

US-CHINA MUSIC INSTITUTE OF THE BARD COLLEGE CONSERVATORY OF MUSIC PRESENTS

**THE
SOUND_{OF}
SPRING**
春之聲

**A CHINESE NEW YEAR CONCERT
WITH THE ORCHESTRA NOW AND GUESTS**

Saturday, February 13, 2021

8:00 pm EST

UPSTREAMING Fisher Center at Bard

HOSTED BY WU MAN AND JINDONG CAI

FEATURING *(in order of appearance)*

**CENTRAL CONSERVATORY OF
MUSIC CHINESE CHAMBER
ORCHESTRA**

Chen Bing, *conductor*

YOUTUBE SYMPHONY ORCHESTRA

Tan Dun, *conductor*

HONG KONG CHINESE ORCHESTRA

Yan Huichang, *conductor*

WU MAN, *pipa*

THE ORCHESTRA NOW

Jindong Cai, *conductor*

Beitong Liu, *erhu/gaohu*

Nichole Oswald, *violin*

Eva Roebuck, *cello*

Blair McMillan, *piano*

CHINA NCPA ORCHESTRA

Lü Jia, *conductor*

CONTEMPORARY LEGEND THEATER

Wu Hsing-kuo and Wei Hai-min,

lead actors

PROGRAM

CENTRAL CONSERVATORY OF MUSIC
(CCOM) CHINESE CHAMBER ORCHESTRA

Chen Bing, conductor

Li Bochan 李博禅 (b. 1992)

Prelude to Celebration 《欢庆序曲》

YOUTUBE SYMPHONY ORCHESTRA

Tan Dun, conductor

Tan Dun 谭盾 (b. 1957)

Internet Symphony No. 1, “Eroica”

I. Allegretto

II. Dolce Molto

III. Allegro

IV. Allegro Vivace

HONG KONG CHINESE ORCHESTRA

Yan Huichang, conductor

Tan Dun 谭盾

arr. Chew Hee Chiat 周熙杰

Internet Symphony No. 1, “Eroica”

CENTRAL CONSERVATORY OF MUSIC

Yang Yutong, guzheng

Li Yang, pipa

Feng Tianshi, dizi

Traditional

A Night of Flowers and Moonlight by the
Spring River 《春江花月夜》

Wu Man 吴蛮 (B. 1963), pipa

Joyful Tune of Jiangnan 《乐江南》
(World Premiere)

THE ORCHESTRA NOW

Jindong Cai, conductor

Liu Tianhua 刘天华 (1895-1932)

arr. Yuan Zhi 元之

A Beautiful Night – Tune for New Year’s Eve
《良宵》

Beitong Liu, erhu

Bao Yuankai 鲍元恺 (b. 1944)

Going to the West Gate (from *Chinese Sights and Sounds*)

《炎黄风情》选曲：《走西口》

Nicole Oswald, violin

The Amusing Couple (from *Chinese Sights and Sounds*)

《炎黄风情》选曲：《夫妻逗趣》

Beitong Liu, gaohu

Eva Roebuck, cello

CHINA NCPA ORCHESTRA

Lü Jia, conductor

Julian Yu 于京君 (b. 1957)

Evolution 《日新》

CONTEMPORARY LEGEND THEATER

Wu Hsing-kuo, artistic director

William Shakespeare (1564-1616)

Adapted by Wu Hsing-kuo 吴兴国

A Midsummer Night’s Dream

Wu Hsing-kuo and Wei Hai-min, lead actors

THE ORCHESTRA NOW
Jindong Cai, conductor

Bao Yuankai 鲍元恺

Happy Sunrise (*from Chinese Sights and Sounds*)

《炎黄风情》选曲: 《太阳出来喜洋洋》

A Song of Riddles (*from Chinese Sights and Sounds*)

《炎黄风情》选曲: 《猜调》

A Bing 阿炳 (1893-1950)
arr. Wu Zuqiang 吴祖强

Moon Reflecting on Erquan Pond 《二泉映月》

Li Shaosheng 李劭晟 (b. 1988)

Spring China Capriccio 《青年中国随想曲》
Blair McMillan, piano



NOTES ON THE PROGRAM

PRELUDE TO CELEBRATION 《欢庆序曲》

Li Bochan 李博禅 (b. 1992)

Prelude to Celebration expresses people's inner joy at the arrival of a new era, and its theme of jubilation signals the good life brought to people by the new era. In the middle section, the music integrates aspects of the Chinese folk songs *Send You a Rose* and *Flowing River*. With beautiful melody and passionate mood, it depicts the bright prospect of unity and harmony among the Chinese people of all regions and of everything taking on a new look.

