in the folk music traditions of Northern China has led to greater knowledge and appreciation of this distinctive instrument, as well as many new compositions where the suona is featured as a solo instrument.

PROGRAM NOTES

Long Teng Hu Yue (Prancing Dragons and Jumping Tigers) Percussion Concerto 打击乐协奏曲《龙腾虎跃》

Li Minxiong 李民雄

Classic Chinese gongs and drums fill this piece with intense emotions in a strong folk style. Li Minxiong uses a unique compositional style to create a new form of large-drum group performance. With great passion, this piece presents a magnificent and jubilant scene of celebrating crowds, using various combinations of drum timbres and rhythms, and switching between solo and ensemble phrases. In the last section, the percussion and melody mingle together to express the enthusiasm and vigor of the crowd.

Li Minxiong was a percussionist and composer who studied folk music at the Shanghai Conservatory of Music. He produced many works for Chinese orchestra and percussion. *Long Teng Hu Yue* is his most famous piece.

Sheng—Lin Qi Jing (Sheng—Into a Wonderland) 《笙·临奇境》

Li Yuejin 李玥锦

Sheng is a charming, double-reed instrument that can produce powerful rhythms or sounds as soft as silk. This piece of music uses harmonic and pop music styles to create a piece that feels happy, but also mysterious. The sheng evokes a sense of strength and tenderness against the background of the symphony orchestra. The whole piece combines power and beauty. The composer hopes to lead the audience into a world of fantasy. This piece was composed in June 2019. The symphonic arrangement was specifically prepared to be premiered at this concert.

Composer Li Yuejin is a graduate of the Central Conservatory of Music Composition Department. She has studied under composition masters Tang Jianping, Qin Wenchen, and Xu Zhitong.

Yan'an-Yan'an for Folk Tenor, Suona, and Orchestra, Op. 30 为原生态男歌手、唢呐与交响乐队而作的《延安·延安》

Li Shaosheng 李劭晟

Ye Jingtong, lyrics 词: 叶静桐

Yan'an-Yan'an was commissioned by the China National Symphony Orchestra in 2019. The work incorporates many musical elements from Shanbei, in Shaanxi Province, into the composition of the symphony orchestra, including Xintianyou (a folk music style), Ansai waist drum dancing, storytelling, and so on. It uses a variety of contemporary composition techniques to present these elements, as well as to offer the audience a newer and more contemporary form of music. The work was composed for suona and a folk vocalist from Shanbei along with orchestra. As two of the areas most distinctive musical symbols, suona and the folk vocalist represent the unique historical, natural, and cultural qualities of Shanbei. Their desolate, dramatic, and rustic tone and musical characteristics, as well as the regional temperament they represent, have injected spirit into this work.

As one of the most active young composers of China, Li Shaosheng is dedicated to using his music to introduce a different China to the world, one that comes from a special perspective.

Lyrics by Ye Jingtong follow on page 8.

Spring Festival Overture 《春节序曲》

Li Huanzhi 李焕之

A classic celebratory piece to stir the senses and welcome the new year, the *Spring Festival Overture* sets the stage for our concert with its enthusiastic and cheerful tones. Written in 1955–56, the overture is the first movement of the larger *Spring Festival Suite* by Li Huanzhi. This piece is often performed at Lunar New Year concerts in mainland China. It has been deemed such a model of Chinese orchestral composition that a recording was broadcast in space on China's first lunar probe in 2007.

Li Huanzhi is considered to be one of the most important Chinese composers of the 20th century. Born 100 years ago in Hong Kong, he studied at the National Music College in Shanghai (now the Shanghai Conservatory of Music). When the war against the Japanese started, Li joined the revolution, and studied at Lu Xun Arts Academy in Yan'an. He went on to produce a large body of work inspired by traditional Chinese melodies. He was the first director of the China National Traditional Orchestra, founded in 1960.

Yun Xiang Hua Xiang (Cloud and Blossom) Pipa Concerto 琵琶协奏曲《云想花想》

Wang Danhong 王丹红

The inspiration for this pipa concerto comes from Li Bai's famous poem "Qing Ping Diao" (Pure Peace):

云想衣裳花想容
A cloud is her dress, a flower her face
春风扶栏露华浓
Spring wind through the threshold stirs deep peony dew

Intended to evoke an ideal of female beauty, the lovely, gentle melody, as well as the clever and exciting dance rhythm, represent the deep feelings of the poem. Wang Danhong creates a musical vision that is elegant, pure, beautiful, and blooming.

Wang Danhong is one of the most prolific and highly regarded members of the young generation of composers coming out of China today. She has devoted much of her career to writing for traditional Chinese instruments.

HongMei (Red Plum) Capriccio for Erhu 二胡协奏曲《红梅随想曲》

Wu Houyuan 吴厚元

This single-movement concerto was written by famous composer Wu Houyuan for erhu and orchestra in 1980. The piece is based on the aria "Hongmei Zan" from the 1964 opera *Sister Jiang*. In this adaptation, Wu powerfully shapes a tragic image of the martyred heroine, Sister Jiang. The thematic thread of intermingled yearning and delight in the red plum serves as a metaphor for the heroine's revolutionary zeal and integrity.

