

China NOW

MUSIC FESTIVAL

纽约中国当代音乐节

NYC • Bard

FACING THE PAST, LOOKING TO THE FUTURE:
Chinese Composers in the 21st Century

OCTOBER 19 – 22, 2018 • BARD COLLEGE AND NEW YORK CITY



US-CHINA
MUSIC INSTITUTE
巴德美中音乐研习院



中央音乐学院
CENTRAL CONSERVATORY
OF MUSIC

The *China Now* Music Festival is inspired by the richness and vitality of music in contemporary Chinese society. Western Classical music is developing at a phenomenal speed in China, where two new conservatories have been founded and several dozen symphony orchestras established in the last decade alone. Equally exciting is the abundance of new music creation and the freshness and vitality that Chinese composers bring to us here in the West. *China Now* is a collaboration between the US-China Music Institute and the Central Conservatory of Music in Beijing, dedicated to promoting an understanding and appreciation of music from contemporary China through an annual series of themed concerts and academic activities. With *China Now*, we hope to bring people and cultures from East and West together through music.

The theme of this year's festival is *Facing the Past, Looking to the Future: Chinese Composers in the 21st Century*. In our October 19th opening concert at the Fisher Center at Bard College we will perform a mix of works that both face the past and look to the future. The October 21st Lincoln Center concert then focuses on how Chinese composers have explored and responded to the past through their music. The program features compositions that confront three wrenching events in modern Chinese history: the first Opium War of 1839-42, the Nanjing Massacre of 1937, and the "sent-down youth" movement of the 1966-76 Cultural Revolution period, when students were sent "up into the mountains and down into the countryside." The October 22nd Carnegie Hall concert changes direction and looks to the future with an exciting program consisting entirely of world-premiere compositions by members of the distinguished composition faculty of the Central Conservatory of Music in Beijing.

The US-China Music Institute at the Bard College Conservatory of Music was founded in the fall of 2017. The Institute is committed to promoting the study, performance, and appreciation of music from contemporary China, and to supporting musical exchange between the United States and China. We are proud to be partners with the Central Conservatory of Music, with whom we have established the Chinese Music Development Initiative. In addition to *China Now* this important initiative includes:

- A new undergraduate degree program in selected Chinese instruments at the Bard College Conservatory of Music, with faculty provided by the Central Conservatory of Music. The first group of Chinese instrument students started their studies in Fall 2018.
- An annual scholarly conference on Chinese music, art, and social development. The first conference, held in March 2018 and entitled *Harmony and Power*, focused on the role of music in the cultivation of the literati in ancient China.
- The Bard Youth Chinese Orchestra, an annual summer academy for high school-age students and featuring an orchestra of Chinese instruments. The first academy was held in August 2018 and performed concerts at Bard's Fisher Center and Harvard University.

We thank you for joining us at the inaugural *China Now* Music Festival. We hope to see you at next year's festival, which focuses on "*China and America*" with music reflecting the relationship between China and the United States.

Jindong Cai
Director, US-China Music Institute
Professor of Music and Arts, Bard College
Associate Conductor and Academic Director, The Orchestra Now
October 2018



China NOW MUSIC FESTIVAL

FACING THE PAST, LOOKING TO THE FUTURE

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CHINA NOW MUSIC FESTIVAL

Facing the Past, Looking to the Future

PROGRAM ONE

The Orchestra Now

Jindong Cai, conductor

Music and Dance in Dreamland

for symphony orchestra (2018, world premiere)

Chen Danbu (b. 1955)

My Faraway Nanjing

for cello and orchestra (2005, U.S. premiere)

Ye Xiaogang (b. 1955)

Tian Bonian, cello

Intermission

Symphony 'Humen 1839' (2009, U.S. premiere)

Chen Yi (b. 1953), Zhou Long (b. 1953)

I. Andante luminoso

II. Allegro feroce

III. Adagio tragico

IV. Allegro trascinate

Friday, October 19, 2018 at 8 pm

Preconcert lecture at 7 pm

Sosnoff Theater

Richard B. Fisher Center for the Performing Arts at Bard College



In collaboration with China Institute

PANEL DISCUSSION

“Facing History: Musical Reflections on the Opium War, Nanjing Massacre, and Cultural Revolution”

How do China’s composers deal with their country’s painful history? Composers Ye Xiaogang, Chen Yi, Zhou Long, and Tony Fok, along with librettist Su Wei, join conductor and US-China Music Institute Director Jindong Cai to discuss how three traumatic events in modern Chinese history—the first Opium War, the Nanjing Massacre, and the Cultural Revolution—have influenced the works being performed in the China Now Music Festival programs at Bard’s Fisher Center and at Lincoln Center.

Saturday, October 20, 2018 at noon

China Institute, New York

PROGRAM TWO

The Orchestra Now

Jindong Cai, conductor

Symphony 'Humen 1839' (2009, U.S. premiere)

Chen Yi (b. 1953), Zhou Long (b. 1953)

I. Andante luminoso

II. Allegro feroce

III. Adagio tragico

IV. Allegro trascinate

My Faraway Nanjing

for cello and orchestra (2005, U.S. premiere)

Ye Xiaogang (b. 1955)

Tian Bonian, cello

Intermission

Ask the sky and the earth (2008)

oratorio-cantata for soloists, chorus, and orchestra

Tony Fok (b. 1953); Su Wei (b. 1953), libretto

I. A Spring to Feed the Passing Years

II. Our Journey Awaits

III. Push Back the Wild

IV. Dawn in the Rubber Groves

V. A Letter Home

VI. The Mountain's Answer

VII. We Are Back!

VIII. This Soil, These Hills

Chen Min, soprano

Li Huang, soprano

Chen Dashuai, tenor

Li Taicheng, tenor

Ding Gao, bass-baritone

China Now Festival Chorus

Sunday, October 21, 2018 at 3 pm

Preconcert lecture at 2 pm

David Geffen Hall, Lincoln Center

PROGRAM THREE

**World premiere works by the faculty of
the Central Conservatory of Music, Beijing.**

The Orchestra Now

Jindong Cai, Chen Lin, conductors

Yun Shao

for orchestra

Chen Xinruo (b. 1978)