Composer Li Bochan studied at the Central Conservatory of Music between 2004 and 2015, receiving a Master of Arts in Composition there. He currently teaches in the Composition Department at the Shanghai Conservatory of Music. Li's compositions span the range from symphonic, chamber, concerto, and other genres and have been widely performed at music festivals across Asia, Europe, and North America.

INTERNET SYMPHONY NO. 1, "EROICA" (2008)

Tan Dun 谭盾 (b. 1957)

In 2008 Google and YouTube commissioned Tan Dun to write Internet Symphony 'Eroica' as a part of the YouTube Symphony Orchestra project. Musicians from around the world were invited to audition by submitting videos of their interpretations of Internet Symphony to be judged by members of leading international orchestras. There were more than 3,000 auditions from more than 70 countries. The project culminated in a performance at Carnegie Hall on April 15, 2009. The performance was webcast and is available on YouTube. More than 22 million people from 200 countries on six continents have experienced Tan Dun's feeling of a global music community, encapsulated in Internet Symphony.

The Hong Kong Chinese Orchestra, as a partner of the YouTube Symphony Orchestra Project, created a Chinese orchestral version of Tan's Internet Symphony No.1, using the percussion instruments of the Beijing opera and ancient Chinese instruments like Bianzhong and guqin. It was rearranged by HKCO's Associate Conductor Chew Hee-Chiat, and conducted by Artistic Director and Principal Conductor Yan Huichang.

Composer Tan Dun is a world-renowned artist and UNESCO Global Goodwill Ambassador. He has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. A winner of today's most prestigious honors including the Grammy Award, Oscar/Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement, Tan Dun's music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. In 2019, Tan Dun was appointed dean of the Bard College Conservatory of Music. As dean, Tan Dun will further demonstrate music's extraordinary ability to transform lives and guide the Conservatory in fulfilling its mission of understanding music's connection to history, art, culture, and society.

A NIGHT OF FLOWERS AND MOONLIGHT BY THE SPRING RIVER 《春江花月夜》

Traditional

A Night of Flowers and Moonlight by the Spring River comes from a long poem of the same name written by Zhang Ruoxu, a poet of the Tang Dynasty. Through the euphemistic and simple melody and smooth rhythm, the music shows the rare beautiful scenery of life, and expresses the aesthetic interest of the Chinese people in loving and praising nature.

JOYFUL TUNE OF JIANGNAN 《乐江南》

Wu Man 吴蛮 (b. 1963)

Joyful Tune of Jiangnan 《乐江南》 for solo pipa was created in December 2020. Jiangsu, Zhejiang region, referred to as Jiangnan, is my hometown. The piece is in the style called Silk and Bamboo music, which is typical of Chinese folk music from the Jiangnan region. I have been immersed in this style of music since I was a child, and it is also one of the main sources of pipa's musical language. The pipa distinguishes itself through its characteristic tremolos and unique style of melodic ornamentation, among other qualities. The rhythm of the piece is cheerful and relaxed. While working on this piece I felt nostalgia, especially during the New Year season.

— Wu Man

Wu Man's biography appears in the About the Artists section below.

A BEAUTIFUL NIGHT – TUNE FOR NEW YEAR’S EVE 《良宵》

Liu Tianhua 刘天华 (1895-1932); arr. Yuan Zhi 元之

Liu Tianhua was one of the earliest and most important orchestral composers in China in the early to mid-20th Century. Although he was only 37 years old when he died in 1932, his contribution to contemporary Chinese music is incalculable. His greatest achievement was to modernize playing technique for the erhu using traditional violin technique and bringing the ancient instrument into modern orchestral settings. His work revolutionized erhu playing in the 20th century and inspired generations of players. Liu Tianhua composed only a dozen pieces before his death. *A Beautiful Night* is one of the best known, a very familiar and popular erhu piece that is often played for New Year celebrations. This version was arranged for erhu and string orchestra especially for tonight’s performance.