Wu Houyuan was an important figure in 20th-century Chinese music. Born in 1946, he began his musical studies playing the pipa, and later moved to composition, eventually becoming a professor of composition at the Central Conservatory of Music. The Red Plum Capriccio is one of his best-known works.

《延安·延安》
词：叶静桐

Yan'an-Yan'an
by Ye Jingtong

延安延安
你是天上的星
晨曦天地间
用手托着星
咆哮吧
河天
照耀吧
北斗
弃旧世
展新章
河岸壶口
彩云飞
抬头红霞
绕日月
风伴黄土
篝火燃
岁月悠悠
总关情
窑洞烛光
心灯明
叩问云天
可知否
天地床
日月被
天湛蓝
地金黄
万马千军
来飞渡
千里烟云
有净天
来到新延安
高楼处处
万象新
红霞起舞
旌旗扬
酒曲伴随
信天游
千年河塔
幸福情
伴世界
踏征程
紧紧拉着
亲人手

Yan'an-Yan'an
star of the heavens
glowing between earth and sky
cup starlight in your palms
clamouring
rivers of sky
shimmering
look to the North Star
the past century
invites a new era
at the waterfall of Hukou
bright clouds drift
witness amber sunsets
between dawn and dusk
wind alighting on yellow silt
the spark of bonfires
time and its flow
a poetics of relation
candle-lit house caves
akin to the heart's truth
turned heavenward
can it ever be known
the bed of sky and earth
the celestial blanket
expanse of blue
streams of gold
men on horseback
streaming through
a thousand miles of smoke
beyond, a clear sky
arriving at the new Yan'an
a multitude of skyscrapers
all is new under the sun
dancing greets the dawn
a victory flag soars
lyrics and wine
folk songs reverberate
rivers and towers dwell
a time of happiness
a global endeavour
the journey begins
hold fast to
your loved ones

伴世界
踏征程
永远拉着
亲人手
山丹丹花开
红艳艳
咱们的中国
站起来
山丹丹开花
红艳艳
咱们的中国
富起来
咱们的中国
强起来

a global endeavour
the journey begins
hold fast to
your loved ones
the red lily blooms
alluringly bright
let our homeland
arise as one
the red lily blooms
alluringly bright
let our homeland
be prosperous
let our homeland
be strong

The US-China Music Institute of the Bard College Conservatory of Music and China Institute in Manhattan have teamed up to create

Music at China Institute 华美音乐

Chinese Music Education and Performance in Lower Manhattan



Music at China Institute 华美音乐 is a collaboration between China Institute and the US-China Music Institute of the Bard College Conservatory of Music, bringing the beauty, wisdom and philosophy of traditional Chinese music to people of all ages and backgrounds in the heart of Lower Manhattan. Currently Guqin (古琴) and Pipa (琵琶) classes are offered to various age groups, with additional classes coming soon. An evening lecture and performance series offers audiences the opportunity to learn about traditional Chinese instruments from world class musicians.

Learn more about our classes and performances at
chinainstitute.org/school/music-china-institute



Music at China Institute
华美音乐



US-CHINA MUSIC INSTITUTE
Bard College Conservatory of Music
巴德美中音乐研习院

ABOUT THE ARTISTS



Jindong Cai

Conductor Jindong Cai is director of the US-China Music Institute, professor of music and arts at Bard College, and associate conductor of The Orchestra Now (TÖN). Prior to joining Bard, he was a professor of performance at Stanford University for 14 years. Over his 30-year career in the United States, Cai has established himself as an active and dynamic conductor, scholar of Western classical music in China, and leading advocate of music from across Asia.

Cai started his professional conducting career with the Cincinnati Symphony Orchestra, and has worked with numerous orchestras throughout North America and Asia. He maintains strong ties to his homeland and has conducted most of the top orchestras in China. Cai has served as the principal guest conductor of the China Shenzhen Symphony Orchestra since 2012. He is a three-time recipient of the ASCAP Award for Adventurous Programming of Contemporary Music. Cai has received much critical acclaim for his opera performances. He serves as principal guest conductor of the Mongolia State Academic Theatre of Opera and Ballet in Ulaanbaatar. Cai joined the Stanford University faculty in 2004 as director of orchestral studies and conducted the Stanford Symphony Orchestra for 11 years. He is also founder of the Stanford Pan-Asian Music Festival.

At Bard, Cai founded the annual China Now Music Festival. In its first two seasons, China Now presented new works by some of the most important Chinese composers of our time, with major concerts performed by The Orchestra Now at Bard's Fisher Center for the Performing Arts, Lincoln Center, Carnegie Hall, and Stanford University. This year, the festival premiered a major new work by Pulitzer Prize-winning composer Zhou Long, *Men of Iron and the Golden Spike*, a symphonic oratorio in commemoration of the Chinese railroad workers of North America on the 150th anniversary of the completion of the Transcontinental Railroad.