Singularity

for orchestra

Chang Ping (b. 1972)

The Landscape of the Northern Country

for orchestra

Jia Guoping (b. 1963)

Intermission

Realmorphism

an orchestral study in tone colour and dynamics

Tang Jianping (b. 1955)

The Light of the Deities

for orchestra

Qin Wenchen (b. 1966)

Zang

Guo Wenjing (b. 1956)

I. Lamaseries, pastoral songs, dances, and lama suonas

II. Vultures

III. Changing sutras and dung chen

Monday, October 22, 2018 at 7:30 pm

Preconcert lecture at 6:30 pm

Stern Auditorium /Perelman Stage, Carnegie Hall

NOTES FOR PROGRAMS ONE AND TWO

October 19 and 21

Music and Dance in Dreamland

Chen Danbu

(October 19 only)

The bright opening music of *Dreamland* has a sense of ceremony conveyed by the “bugle” of the pentatonic scale in polytonal sounds. Picture elegant women dancing in an oriental style, indistinct, partly hidden and partly visible. The scene changes with dynamic speed, suddenly transforming into the sweet, delicate, soft dance of fairies, reaching a climax. It is an oriental dance carnival of ritual music reentering the fantasy world, with a nimble, short passage to end the whole piece.

This work highlights the pentatonic scale and various semitone harmonies. Micropolyphonic techniques and complex rhythmic counterpoint weave into the large-scale vertical and horizontal integration of music texture. The composer tries to show the free spiritual wings of life in dreams, spiritual indulgence, emotional expression, and flying thoughts; at the same time, he highlights a richly colorful, beautiful wonderland of music and dance with imagination and tension.

Symphony ‘Humen 1839’

Chen Yi and Zhou Long

Symphony ‘Humen 1839’, the only joint composition by Zhou Long and Chen Yi, was commissioned by the Guangzhou Symphony Orchestra and first performed September 13, 2009, in Guangzhou, China, conducted by Yu Long. The symphony won first prize at the 16th National Music Awards, sponsored by the China Ministry of Culture, in 2012. The symphony is divided into four movements, based on the historical events of “Humenxiaoyan” (the burning of imported opium), which occurred in Guangdong in 1839.

As the overture of the symphony, the first movement is a bright Andante, drawing from Guangdong popular ensemble tunes “Thunder in a Drought,” “Dragon Boat Race,” and “Hungry Horse Rattles.” The first movement was composed by Chen Yi, a native of Guangzhou, to express her nostalgic feelings. Zhou Long composed the remaining three movements. The second movement is a fierce Allegro, recalling the historical hero Lin Zexu, who mobilized the populace to anti-imperialist action against the British. With powerful rhythm and sonorous sound, it recounts the feat of Humenxiaoyan. The third movement, a tragic Adagio, uses gloomy lines of melody to express the Chinese people’s humiliation. The fourth movement, an excited Allegro, reflects the people’s sense of national esteem and progress over the long course of history—a sense that continues to grow.

My Faraway Nanjing

Ye Xioagang

My Faraway Nanjing was written in 2005 to commemorate the 300,000 civilians killed in Nanjing in December 1937 by Japanese invaders. As a work often performed during China’s important historical commemorations, *My Faraway Nanjing* has left an important imprint of the Chinese nation’s spiritual history through the unique voice and expression of the cello. This is the first time this work has been performed in North America.

Ask the sky and the earth

Tony Fok; Su Wei, libretto

(October 21 only)

Four decades ago, at the call of Chairman Mao Zedong, close to 20 million of China's urban youth of middle- and high-school age streamed into the countryside to participate in the "up to the mountains and down to the villages" movement. In distant borderlands, on remote islands, in harsh wilderness, these men and women passed the precious years of their youth, sacrificing formal educations to be schooled in hard agricultural labor. This was a unique course of life—full of idealism and hardship, drenched by tears and sweat, by turns tragic, romantic, dazed, and ecstatic. Ask the sky and the earth attempts to convey the spirit of this epoch, the sentiments of an entire generation as they think back upon their youths and "give thanks to life, give thanks to the land."

—Su Wei

Ask the average American what they know about China's Cultural Revolution and they will tell you: nothing. Many might recognize the face of Mao, most would tell you he did terrible things; some might have heard of the Red Guards, have seen images of crowds of teenagers waving the Little Red Book. But few can tell you more than that.

The "Down to the Countryside Movement," which began in the late '60s and lasted into the mid-'70s, scattered almost 20 million children of middle- and high-school age to remote regions of the Chinese countryside, separating them for years from their homes and families. They were sent to "live among the peasants," to become better Communists, to build a new society; it was a time of great idealism, and of incalculable hardship for many. Today it is regarded as one of the 20th century's most massive utopian fantasies gone wrong. But no matter how history judges it, it shaped the lives of an entire generation of Chinese: it was the defining experience of their adolescence in the same way that the Sixties defined a generation of Americans. It was the air they drank, the water they breathed; it changed who they were, and who they'd become.

Why do we know little about the Cultural Revolution? Because little or no art has emerged out of the Cultural Revolution that can truly span the culture gap. We have no *Schindler's List* or Anne Frank's *Diary*, no *Quartet for the End of Time* or Shostakovich Five to carry the strength and power of the Cultural Revolution the same way these works of art do for their historical events.