GOING TO THE WEST GATE (FROM CHINESE SIGHTS AND SOUNDS)

《炎黄风情》选曲：《走西口》

Bao Yuankai 鲍元恺 (b. 1944)

Popular in Shanxi, Northern Shaanxi and Western Inner Mongolia, this folk song talks about the migration of the poor people from the Highlands for a better living. The music adopts a Shanxi tune with the theme of the sad separation between two lovers. Their feelings are depicted by the strings and the polyphonic parts of the orchestra.

Bao Yuankai is an award-winning composer and music educator. He graduated from Beijing Central Conservatory of Music in 1967. He started his teaching career at Tianjin Conservatory of Music in 1973, and he was the chair of the Institute of Arts of Xiamen University from 2005 to 2015. Bao has been engaged in music teaching for more than 40 years, and many of his students have gone on to become famous composers and educators in their own right.

In Bao’s compositions, he presents Chinese traditional musical culture combined with western composition skills. His works have been staged by major orchestras both in China and internationally and he has released many recordings published by the likes of by DG, Decca, EMI, Hugo, Phillips, and others.

THE AMUSING COUPLE (FROM *CHINESE SIGHTS AND SOUNDS*)

《炎黄风情》选曲：《夫妻逗趣》

Bao Yuankai 鲍元恺

This piece describes the amusing scene of a couple who are laughing at each other. The Chinese gaohu and the cello symbolize the couple respectively. The discord of the piano and the humorous tone color of the small gong further strengthen the comic flavor of the theme.

EVOLUTION 《日新》

Julian Yu 于京君 (b. 1957)

Commissioned by China NCPA Orchestra, the orchestral work *Evolution* was created by Julian Yu to celebrate the tenth birthday of the NCPAO. In this work, traditional music as the fundamental element is combined with modern compositional techniques. Both a birthday gift to the NCPAO and a display of the composer's personal style, the work unfolds before us the footsteps the NCPAO has left during the past decade.

The work begins with a lively pentatonic melody, which is like a dancer dancing in the lake around the NCPA's dome. As the music goes on, the dancer takes us into the NCPA, a palace of music. The whole work features bright melodies and strong rhythm, picturing a merry dancing scene. The orchestration highlights the colour changes in tonality, and melodious emotions with careful designing of playing techniques, rhythm and the combination of timbres. In this highly coherent work, traditional music of different ethnic groups meets and blends, portraying a joyful celebration for the NCPAO's birthday.

Born in Beijing in 1957, composer Julian Yu studied at China's Central Conservatory of Music, where he later taught, and at the Tokyo College of Music with Joji Yuasa and Schin-Ichiro Ikebe. Later he was a Composition Fellow at Tanglewood, where he studied with Hans Werner Henze and Oliver Knussen and was highly praised by Leonard Bernstein. He migrated to Australia in 1985.

Important commissions include Ensemble InterContemporain, the 2000 BBC Proms, and the Opening Ceremony of the 2008 Beijing Olympic Games. In 2011 he was Theme Composer at the Suntory Hall Summer Festival in Tokyo.

Awards for composition include the 1988 Koussevitzky Tanglewood Composition Prize; the inaugural and consecutive Paul Lowin Orchestral Prizes of 1991 and 1994; and the Albert H. Maggs Composition Awards of 1988 and 2015.

His work, mostly for orchestra, is frequently performed in Australia and internationally. A free-lance composer, he is an Honorary Fellow of the University of Melbourne.

CONTEMPORARY LEGEND THEATER'S A MIDSUMMER NIGHT'S DREAM

William Shakespeare (1564-1616); adapted by Wu Hsing-kuo 吴兴国

In this unique musical adaptation of Shakespeare's beloved comedy, the setting and characters are transported to China, where the preparations for a royal wedding set a series of unlikely and amusing events into motion. The fairy king and queen make an elegant appearance, along with a theater troupe and of course the mischievous fairy Puck and the hapless tailor who is temporarily changed into a donkey.

A Midsummer Night's Dream expresses the sincerest voice of the actor: to make it clear, we are just a hard-working theatrical troupe, who seriously and faithfully present a comedy that entertains the audience. To borrow from the famous epilogue:

"If we shadows have offended,
Think but this, and all is mended,
That you have but slumber'd here
While these visions did appear.
And this weak and idle theme,
No more yielding but a dream,
Gentles, do not reprehend:
if you pardon, we will mend..."