Together with his wife, Sheila Melvin, Cai has coauthored many articles on the performing arts in China and the book *Rhapsody in Red: How Western Classical Music Became Chinese*. Their latest book, *Beethoven in China: How the Great Composer Became an Icon in the People's Republic*, was published by Penguin in September 2015.

Born in Beijing, Cai received his early musical training in China, where he learned to play violin and piano. He came to the United States for his graduate studies at the New England Conservatory and the College-Conservatory of Music in Cincinnati. In 1989, he was selected to study with famed conductor Leonard Bernstein at the Tanglewood Music Center, and won the Conducting Fellowship Award at the Aspen Music Festival in 1990 and 1992.



Chen Bing

A professor in the Conducting Department at the Central Conservatory of Music (CCOM), Chen Bing is one of China's most promising conductors. She has conducted concerts in more than a dozen countries in Asia, North America, South America, and Africa. Her repertoire covers a wide range of musical forms, including symphony, opera, choral works, Chinese music, and chamber music.

Chen worked as the assistant to Maestro Zubin Mehta, and was later invited by the National Centre for the Performing Arts in Beijing to produce the opera *Aida*. She has conducted at a number of events for world leaders, heads of state, and ambassadors, and produced numerous albums, including *Tug at China's Heartstrings*, which is in the permanent collection at the Library of Congress. In addition, she frequently conducts new concerts featuring a wide variety of both Chinese and Western music. Chen has worked with many renowned musicians and composers, and has premiered and recorded a vast number of new works.

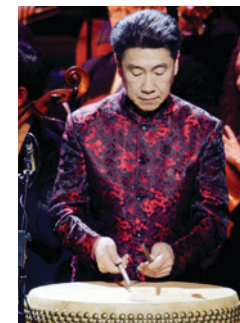
She is committed to the promotion of Chinese music. She conducted CCOM's Chinese Chamber Orchestra and top Chinese soloists in the 2018 Chinese contemporary music concert featuring CCOM composers at Lincoln Center in New York and the National Centre for the Performing Arts in Beijing, opening up a historic new chapter in bringing Chinese music to the world.



Ji Tian

Ji Tian is a folk singer from Shaanxi Province, a region with a prominent folk music tradition. He was born in Jingbian County, and is a member of the Shaanxi Musicians Association and the Shaanxi Northern Folk Song Research Association. Considered one of the region's top folk singers, he describes himself as the inheritor of the Shaanxi folk song tradition.

In 2016, Ji performed the concert "Forever Folk Song" at the National Theatre in northern Shaanxi, and in 2018, he performed in the "What Do You Know about Chinese Folk Songs" concert at the National Centre for the Performing Arts in Beijing. Among his many awards, Ji won first prize at the third Shaanxi North Folk Song Contest and was named one of the top 10 folk singers. He also won the Gold Award in the 2018 China Vocal Music Festival. He won the silver award in the professional ethnic graduate group of the 2019 Huanglong Music Festival.



Wang Jianhua

Wang Jianhua is a professor at the Central Conservatory of Music in Beijing, where he also serves as director of percussion and research in the Department of Traditional Instruments. He is a member of the Chinese Musicians Association, vice president of the Percussion Association of China, vice president of the Chinese National Percussion Association, and a member of the Chinese National Traditional Orchestra.

Born in Tianjin in 1957, he was admitted as a percussion major to the Beijing opera class of the Tianjin Opera School in 1971, and studied Beijing opera gong and drum under Li Shuping. He graduated in 1976,

and in 1977 he entered the Chinese music department of the Central Conservatory. He graduated in 1982 with a bachelor's degree and became a teacher there. From 2009 to 2012, he was honorary head of the percussion department of Singapore Chinese Orchestra. Wang has long been engaged in the performance, teaching, and research of Chinese percussion instruments. As a soloist, he has performed with many orchestras. He won the gold prize for performing arts in the Shaanxi International Gong and Drum Competition, and first prize in the Second Jiangnan Sizhu Competition, as well as the WenHua Award, among others.



Wang Lei

Wang Lei is a contemporary sheng performer, associate professor and graduate school adviser at the Central Conservatory of Music, and director of the Department of Traditional Instruments in the band and chamber music divisions. He is the first recipient of a sheng doctor of arts degree in China, studying with Professor Yang Shoucheng and Professor Lin Chongzhen. He has won many major awards such as the second Long Yin Cup traditional instrumental music competition, second and fourth WenHua Award, seventh China Music JinZhong Award, and 28th Shanghai Spring International music competition.

He has recorded and published "Peacock," "Melody of Jin Dynasty," and "Voice of Tibet," and edited "Research and Practical Performance Tutorial of Sheng."

He has collaborated with the China National Symphony Orchestra, Royal Scottish National Orchestra, Beijing Symphony Orchestra, National Ballet of China, Guangzhou Symphony Orchestra, and Netherlands Philharmonic, among others. He has played hundreds of concertos and new works, including the premiere of sheng works by Qin Wenchen, Hao Weiya, Jia Guoping, Chen Xiaoyong, and Zhou Juan.