Ask the sky and the earth is unique in that it grapples with this difficult history while engaging the audience in an accessible musical language. It has more memorable melodies per square inch than the best of Broadway musicals. It conveys both the idealism and the darkness of the era, using a musical language that evokes the music of the time, giving the American listener—or singer—an unusual glimpse into what it was like to be young in China during the late 1960s. I myself have a long relationship with this piece—I am currently translating the lyrics into singable English and revising the orchestral score—and when I play the songs for other Americans I'm surprised at how stirred they are by the music. To make something so distant, so foreign, emotionally immediate—that is the power of this music.

Why is it important that Americans understand the Cultural Revolution? It broadens our worldview—true. But there's an even simpler answer: it's our history too. Almost anyone my age (I'm 25) whose parents emigrated from China has a parent who was sent to the countryside. A vast number of Americans are connected to this history. It's rarely discussed—it's hard to talk about, and the language barrier makes it harder—but it's there. It's time we made it our own.

—Austin Woerner, translator, *Ask the sky and the earth*

COMPOSERS AND LIBRETTIST: PROGRAMS ONE AND TWO

Chen Danbu

Born in Wuhan, Chen Danbu is a composer and a distinguished professor in the Composition Department at Beijing's Central Conservatory of Music. Chen has composed numerous symphonies including *Elegy for Love*, the symphony poem "Tian Hai Fei Qiao," *Giant Bird*, and *Dance of the Sleeve Dagger and Warriors* for pipa and orchestra, which was performed at the "Music from China: East Meets West" concert at Bard's Fisher Center in January 2018. Other important works include the dance-drama *Hong Lou • Zang Hua Hun*, the chamber piece *A Long Song*, and the guzheng and pipa duet *Zui Ying Po Suo*. His books and translations include *Vague Sense of Musical Structure Function*, *Musical Form Analysis*, *New Music Linear Analysis*, *Melodic Genetic Code*, and many others. Many of his works have become the country's most influential books of composition theory and are widely used as textbooks in conservatories of music across China.



Chen Yi

Born in Guangzhou in 1953, Chen Yi received her degrees from the Central Conservatory of Music in Beijing and Columbia University in New York, studying composition with Professors Wu Zuqiang, Chou Wen-chung, and Mario Davidovsky. She has been Distinguished Endowed Professor of Composition at the University of Missouri-Kansas City Conservatory of Music and Dance since 1998. She also served as composer-in-residence for the Women's Philharmonic, vocal ensemble Chanticleer, and Aptos School in San Francisco (1993-96), supported by Meet the Composer, and taught on the composition faculty at Peabody Institute conservatory in Baltimore (1996-98). Chen Yi received the prestigious Charles Ives Living Award from the American Academy of Arts and Letters in 2001. She has composed more than 150 works, ranging from solo instruments and chamber groups to chorus and large ensembles, including orchestra or wind band, concertos, and mixed vocal and instrumental works. Chen has been a visiting professor at many music institutes in China, and been awarded five honorary doctorates in the United States. She was inducted into the American Academy of Arts and Sciences in 2005.



Tony Fok, composer

Tony Fok is chairman and president of Comba Telecom, one of China's first developers of mobile repeater products and wireless telecommunications services, which he founded in 1995. During the Cultural Revolution, Fok was sent to rural Hainan Island as part of the "sent-down" youth movement that transported young people to the countryside to work. In 1977 he enrolled in the South China University of Technology, where he majored in radio communications.



In addition to his business achievements, Fok has distinguished himself in the artistic sphere. In Hainan he taught himself music theory and composition, and composed numerous vocal and instrumental works. In 2007-8, Fok composed the songs for the symphonic choral suite *Ask the sky and the earth*, a tribute to the "sent-down" youth generation, which won accolades from many quarters.

Su Wei, librettist

Su Wei is a senior lecturer at Yale University, where he teaches in the Department of East Asian Languages and Literatures. A writer and critic whose work has been widely published in China, Su spent his teenage years (1968-78) on Hainan Island, where he was sent during the Cultural Revolution's "sent-down" youth movement. He has authored several novels: *Dukou, You Yige Zaochen* ("Ferry: Another Morning," 1982), *Mi Gu* ("Invisible Valley," 1999; Taiwan, 2006), *Mi Diao* ("Key of E," included in the 2004 list of Best Chinese Novels of the Year), and *Mo Fang de Gu Shi* ("Story of a Mill House," 2016); a collection of short stories, *Yuan Xing Ren* ("Sojourners," 1987); a collection of academic essays, *Xiyang Jingyu* ("Western Mirror," 1988); and three collections of memoirs, *Duzi Miandui* ("Going It Alone," 2003), *Zhanzai Yelu de Jiangtai Shang* ("At the Podium at Yale," 2006) and *Zoujin Yelu* ("Inside Yale," 2009).





Ye Xiaogang

Ye Xiaogang's oeuvre comprises symphonic works, chamber music, dance music, opera, and film and television music, among other genres. His symphonic works include *Horizon*, *Great Wall Symphony*, *The Last Paradise*, *Twilight in Tibet*, *Chu*, *Songs for the Steppe*, and *Tianjin Suite*; his chamber music works include *Eight Horses*, *Lamula Cuo*, *Namu Cuo* ("Lake Namu"), and *Basong Cuo*; and his operas include *Song of Farewell*, *Yong Le*, and *The Peony Pavilion*. His film and television music includes *A Girl from Hunan*, *Perils*, *On the Mountain of Tai Hang*, *The Cairo Declaration*, and other works. *Perils* won for best music in the China Huabiao Film Awards; he also won best film score in the Golden Rooster Awards, and best music at the Shanghai International Film Festival, where Ye also received the Achievement Award.