HAPPY SUNRISE (FROM CHINESE SIGHTS AND SOUNDS)

《炎黄风情》选曲:《太阳出来喜洋洋》

Bao Yuankai 鲍元恺

This is a lively and straightforward folk song from Sichuan Province. It describes the happiness and pride of children when they climb up the hills to work. The melody is

played by the full orchestra. With the highlights of the strings and kettledrums, the masculine tone of the piece is further strengthened.

A SONG OF RIDDLES (FROM CHINESE SIGHTS AND SOUNDS)

《炎黄风情》选曲：《猜调》

Bao Yuankai 鲍元恺

This is a children's folk rhyme from Yunnan. In the rhythm of a tongue twister, the song depicts how two characters are engaging in questions and answers. The mood is humorous and vivid, as reflected by the instrumentation. The middle part of the piece borrows the melodic tune of another Yunnan folk song, *Anningzhou*.

MOON REFLECTING ON ERQUAN POND 《二泉映月》

A Bing 阿炳 (1893-1950), arr. Wu Zuqiang 吴祖强

A Bing was a Daoist priest and a highly accomplished performer and composer. He played both erhu and pipa, and is famously known for his tragic life story as well as his great musical gift. He became both blind and homeless later in his life and spent many years playing the erhu as a street performer in his hometown of Wuxi. Word of his exceptional playing reached Beijing, and in the summer of 1950, two ethnomusicologists from the capital came to ask for permission to record him for the first time. They captured 8 of his original compositions on that first trip, but A Bing promised them that they would have 200 more from him the next time they returned. Sadly, A Bing died in December of 1950 before the new recordings could be made. Of the 8 pieces recorded before his death, *Moon Reflecting on Erquan Pond* 《二泉映月》 is perhaps the most beloved and well known. This arrangement of the piece for string orchestra is by Wu Zuqiang, a professor of composition at the Central Conservatory of Music in Beijing.

SPRING CHINA CAPRICCIO 《青年中国随想曲》

Li Shaosheng 李劭晟 (b. 1988)

Spring China Capriccio was composed in the Li's fourth year at university in 2011. This rearrangement of the original piece was commissioned by the Shenzhen Belt and Road International Music Festival in 2018 and it has never before been performed in the US.

There is a constant forward force throughout the work. Li also deliberately designed the texture of the piano part and the way of material development of the string orchestra part, aiming to provide lasting power for the work. The work expresses young people's vigor and vitality, thriving, striving to forge ahead of the spiritual outlook, is the ode to the youth.

A young Chinese composer residing in the United States. Shaosheng Li is the Composer in Residency of China National Symphony Orchestra. Li received his bachelor of music degree from The Central Conservatory of Music in China, and his master's degree from The Juilliard School. He is currently in the Doctor of Music Arts program at The University of Missouri, Kansas City.

As one of China's most active young composers, Li has received invitations from across the globe. His musical compositions are frequently played by world famous orchestras and have been performed in prestigious venues as Lincoln Center and Carnegie Hall, and for events including China Music Festival, Australia China Music Festival, Iceland Modern Music Festival, Beijing Modern Music Festival, Shenzhen Belt & Road International Music Festival, and Thailand International Contemporary Music Festival.

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. 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. 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.

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 serves as the principal guest conductor of the Mongolia State Academic Theatre of Opera and Ballet in Ulaanbaatar. In 2004 he joined Stanford University faculty as director of orchestral studies and conducted the Stanford Symphony Orchestra for 11 years. He is also the founder of the Stanford Pan-Asian Music Festival. Cai founded the US-China Music Institute at the Bard Conservatory in 2017 and created the Institute's the annual China Now Music Festival in the following year. In its first two seasons, China Now presented new works by some of the most important Chinese composers of our time, with concerts performed at Lincoln Center, Carnegie Hall, Bard's Fisher Center, and Stanford University.

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.