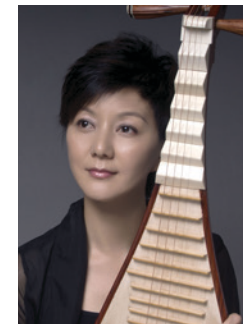


Yu Hongmei

A graduate of the Central Conservatory of Music (CCOM), Yu Hongmei is one of the most brilliant erhu virtuosos and the most influential erhu educator in contemporary China. She is vice president of CCOM and the designated guest erhu soloist for the China National Traditional Orchestra. Yu has toured Europe, America, Africa, and many regions in Asia. She has premiered classic erhu works and has produced works embodying different times in Chinese history: *Dreams of Jinghua*, *Eight Banners*, *Tianxiang*, and *West Rhapsody*. She has appeared in world-class concert halls such as Musikverein, Vienna;

Carnegie Hall and Lincoln Center, New York; Kennedy Center for the Performing Arts, Washington, D.C.; Théâtre des Champs-Élysées, Paris; and Lucerne Concert Hall.

As an educator, Yu recorded *Erhu by Maestros*, and edited and published *Collections of Erhu Works* presented by China Central Television, the predominant state television broadcaster. Her publications, such as *Dynamics in Erhu Performance* and *How to Play a Flower* (an erhu piece by Song Fei) are widely cited in Chinese music journals. Yu has lectured at institutions ranging from California Institute of the Arts to the City University of Hong Kong.



Zhang Hongyan

Zhang Hongyan is an outstanding contemporary Chinese pipa performer and educator. She is a professor and doctoral supervisor at the Central Conservatory and serves as dean of the Department of Traditional Instruments and the Cultural Heritage Protection and Research Center. She is a guest professor at the Art Institute of Beijing University, honorary academician of Beijing Normal University–Hong Kong Baptist University United International College (UIC), and director of the Central Institute of Vocational and Technical Education in China. She has also been a visiting scholar at Columbia University.

Zhang studied under Zhang Shijun, Sun Weixi, and Lin Shicheng, beginning her studies when she was seven years old. In 2011, she created a weeklong pipa festival, presenting four concerts of solo, chamber, ensemble, and concerto performances, essentially summarizing all of classical pipa music. In connection with the festival, Zhang also published a research paper, "Boat Against the Current: The Feeling of a Musician Today." This festival and her paper were among the most important musical events at the start of the 21st century in China. Zhang, also known as Pipa Walker, has performed at such venues as Carnegie Hall, Lincoln Center, Kennedy Center, Berlin Philharmonic Hall, Vienna's Golden Hall, St. Petersburg's Mariinsky Theatre, and Suntory Hall in Tokyo. As a soloist, she has played with world-class orchestras such as the Bavarian Radio Symphony Orchestra, Israel Philharmonic, Brazilian Symphony, and Tokyo Philharmonic. In recognition of her contributions to traditional Chinese music, her album *House of Flying Daggers* is part of the permanent collection at the Library of Congress in Washington, D.C.

Zhang founded the national orchestra of the Central Conservatory of Music, and has won many awards in China and internationally for music education, including the Yang Xuelan Music Education Award, Baosteel Education Fund Outstanding Teacher Award, and more.



Zhang Weiwei

Zhang Weiwei is a young suona player and teacher of suona at the Central Conservatory of Music (CCOM). He is also deputy secretary-general of the professional suona committee of the Chinese National Orchestral Society. In 2007, he was admitted to CCOM and studied under the famous suona performer and educator Professor Shi Haibin, whose careful guidance further deepened Zhang's understanding and grasp of music. He won the gold medal of the suona group in the CCTV National Folk Instrumental Television Competition in 2009. In 2013, he was admitted to the graduate school of CCOM for

a master's degree in suona. In 2014, he won the gold prize in the small folk music chamber music group of the fifth National Youth National Musical Instrument Competition (WenHua Award). He obtained a master's degree from CCOM in 2016, and stayed on to teach.

THE ORCHESTRA NOW LEON BOTSTEIN, MUSIC DIRECTOR

Violin

Tianpei Ai
Linda Duan
Jacques Gadway
Tin Yan Lee
Zhen Liu
Bram Margoles
Stuart McDonald
Yurie Mitsuhashi
Gaia Mariani Ramsdell
Dillon Robb
Esther Goldy Roestan
Gergő Krisztián Tóth
Weiqiao Wu
Yuqian Zhang

Viola

Leonardo Vásquez Chacón
Batmyagmar Erdenebat
Sean Flynn
Lucas Goodman
Katelyn Hoag
Larissa Mapua

Cello

Kyle Anderson
Lucas Button
Kelly Knox
Chiyuan Ma
Sara Page
Eva Roebuck
Sarah Schoeffler
Pecos Singer