Ye Xiaogang has received top awards from the Hong Kong International Arts Festival, Shanghai Spring International Music Festival, Beijing International Music Festival, Macau Arts Festival, and Salzburg Festival. His honors include the Howard Hanson Award, Heritage Prize from the Li Foundation, ASCAP Award, Wenhua Music Award from the Ministry of Culture of the People's Republic of China, and Outstanding Contribution Award from the Central Conservatory of Music, among many others. His works have been performed by such orchestras as the Shanghai Symphony and Shanghai Philharmonic, Hangzhou Philharmonic, Baotou Symphony, Zhejiang Symphony, and China National Symphony.

In August 2008, Ye Xiaogang's piano concerto *Starry Sky* premiered during the opening ceremony of the Olympic Games in Beijing. Accompanied by dance and light shows, the live broadcast was watched by 3 billion people worldwide.

Ye Xiaogang is currently a member of the National Committee of the Chinese People's Political Consultative Conference, vice chairman of the China Federation of Literary and Art Circles, and chairman of the Chinese Musicians Association. He is professor of composition at the Central Conservatory of Music, Beijing, and a member of the council of the China Film Association.



Zhou Long

Zhou Long is internationally recognized for creating a unique body of music that brings together the aesthetic concepts and musical elements of East and West. Winner of the 2011 Pulitzer Prize for his first opera, *Madame White Snake*, Zhou also received the American Academy of Arts and Letters Award and 2012-13 Elise L. Stoecker Prize from the Chamber Music Society of Lincoln Center. He has twice received commission awards from the Koussevitzky and Fromm Music Foundations, and commissions from Meet the Composer, Chamber Music America, and New York State Council on the Arts. He has also received prizes from the Barlow International Composition Competition and China National Composition Competition, and received fellowships from the National Endowment for the Arts, Guggenheim and Rockefeller Foundations, and New York Foundation for the Arts.

Born on July 8, 1953, in Beijing, Zhou Long attended the Central Conservatory of Music in Beijing. Following graduation, he was appointed composer-in-residence at the China Broadcasting Symphony. He traveled to the United States in 1985 under a fellowship to attend Columbia University, where he studied with Chou Wen-Chung, Mario Davidovsky, and George Edwards, receiving a doctor of musical arts degree in 1993. Zhou is currently Bonfils Distinguished Research Professor of Composition at the University of Missouri-Kansas City Conservatory of Music and Dance. In 2018, Zhou became Distinguished Visiting Professor at Southern University of Science and Technology in Shenzhen, China, supported by the program for culture and outstanding artists under China's Thousand Talents Plan.

NOTES FOR PROGRAM THREE

October 22

Composers from the Central Conservatory of Music, Beijing

The Composition Department of the Central Conservatory of Music is considered the cradle of 21st-century Chinese composers. The Central Conservatory has commissioned six pieces for the China Now Music Festival, each making their world premieres at Carnegie Hall on October 22, to showcase the extraordinary range and talent of the Central Conservatory faculty.

Zang

Guo Wenjing 郭文景

Program Note

The piece consists of three movements. The first movement depicts the extensive plateaus, powerfully rhythmic dances, solemn temples, and suona music played by the lamas of Tibet (Zang). The second movement is dedicated to the sacred bird in Zang citizens' hearts. The third movement depicts the Buddhist memorial service of the lamas. The piece is a heartfelt homage by the composer.



Biography

Guo Wenjing, dean of the Composition Department and doctoral supervisor at the Central Conservatory of Music, has composed operas, ballets, dramatic incidental musical works, concerti, symphonies, large-scale orchestral works, and string quartets, as well as many other kinds of music. He has composed scores for films directed by Zhang Yimou, Jiang Wen, and other famous directors, in addition to more than 40 other films and TV shows. He was commissioned to create music for the "Movable-Type Printing" performance at the Beijing Olympic Games opening ceremony. The premiere of his symphonic poem "Lotus" was performed by the Beijing Symphony Orchestra in London as a gift to the

2012 London Olympic Games by the Beijing Municipal Government.

The ballet *The Peony Pavilion*, created for the National Ballet of China, was performed at the Edinburgh International Festival in 2011, New York's Lincoln Center in 2015, and on tour throughout the United States and Europe. Other performances of Guo Wenjing's works in the United States include the operas *Night Banquet* and *Feng Yiting* in New York. In 2015, his opera *Rickshaw Boy* became the first Chinese opera in history to tour Europe. In 2018, Guo's Recitative for Chinese Gongs was performed at Bard College's Fisher Center as part of the program "Music from China: East Meets West."

The Light of the Deities

Qin Wenchen 秦文琛

Program Note

The imagery of the orchestral work *The Light of the Deities* comes from the Chinese haiku "Tibet," written by the poet Hai Zi (1964–89):

Back to our mountains.

The light of the deities on the desolate plateau.

The original verse and the orchestral work form a poetic correspondence in order to express the mas-siveness, lofty intentions, and longtime echoes expressed by the poem.



Biography

Composer and educator Qin Wenchen holds a distinguished position in China's current music scene, composing works that have gained him a worldwide reputation. Devoted to music education, Qin is presently vice president of the Central Conservatory of Music, where he holds a professorship in the Composition Department.

Born and raised in Ordos, Inner Mongolia, Qin begun to study local folk music in childhood. He entered the Shanghai Conservatory of Music in 1987 and studied with Jian-er Zhu and Shuya Xu in the Composition Department. In 1992, he became a lecturer at the Central Conservatory of Music.

Qin is the recipient of international awards and commissions from Germany, the United States, Japan, and Taiwan. His works have been performed by major orchestras and ensembles, including Ensemble Intercontemporain and L'itinéraire in France, Stuttgart Chamber Orchestra and ensemble recherche in Germany, Vienna Radio Symphony Orchestra, Ensemble Europeo Antidogma in Italy, Tokyo City Symphony Orchestra, St. Petersburg Philharmonic, Contemporary Music Ensemble Korea (CMEK), and Sinfonia Varsovia in Poland.