BEITONG LIU

Beitong Liu is from Shenyang in Liaoning Province, China. Beitong began studying erhu in 2008, and entered the Shenyang Conservatory middle school in 2012 to study with Li Naiping. Since then she has won many awards. In 2017, she began to study with Central Conservatory of Music (CCOM) erhu professors Yu Hongmei and Yan Guowei. She is now in her third year of study as a member of the first class of the US-China Music Institute of the Bard College Conservatory of Music. In the summer of 2019, she was invited to attend the Bard Conservatory's recruiting event in Guangzhou, China to represent the school.

BLAIR MCMILLAN

Pianist Blair McMillan is a member of the faculty of the Bard College Department of Music. He studied at Oberlin College, The Juilliard School, and the Manhattan School of Music. A pianist, chamber musician, improviser, concert series curator, his appearances as soloist include Carnegie Hall, Avery Fisher Hall, le Poisson Rouge, Moscow Conservatory, Casals Hall (Tokyo), Miller Theatre. He has performed with American Symphony Orchestra, Orchestra of St. Luke's, Albany Symphony, Juilliard Orchestra (Lincoln Center and tour of Japan). He is a member of the Da Capo Chamber Players, American Modern

Ensemble, and the Avian Orchestra. His solo recordings include *Soundings* (Midnight Productions), *Concert Music of Fred Hersch* (Naxos), and *Multiplicities '38* (Centaur). He has been at Bard since 2006.

WEI HAI-MIN

Wei Hai-min is a Taiwanese Peking opera singer-actress who plays Dan roles. A winner of Taiwan's National Award of Art and P.R. China's Plum Blossom Prize, Wei is widely recognized a Peking opera superstar. She is a student of Mei Baojiu.

Wei Hai-min shot to fame in the 1980s with Wu Hsing-kuo's Contemporary Legend Theatre, known for adapting Western classics into Peking opera. In the 1990s she became the leading diva of the newly-founded GuoGuang Opera Company. In 2009 she worked with Robert Wilson on a Peking opera adaptation of *Orlando: A Biography*, where she played an androgynous character — rare for female performers in this genre.

WU HSING-KUO

Wu Hsing-kuo studied at the Fu-Hsing Chinese Opera School and the Chinese Culture University, Taipei, and with Master Zhou Zheng-rong. In 1992 he received a Fulbright Scholarship to study with Richard Schechner in New York and won the Hong Kong Film Award as the best new actor. He was the leading dancer of the Cloud Gate Dance Theatre, winning three Military Golden Awards as best actor.

In 1986 he co-founded the Contemporary Legend Theatre, revitalizing traditional Chinese theatre by adapting Western classical plays to the styles and techniques of Peking Opera. He directed and performed leading roles in Shakespearean plays, Greek tragedies, traditional Chinese pieces and Samuel Beckett's *Waiting for Godot*. He has appeared at many international festivals (including the 2011 Edinburgh International Festival, in *King Lear*) and has performed in traditional opera, dance, modern theatre, films and television. His notable engagements include *Hui-neng in August Snow* in 2002, also performed at the Opéra de Marseille; and *Yin-Yang Master* in *The First Emperor*, directed by Zhang Yi-mou for the Metropolitan Opera, New York. Currently a professor at the National Taiwan University of Arts, he won Taiwan's National Literary and Art Award in 2011 and was made a Chevalier de l'Ordre des Arts et des Lettres.

WU MAN

Recognized as the world's premier pipa virtuoso, Wu Man is a soloist, educator and composer who gives her lute-like instrument—which has a history of more than 2,000 years in China—a new role in both traditional and contemporary music. Wu Man has premiered hundreds of new works for the pipa, while spearheading multimedia projects to both preserve and create global awareness of China's ancient musical traditions. Projects she has initiated have resulted in the pipa finding a place in new solo and quartet works, concertos, opera, chamber, electronic, and jazz music as well as in theater productions, film, dance, and collaborations with visual artists. She has performed in recital and with major orchestras around the world, is a frequent collaborator with ensembles such as the Kronos Quartet and Shanghai Quartets and The Knights, and is a founding member of the Silkroad Ensemble. Wu Man has appeared in more than 40 recordings throughout her career, including seven Nominee Awards and the Silkroad Ensemble's Grammy Award-winning recording *Sing Me Home*, featuring her own composition. She is also a featured artist in the 2015 documentary *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*.