Bass

Joshua DePoint
Kaden Henderson
Mariya-Andoniya Henderson
Justin Morgan
Amy Nickler
Luke Stence

Flute

Leanna Ginsburg
Matthew Ross
Denis Savelyev

Oboe

Regina Brady
Shawn Hutchison
James Jihyun Kim

Clarinet

Matthew Griffith
Ye Hu
Rodrigo Orviz Pevida
Viktor Tóth

Bassoon

Carl Gardner
Matthew Gregoire
Xiaoxiao Yuan

Horn

Luke Baker
Emily Buehler
Shannon Hagan
Steven Harmon
Sarah Konvalin
William Loveless VI

Trumpet

Guillermo García Cuesta
Samuel Exline
Anita Tóth

Trombone

David Kidd
Ian Striedter

Tuba

Jarrod Briley

Timpani

Jacob Lipham

Percussion

Charles Gillette
Won Suk Lee
Wanyuè Yè

Harp

Emily Melendes

The **US-China Music Institute** was founded in 2018 by conductor Jindong Cai and Robert Martin, founding director of the Bard College Conservatory of Music, with the mission to promote the study, performance, and appreciation of music from contemporary China and to support musical exchange between the United States and China. In partnership with the prestigious Central Conservatory of Music in Beijing, the Institute has embarked on several groundbreaking projects including the first degree-granting program in Chinese instrument performance in a U.S. conservatory, the annual China Now Music Festival focusing on music from contemporary China, annual scholarly conferences, and Chinese music education programs for youth. barduschinamusic.org

Recognized as one of the finest conservatories in the United States, **Bard College Conservatory of Music** is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. The mission of the Conservatory is to provide the best possible preparation for a person dedicated to a life immersed in the creation and performance of music. The five-year, double-degree program combines rigorous conservatory training with a challenging and comprehensive liberal arts program. All Conservatory students pursue a double degree in a thoroughly integrated program and supportive educational community. Graduating students receive a bachelor of music and a bachelor of arts in a field other than music. At the Bard Conservatory the serious study of music goes hand in hand with the education of the whole person. Founded in 2005 by cellist and philosopher Robert Martin, the Conservatory welcomed composer and conductor Tan Dun as its new dean in summer 2019. bard.edu/conservatory

Established in 1949, the **Central Conservatory of Music (CCOM)** in Beijing is a specialized Chinese institution of higher education for nurturing high-level music professionals. CCOM consists of the Departments of Composition, Musicology, Conducting, Piano, Orchestral Instruments, Traditional Instruments, and Voice and Opera, as well as the Institute of Music Education, Violin Making Center, Orchestra Academy, CCOM Middle School, Modern Distance Music Education College, and a key research center. It currently enrolls more than 1,500 undergraduates and more than 600 graduate students. Functioning as a national center of music education, composition, performance, research, and the social promotion of music, CCOM is a world-renowned institute of music that represents the highest caliber of music education in China, offering a comprehensive range of specialized programs. In 2016, the Central Conservatory of Music established a professional orchestra—the Central Conservatory Orchestra.

China Institute advances a deeper understanding of China through programs in education, culture, art, and business. Founded in 1926 by Chinese reformers Hu Shi (胡适) and Kuo Pingwen (郭秉文) and American educators John Dewey and Paul Monroe, China Institute is the oldest bicultural, nonprofit organization in America to focus exclusively on China. Its programs, school, and gallery exhibitions bring to life the depth, complexity, and dynamism of China.

Music at China Institute 华美音乐 is a collaborative program between the US-China Music Institute and China Institute, bringing the beauty, wisdom, and philosophy of traditional Chinese music to people of all ages and backgrounds in the heart of Lower Manhattan. Small group classes in guqin and pipa, with other instruments being added over time, are taught by award-winning musicians and educators carefully selected by the US-China Music Institute. Lecture-performances on Chinese music, including the Chat on Chinese Music series, offer opportunities for the public to learn about and listen to the breadth and depth of Chinese musical forms. chinainstitute.org/school/music-china-institute

The **Orchestra Now (TÖN)** is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences. They are lifting the curtain on the musicians' experience and sharing their unique personal insights in a welcoming environment. Conductor, educator, and music historian Leon Botstein founded TÖN in 2015 as a master's degree program at Bard College, where he also serves as president. The orchestra is in residence at Bard's Fisher Center for the Performing Arts, presenting multiple concerts there each season as well as taking part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York and beyond, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and elsewhere. The orchestra has performed with many distinguished conductors, including Fabio Luisi, Neeme Järvi, Gerard Schwarz, and JoAnn Falletta. theorchestranow.org

Founded in 1860, **Bard College** is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 160-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at our main campus in upstate New York has a reputation for scholarly excellence, a focus on the arts, and civic engagement. Bard is committed to enriching culture, public life, and democratic discourse by training tomorrow's thought leaders. For more information about Bard College, visit bard.edu.

The US-China Music Institute relies on the support of individuals and organizations that share our goal to expand the reach and appreciation of contemporary Chinese music and musicians. We offer our sincere thanks to the contributors below. Please consider joining them with a generous gift.