His major compositions include *Yin Ji* (2001) and *Pilgrimage in May* (2004) for orchestra; *The Nature's Dialogue* (2010) for tape and orchestra; suona concerto *Calling for Phoenix* (1996); violin concerto *The Border of Mountains* (2012); and *Echo from the Other Shore* (2015) for guzheng and orchestra. Chamber music works include *Lonely Song* (1990/2015), *He-Yi* (1998/1999), *Huai Sha* (1999), *Five Songs on the Horizon* (2005), the *Sounds That Awake Memories* (2006–) series, as well as his second string quartet *Wind Lament* (2013), and *Toward a Far Place*, 30 pieces of chamber music for Chinese instruments (2010/2011). His music is published exclusively by Sikorski Musikverlag, Hamburg.

"21st century music composition will not be predictable. The creations are diverse. They pay attention to the expression of individuality, but they tend to be similar in a macroscopic view and lack of classic consciousness.

*My recent personal music creation focuses on three aspects. On the one hand, it is a reexamination of Chinese traditional art from today's perspective, especially Chinese painting and folk music, which breed new art styles and new sounds. On the other hand, I am very concerned about the inspiration of nature for my creation. I believe that the greatest art is in nature. I have written many works related to nature, such as the orchestral music *Landscape Dialogue*, *Listening to the Valley*, and *Toward a Far Place*.*

Religion has influenced my creation as well. I spent my entire childhood on the Erdos Grassland in Inner Mongolia, where Lamaism is very popular."

– Qin Wenchen

Yun Shao

Chen Xinruo 陳欣若

Program Note

The inspiration for this piece comes from documents concerning *Yayue* ("Elegant Music"), or *Yunshao*, in the Tang Dynasty. The composer aims to transform the typical sound of Western orchestral instruments to imitate what he imagines to be the distinctive tones and colors of the instruments of the Tang Dynasty. The piece is structured in the style of ancient Chinese music: "Yan—Qu—Qu," meaning: slow songs—medium-speed temple dances—fast dances. Western wind instruments imitate the *sheng* and other Chinese winds; harp and strings imitate Chinese plucked-string instruments; percussion imitates chimes; and brass imitates hymns and chanting. In the interweaving of these tones, Chen Xinruo evokes singing and dancing in the ancient court, which in modern times can only be seen in artworks from the era.



Biography

Chen Xinruo is an associate professor in the Composition Department of the Central Conservatory of Music. Chen studied composition with his father, Professor Chen Guoquan, at Wuhan Conservatory of Music, and obtained his PhD from the Central Conservatory with Professors Luo Xinmin and Guo Wenjing. An active performer, Chen has composed and recorded six albums of works for piano and clarinet. He has crafted numerous scores for Chinese films, among them *Century Sonny*, *Lingling's Garden*, and *Always the Second*. His book *Keyboard Harmony and Improvisation* has been widely used in institutions of higher education.

His guqin concerto *Jin Shang* ("Wine Ecstasy") was premiered by the China National Symphony Orchestra at Forbidden City Concert Hall in Beijing in 2017.

In January 2018, the large-scale, mixed chamber music Concerto Grosso, commissioned by the China Music Creation Center of the Central Conservatory of Music, was performed at the 2018 "Chinese Contemporary Music: Central Conservatory of Music Composers" concert held at Alice Tully Hall at Lincoln Center and at "Music from China: East Meets West" at the Fisher Center at Bard College. In May, *Colors and Tricks* was staged at a competition at the Shanghai Concert Hall and won first prize.

"I believe the most significant difference between the music creation of 21st century and of the past is:

- 1. There will be no language or technology that can be used by all composers anymore;*
- 2. The styles and genres of old and new music will be far more diverse than at any time in the past.*

The way of forming a new language may be a fusion of different styles and genres, crossover and collages, rather than creating totally new styles as in the past. I hope that my creation will allow the audience to enjoy and imagine it freely, which is why I don't like to give my work overly figurative titles. I appreciate that what the audience hears from the music is different from what I want to express. I hope that my music can impress and strike them with pure music."

—Chen Xinruo

Singularity

Chang Ping 常平

Program Note

We acknowledge the existence of singularity but find it difficult to describe. Human beings think that space and time move toward singularity and altogether disappear at that point, where theories and logic lose meaning. Singularity: Is it the beginning of the Big Bang? Is it the center of a black hole? Will it be the critical point in time at which artificial intelligence surpasses human intelligence? In the arts, such mysteries of existence approach perfection. Singularity in art is an exploration, a completion; it lives, thrives, and falls, belonging to disappearing truth and everlasting emptiness.



Biography

Chang Ping, who holds a PhD in composition, is professor of composition at the Central Conservatory of Music, graduate adviser, and vice president of the Central Conservatory of Music Affiliated High School. He studied under composer Tang Jianping. Chang's works include symphonies, operas, dance dramas, and chamber music. He has received seven national awards, including four Wenhua Music Awards, among which his Concerto for Orchestra won first prize for a large ensemble.

In June 2015, the China National Symphony Orchestra performed Chang's symphony concerto *Oriental Ink* at the National Center for the Performing Arts in Beijing. The suite, completed over 10 years, includes a guzheng concerto, *Subsiding Gale and Ink-Dark Clouds*; pipa concerto *The Chapter of Ink*; erhu concerto *Divine Fragrance*; and flute concerto *Blue Lotus*.

Chang's orchestral piece *The Dance of Youth*, and chamber compositions *Holy Wind* and *Jingqu*, have been performed by dozens of orchestras. The large-scale dance composition he created for the Wulanmuqi Art Troupe has been performed hundreds of times. Chang also has published a book, *Analysis of Selected Orchestral Works of the 20th Century*.