Born in Hangzhou, China, Wu Man studied at the Central Conservatory of Music in Beijing, where she became the first recipient of a master's degree in pipa. At age 13, she was hailed as a child prodigy and became a nationally recognized role model for young pipa players. She subsequently received first prize in the First National Music Performance Competition, among other awards, and participated in many premieres of works by Chinese composers. She moved to the U.S. in 1990 and was awarded the Bunting Fellowship at Harvard University in 1998. Wu Man was the first Chinese traditional musician to receive the United States Artist Fellowship (2008) and the first artist from China to perform at the White House. In 2013, she was named Musical America's Instrumentalist of the Year. Now she is a distinguished Professor at both the Zhejiang and the Xi'an Conservatory, China. Wu Man serves as artistic advisor and teaches master classes for the US-China Music Institute of the Bard College Conservatory of Music.

THE ORCHESTRA NOW

Leon Botstein, Music Director

The Orchestra Now (TŌN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and the Curtis Institute of Music—the members of TŌN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions. Conductor, educator, and music historian Leon Botstein founded TŌN in 2015 as a graduate program at Bard College, where he is also president. The orchestra's home base is the Frank Gehry-designed Fisher Center at Bard, where they perform multiple concerts each season and take part in the annual Bard Music Festival. Learn more at theorchestranow.org.

ROSTER

VIOLIN I

Nicole Oswald
Concertmaster
Sabrina Parry
Stuart McDonald
Gaia Mariani
Ramsdell
Xinran Li
Yinglin Zhou

VIOLIN II

Jacques Gadway
Principal
Adam Jeffreys
Bram Margoles
Esther Goldy
Roestan
Zhen Liu
Gergő Krisztián Tóth
Misty Drake*
Tin Yan Lee*
Yada Lee*
Yurie Mitsuhashi*
Shaina Pan*
Dillon Robb*

VIOLA

Katelyn Hoag
Principal
Larissa Mapua

Leonardo Vásquez
Chacón
Lucas Goodman
Celia Daggy*
Batmyagmar
Erdenebat*
Sean Flynn*
Hyunjung Song*

CELLO

Eva Roebuck
Principal
Lucas Button
Sarah Schoeffler
Jordan Gunn
Cameron Collins*
Kelly Knox*
Sara Page*
Pecos Singer*

BASS

Mariya-Andoniya
Henderson Principal
Kaden Henderson
Luke Stence
Joshua DePoint*
Tristen Jarvis*

Flute

Brendan Dooley*
Leanna Ginsburg*

Rebecca Tutunick*

OBOE

Shawn Hutchison*
Jasper Igusa*
JJ Silvey*

CLARINET

Matthew Griffith*
Ye Hu*
Rodrigo Orviz
Pevida*
Viktor Tóth*

BASSOON

Cheryl Fries*
Philip McNaughton*
Xiaoxiao Yuan*

HORN

Emily Buehler*
Steven Harmon*
Ser Konvalin*
Kwong Ho Hin*
Zachary Travis*

TRUMPET

Samuel Exline*
Guillermo García
Cuesta*
Anita Tóth*

Maggie Tsan-Jung
Wei*

TROMBONE

David Kidd*
Ian Striedter*
Jack E. Noble* Bass
Trombone

TUBA

Jarrod Briley*

TIMPANI

Keith Hammer III

PERCUSSION

Luis Herrera
Albertazzi
Charles Gillette

HARP

Taylor Ann
Fleshman*

GUEST MUSICIANS

PIANO

Bethany Pietroniro

** not performing in
this concert*

CENTRAL CONSERVATORY OF MUSIC CHINESE CHAMBER ORCHESTRA

Yu Feng, Artistic Director

Chen Bing, Music Director and Conductor

Founded in June 2018, Chinese Chamber Orchestra of Central Conservatory of Music, affiliated to the Central Conservatory of Music, is a professional national chamber orchestra with international leading standards. Professor Yu Feng, a famous conductor in China and President of the Central Conservatory of Music, holds the post of artistic director, and Professor Chen Bing, a young conductor and the conductor of the Central Conservatory of Music, holds the post of music director.

Relying on the advantages of the conservatory, the orchestra is composed of a group of outstanding young folk musicians with outstanding talents. Its members have won many individual and group awards in China's top music competitions, such as "Golden Bell Award of Chinese Music", "Wenhua Art Academy Award", "CCTV National Instrumental Music Competition". As the only chamber orchestra, in October 2018, it was selected into the first nationwide excellent national orchestra performance sponsored by the Ministry of Culture and Tourism, and became one of the top ten national excellent national orchestras.