Major Contributors

Jinqing Cai
 Jinyong Cai and Dawn Vermilya
 Angela Chen
 Chen Wei and Chen Maoan, Bard International Academy Chengdu
 China United States Exchange Foundation
 Linda Mei He
 Derek Hu and Malena Zhang
 Joseph Kahn and Shannon Xian Wu, The Kahn Charitable Foundation
 Corina Larkin and Nigel Dawn
 Li Lu, The Li Lu Humanitarian Foundation
 The Mona Foundation
 Rebecca Li Ping
 Denise S. Simon
 Jonathan Slone '84
 Oscar Tang, The Tang Fund
 Robert Thomson
 Barbara and Donald Tober
 James A. von Klemperer
 Shirley Young
 Xin Zhang

US-China Music Institute Donors

Susan Baker
 Richard Barker
 Laurie Beckelman

Jinliang Cai
 Stephanie Chang
 Hope Chen
 Ernest Chiu, DSC Global Management, Inc.
 Silas Chou
 Linda Schwab Edmundson
 The Elbrun and Peter Kimmelman Foundation, Inc.
 Mary Hackenbracht
 Elizabeth Harrington, Borse Exchange LLC
 Alan Hilliker and Vivien Liu
 Bill and Amy Hsieh
 David and Lizzy Hsieh
 Feng Hu
 iChina Restaurant
 Joan and Alan Ades-Taub Foundation, Inc.
 Peter Kimmelman
 Arthur and Eva Lerner-Lam
 Huaixi Li and Haiyan Song
 Ping Li
 Lin Lin
 Yabo Lin
 Dong Liu and Xiaomei Song
 Frank H. Liu
 Michael Liu
 Toni Wong McNicoll
 Steven Murphy, Murphy & Partners

Patricia Pei
 Sanford Robertson, Jeanne and Sanford Robertson Fund
 William S. Robinson and Keting Chu
 David and Susan C. Rockefeller
 Eric Rosenblum and Titi Liu
 Dexter Sun
 Shining Sung
 Clinton K. Swett
 Allyson Tang
 Celia Yuk Chun Tiu
 Rich Tomlinson and Yingxi Fu
 Joanne Wang
 Hing Wong and Jean Z. Wong
 Elaine Wu
 Nora Wu
 Guang Yang
 Huoy-Ming Yeh
 Qing and Shan Shan Yeh
 Genevieve Young
 Peter Yu
 Ying-Ying Yuan
 Hansong Zhang and Sally Y. Shi

List current as of January 1, 2020

Support the US-China Music Institute.
 Go to barduschinamusic.org/support for more information.



The Bard Conservatory gratefully acknowledges the generous support of these recent donors:

Carolyn Abedor and Robert Dickson
 Theodore and Susan Albert
 Andrew W. Mellon Foundation
 Daniel and Catherine Anderson
 Sherrell Andrews and Robert Kuhbach
 Jane Evelyn Atwood '70
 Joseph Baxer and Barbara Bacewicz
 Renate Belville
 Darel and Carlos Benaim
 Vern Bergelin and Mary Ellen Ross
 Berkshire Taconic Community Foundation, Inc.
 Edith Bers
 Bettina Baruch Foundation
 László Z. Bitó '60 and Olivia Cariño
 Geraldine Brodsky
 Lisa W. Brown
 Veronica Bulgari
 Marianne Burhans
 Sarah Buttrick
 Mary Caponegro '78
 William Carroll
 Joseph and Vicky Chang
 Lise Chase

Anita Clark-Anderson
 Stephen M. Clement
 Jane Coleman
 Pilar Conde and Alfonso Lledo-Perez
 Frank Corliss and Kayo Iwama
 Mari Cornell
 Susan Cristofferson
 John and Wendy Curtis
 Daniel Shapiro Charitable Fund of the NPT
 The Dates Fund
 Arnold J. Davis '44
 Deborah Berke Partners
 Rosemary Deen
 Kathy and Gonzalo de Las Heras
 Richard Desir
 Lois Doherty-Mander
 Elaine Douvas and Robert Sirinek
 Ken Dreyfack
 Leslie Drojak
 Malia Du Mont '95
 Jeanne Duntz
 Richard and Hildegard Edling '78
 Linda Schwab Edmundson

Elizabeth W. Ely '65 and Jonathan K. Greenburg
 Judith Evnin
 Patricia Falk
 Mildred and Arnold Feinsilber
 Julie Hamrah Johnson Fels '92
 John Ferguson and Valeri Thomson
 Robert Fish
 John J. Fitzpatrick
 Anthony and Barbara Franco
 Renate Friedrichsen
 Friends of Beattie-Powers Place
 Friends of Chamber Music of Reading
 Mirko and Ann Gabler
 Peter and Charlene Gay
 Felice and Yorman Gelman
 Lauren Gerken
 Leslie and Richard Gershon
 Martha Gershun
 Christopher H. Gibbs
 Robert Goldfarb '59
 Alice Goodman
 Frances Goodwin and Donn Mosenfelder