"In the 21st century, human beings' cognition of the world, their own understanding, and factors such as science and technology, communication, and transportation have undergone tremendous changes. The rapid development of M theory has dissolved the two pillars of science in the 20th century: the mutual exclusion between quantum mechanics and general relativity. Multidimensional space dispenses the delusions and illusions of humans, as it gradually approaches humanity. The irreplaceability of artificial intelligence threatens the future world order. Artists, who walk back and forth between reality and mindscape, need to pay attention to human destiny, deep communication among human beings, nature, and science, and the influence of environmental changes on art. Music in this era forms a unique world and creates bridges between disciplines, which is key to unlocking the unknown code of humanity."

—Chang Ping

Realmorphism

Tang Jianping 唐建平

Program Note

If the composition of a music piece, especially a symphony or a concerto, shows the rationality of a human's way of thinking, then ancient Chinese music, such as the works composed for guqin and pipa, pulls the audience closer to the emotion expressed through the music. The composer writes down as notes what he sees, hears, feels, and how he thinks about his surroundings. He puts all of these thoughts and expressions together, a combination that finally makes the piece. When transcribing tangible objects into immaterial symbols, and symbols into notes, he finds the materials necessary for music composition. Perhaps in order to better depict the feelings and emotions that are too abstract and complicated to describe, the composer puts more effort into the range of orchestral sounds.

This composition is inspired by a vacation to a village in west Beijing. The composer walked among the woods and looked at the endless chains of mountains, smelled the special scent of the old trees, and felt the foliage above. When a little breeze passed by, the sound of an inverted bell hit the air, vibrating, telling him that the source of the incense was Jietai Temple, the biggest Buddhist temple ever constructed in China. One of the plaques on the gate bears the ancient words 莲界香林 ("Scented Forest").



Biography

Tang Jianping holds China's first doctorate of music in composition and is one of the most prominent composers in China. His creative output spans a wide range of genres, including symphonies, concertos, ballets, musicals, chamber music, and film scores.

His internationally acclaimed works include the operas *Song of Youth*, *The Grand Canal*, *The Silent Dawn*, and *Admiral Cheng Ho*; dance dramas *Jing Wei* and *Shaolin in the Wind*; stage musicals *Clouds Drifting across the Hilltops* and *Love of Mount Tianshan*; symphonic tone poems *Shenzhou* and *Genghis Khan*; and the Chinese orchestral dramas *The Weaver Girl and the Cowherd* and *Yang'ousang*, among many others. Tang's composition *Jin Lin* was performed at the Fisher Center at Bard College as part of the program "Music from China: East Meets West."

Tang is a professor at the Central Conservatory of Music in Beijing, where he is an award-winning educator and mentors postgraduate and doctoral students. Many of his students have gone on to win international and national prizes and have become accomplished international composers in their own right.

"After Classicism, Beethoven's musical creations—Romanticism, Impressionism, or any of the music genres that have appeared since—can be characterized as one genre defined by the pursuit of artistic individuality. But art is a concrete manifestation of human culture. The musical creation of the composer, for the sake of art, fame, country, nation, or business, will find its roots in the development of social culture. The past is getting farther and farther away, and the 21st century has been here for nearly 20 years. At a time when the passion for reminding people to look both forward and backward to find the moment of the beginning of the new century is about to disappear, the scientific development of the new era and the tolerance of cultural exchange have become more and more widely reflected in music creation."

—Tang Jianping

The Landscape of the Northern Country

Jia Guoping 賈國平

Program Note

The inspiration for this piece comes from Mao Zedong's famous poem "Snow," which was written in February 1936 in the Shanxi province after a heavy winter snowfall. Mao expresses his appreciation for the magnificent northern landscape while relating it to his sense of accomplishment and his ambition for China. In his musical rendition, Jia Guoping makes use of the various sounds of the orchestral instruments, composing 10 consecutive sections to represent images such as "A hundred leagues locked in ice," "A thousand leagues of whirling snow," "The mountains dance like silver snakes, and the highlands charge like wax-hued elephants." The music aims to express the idea of "a fine day and landscape," and convey the composer's nostalgia for his hometown.



Biography

Jia Guoping is one of China's most prominent composers of concert music. While his catalogue includes a number of acclaimed chamber and ensemble works, he is best known for his mastery of multidimensional writing. Jia's music has been played by most major orchestras in China and ensembles overseas, including the Arditti Quartet, Toronto New Music Ensemble, Deutsche Symphony Orchestra, Mannheim National Opera Orchestra, China National Symphony Orchestra, and Hong Kong Chinese Orchestra. Among his many compositions are *Winterblumen* for harp and computer (1995); *The Wind Sound in the Sky* for cello, sheng, and percussionist (2002); *Schweben über grenzlosem Feld* for flute and piano

(2002); *Wo kein Klang ist* for accordion, violin, and cello (2005); *Whispers of a gentle wind* for pipa, banhu, sheng, and zheng (2011); and *Liuyun* for pipa, sheng and ensemble (2015). His orchestral pieces include *Qing Diao* (1998); *Prelude: Drifting in the Firmament* for Chinese orchestra (2001); and *Eisfeuer* (2005).

Born in Shanxi Province in 1963, Jia studied composition at the Central Conservatory in Beijing. A grant from the German Academic Exchange Commission (DAAD) brought him to Stuttgart for four years of study with Helmut Lachenmann at the Hochschule. Since 1998, Jia has served on the composition faculty of the Central Conservatory of Music, where he is director of the Musicology Institute. Jia has been a distinguished adviser for doctoral students at Central Conservatory since 2006.

In 2011, with the support of the Siemens Foundation and International Ensemble Modern Academy, Jia founded the Ensemble ConTempo Beijing, the first Chinese ensemble for modern music in which Western and Eastern instruments are combined. Jia directed the Beijing International Composition Workshop (2011-14) and pioneered the Training Program for Music Criticism, sponsored by the China National Arts Fund, in 2015.