Since its establishment, the orchestra has visited Africa, South America, Hong Kong, Macao, Taiwan and other countries and regions for state visits and performances, and carried out multilevel, extensive and in-depth cultural exchange activities. At the invitation of the Chinese People's Political Consultative Conference (CPPCC) and the Ministry of Culture and Tourism, it participated in the CPPCC New Year Tea Party for many times and was highly praised by the Party and state leaders. Besides, the orchestra has repeatedly undertaken the reception of foreign envoys, visiting missions and other important exchange activities.

As a rising and high-profile "new star" in the field of professional music, adhering to the purpose of active national stage art, presenting in the form of national chamber music, with the help of the professional academic advantages and platform of the Central Conservatory of Music, we have gathered many influential contemporary Chinese composers, committed to creating and performing with the spirit of the times, facing the world and the future, and producing excellent national chamber music masterpieces that represent the voice of China and enjoy "sound" prestige in the world.

CHINA NCPA ORCHESTRA

Lü Jia, Music Director

Chen Zuohuang, Conductor Laureate

China NCPA Orchestra is the resident orchestra of the National Centre for the Performing Arts (NCPA), Beijing. Since its founding in 2010, the orchestra has fast established itself as one of the most adventurous and dynamic orchestras in the country and earned an international reputation through extensive performances abroad.

Over the years, the orchestra has gained critical acclaim for its artistic excellence in both concerts and operas. To date they have played in over 60 NCPA opera productions, including classical repertoires and newly commissioned works.

The orchestra has consistently offered creative and diverse programs through its concert season. As part of its continuous efforts to promote contemporary music, the orchestra presented the China Premieres of major works by John Adams, Toru Takemitsu, et al. and gave the World Premieres of dozens of substantial new orchestral works commissioned from composers across the globe, including Chen Qigang, Bright Sheng, Zhao Jiping, Michael Gordon, Kalevi Aho, et al. It has also played a significant role in the NCPA's Young Composers Program, providing a unique platform nurturing the next generation of composers in China.

CONTEMPORARY LEGEND THEATER

Wu Hsing-kuo, Artistic Director

Lin Hsiu-wei, Producer and Administrative Director

Theater is a space for understanding culture, life and emotions. It demonstrates the civilization and spirit of a society and the quality of its citizens. Innovation comes from the foundation of tradition and lays the foundation for future art.

In the 21st century without boundaries, the preservation of tradition is not easy, and it is even more precious; because the philosophy, history, geography, and social conditions of the Eastern and Western worlds have created their own unique performance personality, which is also the spirit and charm of traditional stage aesthetics. However, the vitality of art comes from constant innovation. When the performer delivers a message to the

audience from the stage, it must be alive, and immediately have a common heartbeat and breath with the audience.

Border-crossing is an open attitude, accepting heterogeneous fusion and mutation. Therefore, in the process, more communication, mutual understanding and help are needed to find a delicate balance, which brings new artistic energy and opportunities for development between different performance forms.

Since 1986, Contemporary Legend Theater has created Shakespearean dramas using the Peking opera performance forms of singing, reading and playing, combined with modern theater skills. In the beginning, it caused a stir in Taipei's art and literature circles. There was a lot of shock. The theater's version of *Macbeth* came to Shakespeare's hometown in 1990 and was performed at the Royal National Theatre in London, with subsequent tours in more than 20 countries. The 2001 adaptation of Shakespeare's *King Lear*, "Lear is here" was performed at the Edinburgh Arts Festival in the United Kingdom, the Lincoln Center Arts Festival in the United States, and has also travelled to nearly 20 countries. Opera and Shakespeare joined hands to build things -- a bridge for theater art exchange.