Katherine Gould-Martin and Robert L. Martin
 Louis and Caroline Haber
 Elaine Habernig
 Maxine Ben Ali Haggin
 Amy Hebard
 Donald S. and Margery Hetzel
 Alan Hilliker and Vivien Liu
 Jeremy Hirsch '15
 Susan Hirsch
 Susan B. Hirschhorn and Arthur Klebanoff
 Deborah Hoffman
 Thomas Hofmann
 Robert Hoven
 Elena and Frederic Howard
 Andrew Humphrey
 IBM Matching Grants Program
 Iridian Asset Management
 Morimi and Midori Iwama
 George Jahn
 Rachel Jewelewicz-Nelson and David Nelson
 John Cage Trust
 Zoe Johnson '16
 Joseph Kahn and Shannon Wu
 Bobbi Katz
 Linda Kaumeyer
 Belinda and Stephen Kaye
 Charlotte Kelly
 Reynold C. Kerr
 David and Janet E. Kettler
 Erica Kiesewetter
 Jacqueline Knox
 KOH Residents Association
 Shirley Krembs
 Nancy Kryzak
 Regina Kuliawat and Frank Sun
 Christine and Matthew Kurlander
 Fred Kusko
 Diane and Garry Kvistad
 Gary and Edna Lachmund
 Elina and Jeffrey Lang
 Alison L. Lankenau
 Steven and Deborah Lanser
 Larkin Dawn Family Fund of JP Morgan
 Alfred and Glenda Law
 Shun-Yang Lee '11
 Lifetime Learning Institute at Bard College
 Y. S. Liu
 Marianne Lockwood
 Jacques and Catherine Luiggi
 Susan Manuel
 Leonard Marcus
 Harvey Marek
 Marsh & McLennan Matching Gifts Program
 Martin and Toni Sosnoff Foundation
 Fulvia Masi
 Lucy Mattingly
 Yvonne Mayer
 Timothy Mayhew
 James McCarthy
 Andrew McKee

John and Theresa McNally
 Barbara and Arthur Michaels
 Warren Mikulka
 Janet C. Mills
 Karen Moeller and Charles Talleur
 Joel Moerschel
 The Mona Foundation
 Carol Monteleoni
 Frances Montgomery
 Shawn Moore '11
 Ken and Lindsay Morgan
 Matthew Morris '12
 Ann L. Morse
 Martin L. and Lucy Miller Murray
 Barbara C. Myers
 Leslie and Mitchell Nelson
 Lenore Nemeth
 Suzanne Neusner
 Northlands Foundation
 Gail Nussbaum
 Harold Oaklander
 Elizabeth J. and Sevgin Oktay
 Maureen and Mohammed Olfati
 Marilyn and Peter Oswald
 Wendy L. Owen
 Jeffery Palichuck
 Richard Pargament '65
 Dana Patton
 Caroline Paulson
 Walter and Diana Perog
 David Pesetsky and Janis Melvold
 Jean and Tom Phifer
 Charles and Barbara Pierce
 Nora Post
 Kelly Anne Preyer
 Lillian Pyne-Corbin
 Raman Ramakrishnan
 Tricia and Foster Reed
 Cathy and Fred Reinis
 Shirley Ripullone and Kenneth Stahl
 Helen Rosenthal
 Irwin Rosenthal
 Joan Roth
 Lynn Ruggiero
 Tim and Frances Ryan
 Francesca Sansone
 Saugerties Pro Musica, Inc.
 Anastasia and Jeff Scheel
 Barbara and Joseph Schoenberg
 Pamela Scott
 Kim Sears
 Shelley Seccombe
 Daniel Severson '10
 Charles Shannon
 Frances L. Sharpless
 Susan E. Shaw
 John V. and Margaret Shuhala
 Ann Marie Sircello
 Aleksander and Isidora Skular
 Zachary Snow
 Winnie Sokolowski
 Thomas B. and Louise Souders
 Marjory Spoerri
 John A. Sprague
 Serena Stewart

The Stissing Center
 Vivian Sukenik
 Tara and Ned Sullivan
 Janos Sutyak '15
 Joan Swift
 Nathalie Theberge
 Thendara Foundation
 Felicitas S. Thorne
 Anita Tiburti-Johnson
 Edward P. Todd
 Trevor-Hunt Charitable Trust
 Jonah and Ellen Triebwasser
 Eric Trudel
 United Way of the Capital Region
 Robert A. Vermeulen
 Linda Vorhies
 Suzanne Vromen
 Tom Watson
 Estate of Prof. William Weaver
 Jonathan Wechsler
 Melissa Wegner '08
 Robert Weiss
 Ann Wentworth
 Barbara Jean Weyant
 Wheelock Whitney III
 David D. Williams
 Michael Williams
 Judith Winzemer
 Wise Family Foundation
 Eric Wong
 Marianne Wurlitzer
 Amalie Wyrick-Flax '14
 Fanya Wyrick-Flax '13
 Yuan Xu '12
 Michael and Kathy Zdeb
 Irene Zedlacher
 Wei Zhou '11 and Yindi Liu '12
 Daniel A. Zlatkin '16