"All the music that we remember and that impresses us has a common trait in the form of sound—it has some kind of paradigm that transcends the limitations of the times, or it embodies the creativity shared by human beings and can cross the barriers of different cultures. The work is the solidified form of the composer's wisdom, thoughts, philosophy, and more, which is achieved and expressed through sound. In my work, meticulous thinking and free imagination are seamlessly integrated. I am constructing a specific musical logic while giving the music itself a broad space for the free development, growth, and evolution of sound. The work absorbs the essence of culture, which in turn establishes a uniquely personal sound and captures spirit and charm that transcend physical properties. My music resonates in different cultural contexts, spiritually inheriting the unique traditions of China and creating new traditions that belong to the present and the future. My compositions aim to broaden the possibility of organizing sounds, from the structure of different levels of music to the final expression of timbre, pointing to a significant cultural and philosophical direction."

—Jia Guoping

"A Brief History of Symphonic Music in China"

by Sheila Melvin and Jindong Cai

On May 31, 1929, an audience of music lovers gathered in Yale University's Woolsey Hall to hear a combined performance of the Yale University and New Haven Symphony Orchestras under the baton of David Stanley Smith, dean of the Yale School of Music. The program that night included the world premiere of a symphonic overture called *In Memoriam* written by a young graduate composition student named Huang Zi. The piece, which is still performed, had nothing recognizably Chinese in its sound—some compared it to Brahms, others to Schubert—but nonetheless it goes down in history as the very first Chinese symphonic composition performed outside China, and one of the very first Chinese symphonic works ever.

When Huang returned to China the following year to take up a position at Shanghai's newly established conservatory, *In Memoriam* was performed by the Shanghai Municipal Orchestra (now the Shanghai Symphony Orchestra), which was then an all-foreign ensemble under the direction of Mario Paci. The impact of this performance was immediate in music circles. Xiao Youmei, the pioneering Leipzig-trained music educator and conservatory president—who himself had composed a symphonic work, modeled after Beethoven's *Funeral March* and performed in Beijing in 1925—extolled the event's significance in the Shanghai paper *Shen Bao*. Opening on a note of despair, Xiao described his "heartbreak" that "people all over the world, when they talk about music, never think of China. What is the reason?" The answer, he explained, was simple: the dearth of Chinese composers who wrote for orchestra. "A musician who has not ever composed a work for the orchestra, even though he has written many good songs for words, cannot be described as a real composer," opined Xiao. He added, "If a country has no composition for the orchestra, then everyone would admit that it is a big shame for that country." China's shame, however, had begun to be remedied by Huang's composition and its performance, a "most noteworthy event to be celebrated by all patriotic compatriots!"

Xiao, who argued for the inclusion of Chinese musical elements in Chinese symphonic compositions, predicted that Huang would go on to create a "completely new form and style" that would "gain some dignity for our China in the international art circles." Sadly, however, this was not to be. Japan began its invasion and occupation of northeast China in 1931, and in 1937 full-blown war broke out. Huang worked himself to the bone teaching students and supporting his wife and three children in increasingly dire economic circumstances; in 1938 he fell ill and died, not yet 40 years old. Thus it was that the first symphonic piece with notably Chinese elements to be performed in China was *Hutongs of Peking*, which, as it happened, was written by a foreign resident of Shanghai, the Russian-Jewish composer Aaron Avshalomov. *Hutongs*, which was also performed by the Philadelphia Orchestra under Leopold Stokowski in the 1930s, was scored for full orchestra supplemented with Chinese percussion instruments and, to evoke the sounds of Beijing's alleys, a metal tool that itinerant Chinese barbers used to announce themselves.

The trajectory of symphonic music development in China was irrevocably altered by the Japanese invasion, which led many budding young classical musicians to question their paths. Some continued their studies but also joined the National Salvation Song Movement, composing patriotic songs intended to encourage their fellow citizens to resist the Japanese. Nie Er, for example, was a young musician from southwest China who had moved to Shanghai to study violin. But following the horrific 1932 Japanese bombing of the civilian population of Shanghai's Zhabei district, he scrawled in his journal, "After a few years, even a decade, I become a violinist. So what? Can you excite the laboring masses by playing a Beethoven sonata? Will that really be an inspiration to them? No! This is a dead end. Wake up before it's too late." Nie Er then became politically active and started composing music that reflected the lives of dockworkers, coolies, and other ordinary people; in 1935, he wrote the patriotic song "March of the Volunteers," which is now the national anthem of the People's Republic of China (PRC). (Nie Er, too, died before he could fulfill his potential, drowning on a beach outing when he was 23.)



Huang Zi (1904-38),
composer and music educator



Xiao Youmei (1884-1940),
composer and music educator



Xian Xinghai (1905-45),
composer of the
Yellow River Cantata

Others who yearned to be both musicians and patriots journeyed to the remote Communist base camp in Yan'an, where Mao Zedong, Zhou Enlai, and other Communist leaders lived in caves carved into the yellow loess hills. One such person was Xian Xinghai, a composer who had studied under Paul Dukas and Vincent D'Indy at the Paris Conservatory in the early 1930s and went to Yan'an in 1938. Within months of his arrival, he had penned a short opera called *March of the Army and People* that was structured like a Western opera, with overtures, arias, and recitative, but used melodies borrowed from Chinese folk songs and instruments that included the accordion, Chinese flute (dizi), Chinese percussion, and Chinese string instruments (huqin and sanxian). He followed this with what became his signature work, the *Yellow River Cantata*, composed in just six frenzied days and performed in April 1939 for an audience that included Mao Zedong. The American journalist Edgar Snow was also in attendance and he later described the audience, seated outside in the starlit night listening "raptly to the mystifying half-Western, half-Asian noises." Xian was obliged to arrange the piece for whatever instruments he could find in the poor and distant base camp, and Snow noted the "weird orchestra he put together. . . the Catholic church organ for a piano, two or three violins, a home-made cello or two, some Chinese flutes, clarinets, yang-ch'ins, and hu-ch'ins, improvised instruments of some kind made of old Standard Oil tins with gut strung over them, a few pieces of battered brass, cymbals, army drums, and trumpets." Big choral works like *Yellow River* became very popular in China, sometimes sung by thousands of people. *Ask the sky and the earth*, which will be performed at the Lincoln Center Concert, is representative of this genre.