HONG KONG CHINESE ORCHESTRA

Yan Huichang, Artistic Director and Conductor

Founded in 1977, the Hong Kong Chinese Orchestra has won the accolades as "a leader in Chinese ethnic music" and "a cultural ambassador of Hong Kong". It is often invited to perform at famous venues and festivals all over the world, having covered Europe, North America, Asia, Australia and the Arctic Circle to date. It is therefore acclaimed as a leader among full-sized Chinese music ensembles in the international arena today. The Orchestra has an establishment of 91 professional musicians playing in four sections: bowed-strings, plucked-strings, wind and percussion. The instruments include both the traditional and the improved, new versions. The bowed-string section has been using the Eco-Huqin series developed by the Orchestra since 2009, and is capable of performing both traditional Chinese music and contemporary, full-length works in a variety of musical formats and contents. The Orchestra also explores new frontiers in music through commissioning over 2,400 new works of various types and styles, whether as original compositions or arrangements.

Apart from regular concerts and activities promoting arts education, the Orchestra has initiated several instrumental festivals, including the Hong Kong International Youth Chinese Music Festival, to honour its mission statement that “Music is to be shared”. Together with the citizens of Hong Kong, the Orchestra has achieved many Guinness World Records for having the largest number of people playing musical instruments at the same time. The Hong Kong Drum Festival, which the Orchestra launched in 2003, is now into its 17th year with no interruption in between, and has become a keenly-anticipated annual cultural event.

Striving to ensure the transmission and development of Chinese music, the Orchestra has organized many symposia and competitions. Notable examples in recent years are ‘The International Composition Prize 2013’ co-organized with the Luxembourg Society for Contemporary Music, and the ‘Chinese Music Without Bounds - International Composition Competition’ in 2017. They have been acclaimed as platforms for composers to publish their new works and for musical exchange. A milestone event is the world’s first ever ‘International Conducting Competition for Chinese Music’, which the Orchestra organized in 2011.

Other accolades and acclaims the Orchestra has won are its achievements in the arts, governance and administration, arts education, marketing and promotion. The Eco-Huqin series which the Orchestra developed has won not only the 4th Ministry of Culture Innovation Award in 2012, but also many other awards presented by various institutions for its green and innovative concepts. They add to the remarkable and highly commendable list of achievements in the history of the Hong Kong Chinese Orchestra.

YOUTUBE SYMPHONY ORCHESTRA

Michael Tilson Thomas, Music Director

Tan Dun, Conductor

The YouTube Symphony Orchestra (www.YouTube.com/Symphony) is the world’s first orchestra selected entirely through auditions online. The project is a collaboration between YouTube, the London Symphony Orchestra, Carnegie Hall, Grammy Award -winning conductor Michael Tilson Thomas, Academy Award -winning and Olympics composer Tan Dun, world-renowned pianist Lang Lang, and many other classical musicians and leading institutions.

THE SOUND OF SPRING

Jindong Cai, *Artistic Director*

Kathryn Wright, *General Manager*

Hsiao-Fang Lin, *Producer*

Weiber Consulting, *public relations and marketing*

Marlon Berry, *audio engineer (for The Orchestra Now)*

The Sound of Spring is an annual concert to celebrate the Lunar New Year, produced by the US-China Music Institute of the Bard College Conservatory of Music in collaboration with Bard's The Orchestra Now and leading artists in the Chinese contemporary music. Last year's inaugural concert was held at the Fisher Center at Bard College and in the Rose Theater at Jazz at Lincoln Center.

US-CHINA MUSIC INSTITUTE

Jindong Cai, *Director*

Kathryn Wright, *Managing Director*

Hsiao-Fang Lin, *Director of Music Programming*

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

BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*

Frank Corliss, *Director*

Marka Gustavsson, *Associate Director*

Bard College Conservatory of Music expands Bard's spirit of innovation in arts and education. The Conservatory, which opened in 2005, offers a five-year, double-degree program at the undergraduate level and, at the graduate level, programs in vocal arts and conducting. At the graduate level, the Conservatory also offers an Advanced Performance Studies Program and a two-year Postgraduate Collaborative Piano Fellowship. bard.edu/conservatory

ACKNOWLEDGEMENTS

This concert is dedicated to the memory of our dear friend

Shirley Young

May 25, 1935 - December 26, 2020

THANK YOU TO OUR CONCERT PARTNERS

Central Conservatory of Music

China NCPA Orchestra

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Hong Kong Chinese Orchestra

The Orchestra Now (TÖN)

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Corinna Larkin and Nigel Dawn

Estate of Shirley Young

**Special thanks to all of tonight's many performers and artists
for their wonderful musicianship and generosity!**

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