List current as of December 1, 2019

Boards and Administration

Bard College

Board of Trustees
 James C. Chambers '81, *Chair*
 George F. Hamel Jr., *Vice Chair*
 Emily H. Fisher, *Vice Chair*
 Elizabeth Ely '65, *Secretary*;
Life Trustee
 Stanley A. Reichel '65, *Treasurer*;
Life Trustee
 Fiona Angelini
 Roland J. Augustine
 Leon Botstein+, *President of the College*
 Mark E. Brossman
 Jinqing Cai
 Marcelle Clements '69, *Life Trustee*
 The Rt. Rev. Andrew M. L. Dietsche, *Honorary Trustee*
 Asher B. Edelman '61, *Life Trustee*
 Robert S. Epstein '63
 Barbara S. Grossman '73, *Alumni/ae Trustee*
 Andrew S. Gundlach
 Matina S. Horner+
 Charles S. Johnson III '70
 Mark N. Kaplan, *Life Trustee*
 George A. Kellner
 Fredric S. Maxik '86
 James H. Ottaway Jr., *Life Trustee*
 Hilary C. Pennington
 Martin Peretz, *Life Trustee*
 Stewart Resnick, *Life Trustee*
 David E. Schwab II '52
 Roger N. Scotland '93, *Alumni/ae Trustee*
 Annabelle Selldorf
 Mostafiz ShahMohammed '97
 Jonathan Slone '84
 Jeannette H. Taylor+
 James A. von Klemperer
 Brandon Weber '97, *Alumni/ae Trustee*
 Susan Weber
 Patricia Ross Weis '52
 +ex officio

Senior Administration

Leon Botstein, *President*
 Coleen Murphy Alexander'00, *Vice President for Administration*
 Myra Young Armstead, *Vice President for Academic Inclusive Excellence*
 Norton Batkin, *Vice President; Dean of Graduate Studies*
 Jonathan Becker, *Executive Vice President; Vice President for Academic Affairs; Director, Center for Civic Engagement*
 Erin Cannan, *Vice President for Student Affairs; Dean of Civic Engagement*

Deirdre d'Albertis, *Dean of the College*
 Malia K. Du Mont '95, *Chief of Staff*;
Vice President for Strategy and Policy
 Mark D. Halsey, *Vice President for Institutional Research and Assessment*
 Max Kenner '01, *Vice President for Institutional Initiatives; Executive Director, Bard Prison Initiative*
 Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*
 Taun Toay '05, *Senior Vice President; Chief Financial Officer*
 Stephen Tremaine '07, *Vice President for Early Colleges*

Bard College Conservatory of Music

Tan Dun, *Dean*
 Frank Corliss, *Director*
 Marka Gustavsson, *Associate Director*
 Tricia Reed, *Producer*

Bard College Conservatory Advisory Board

Belinda Kaye, *Chair*
 Gonzalo de Las Heras
 Gregory Drilling '16
 Alan D. Hilliker
 Susan B. Hirschhorn
 Stephen Kaye
 Y. S. Liu
 Melissa Wegner '08
 Eric Wong
 Shirley Young

US-China Music Institute

Jindong Cai, *Director*
 Kathryn Wright, *Managing Director*
 Hsiao-Fang Lin, *Director of Music Programming*

PR and Marketing: Weiber Consulting
 Wei Zhou, Yaqi Xu, Yu Cao

Advisory Council

Chen Yi
 Martha Liao
 Robert Martin
 Tan Dun
 Ye Xiaogang
 Shirley Young
 Yu Long
 Zhang Xian
 Zhou Long

The Orchestra Now

Artistic Staff

Leon Botstein, *Music Director*
 James Bagwell, *Academic Director and Associate Conductor*
 Jindong Cai, *Associate Conductor*
 Zachary Schwartzman, *Resident Conductor*
 Andrés Rivas, *Assistant Conductor*
 Erica Kiesewetter, *Professor of Orchestral Practice*
 Bridget Kibbey, *Director of Chamber Music and Arts Advocacy*

Administrative Staff

Kristin Roca, *Executive Director*
 Brian J. Heck, *Director of Marketing*
 Nicole M. de Jesús, *Director of Development*
 Sebastian Danila, *Music Preparer and Researcher*
 Marielle Metivier, *Orchestra Manager*
 Benjamin Oatmen, *Librarian*
 Viktor Tóth, *Production Coordinator*
 Leonardo Pineda, *Coordinator of Youth Music Education Outreach*



US-CHINA MUSIC INSTITUTE
Bard College Conservatory of Music
巴德美中音乐研习院



中央音乐学院
CENTRAL CONSERVATORY
OF MUSIC

Bard College, Annandale-on-Hudson, New York

845-758-7026 | uschinamusic@bard.edu | barduschinamusic.org