In 1949, when the long wartime period ended and the People's Republic was established, new musical battle lines were drawn between those who advocated a return to the prewar days of symphonic music for music's sake and others who thought music should continue to serve a political purpose and be accessible to workers, peasants, and soldiers. During the first 17 years of the PRC, the pendulum swung between these two musical directions, but for the most part a state of compromise was maintained. Musicians and educators from the Soviet Union moved to China to help strengthen and expand professional music training. Chinese musicians were invited to study in the USSR, including composer Wu Zuqiang, who years later became head of the Central Conservatory. An emphasis was once again placed on the creation of symphonic music, with the journal *People's Music* asking in a 1958 essay, "What is the path of development for our country's symphonic music arts?" Composers answered by focusing on the creation of new operas and symphonies with themes based on Chinese legends or historical events and music that incorporated folk songs, traditional opera, or tunes borrowed from ethnic minorities. Between 1959 and 1962 roughly a dozen new symphonies by Chinese composers were premiered, along with six symphonic poems and 14 cantatas. Perhaps the most representative piece of this era is He Zhanhao and Chen Gang's eternally popular violin concerto *Butterfly Lovers*, which is based on a beloved legend, uses tunes from Shanghai Yueju opera, and incorporates Chinese instrumental playing techniques.

When the decade-long Cultural Revolution started in 1966, radical revolutionary ideas like "destroy the old to build the new" held sway and Western symphonic music was heavily criticized. Conservatories were shuttered and the range of politically acceptable music narrowed to a handful of newly created revolutionary musical and theatrical works called "model operas." But symphonic writing nonetheless continued, forming the base for model operas like the revolutionary symphonies *Shajiabang* and *Taking Tiger Mountain by Strategy* and the revolutionary ballets *White-Haired Girl* and *The Red Detachment of Women*. In 1970, the pianist Yin Chengzong composed and performed the *Yellow River Piano Concerto*, based on Xian Xinghai's *Yellow River Cantata*. Model operas based primarily on Peking opera also used Western musical instruments and symphonic writing. Because these model operas were so widely and exclusively performed—along with symphonic choral pieces based on Mao's poetry and works like the *Yellow River Concerto* and the 1973 pipa concerto *Little Sisters of the Grassland*—many people across China heard symphonic music for the first time and became familiar with the orchestral sound and symphonic structure.



Shanghai Symphony Orchestra performs “Taking Tiger Mountain With Strategy” during the Cultural Revolution. Courtesy of the Shanghai Symphony.

In 1978, the Central Conservatory became the first conservatory to reopen; it initially recruited for 100 spots but expanded to 200 when it received 18,000 applications. Its first composition class included Chen Yi, Zhou Long, Ye Xiaogang, Guo Wenjing, Tan Dun, Chen Qigang, and Liu Suola, to name just a few of its now world-renowned composers. As China opened its doors to the outside world in the 1980s, many of these young composers left to study and work overseas, where opportunities were more abundant. Even as they continued to seek musical inspiration from their homeland, most of their work was commissioned, published, and performed outside China. In 2001, the *New York Times* remarked on this phenomenon with a story headlined “The Sound of New Music is Often Chinese.” Xiao Youmei’s despair at China’s absence from the global classical music conversation had been remedied in just the way he predicted, with, as the *Times* put it, a “contingent” of symphonic composers from China.

By the 2000s, as its economy took off, China began to develop its own musical infrastructure and gradually became not just an archival source for composers who had effectively exported themselves but an increasingly thriving musical market in which ever more spectacular concert halls and opera houses were constructed nationwide. New orchestras were established at an astonishing pace; in 2014, China had 40-odd professional symphony orchestras and by 2018 it had 82 officially registered with the China Symphony Orchestra Foundation. The number will continue to grow, said foundation director Chen Guangxian, as small- to mid-sized cities convert their song-and-dance ensembles to full-scale orchestras. This rapid growth has led to an increasing demand for new music, with commissions coming from orchestras, conservatories, cities, government bureaus, and entertainment companies. Central Conservatory president Yu Feng, for instance, plans to commission a number of new symphonic works each year that will premiere on the world stage—such as at this first China Now Music Festival.

In September 2018, China’s Ministry of Culture and Tourism evoked the spirit of Xiao Youmei when it declared the start of a “Symphonic Era” to be buttressed by a “China symphonic music creation support program” for symphonic works that reflect the nation’s “great achievements” since 1979. Official notice of the program was promulgated to scores of relevant bureaus, offices, and artistic organizations throughout China and attracted considerable attention. The program, it was explained, aligned with President Xi’s “new era” of socialism with Chinese characteristics and the accompanying effort to build a transformative and innovative society—one that must include “excellent symphonic and national orchestra works.”

And so, less than a century since the first symphonic works by Chinese composers were created and performed, China has officially entered a Symphonic Era. Xiao Youmei would undoubtedly be proud: henceforward, people all over the world, when they talk about music, will certainly think about China.

Sheila Melvin has contributed to international publications such as New York Times, Wall Street Journal, the International Herald Tribune, and Caixin, among others. Jindong Cai is director of the US-China Music Institute, professor of art and music at Bard College, and associate conductor and academic director of The Orchestra Now. Melvin and Cai coauthored two books, Rhapsody in Red and Beethoven in China.

“Trauma, Memory, Music”

by Robert J. Culp

Three works performed in this festival reflect on what could be called three moments of trauma in modern Chinese history: the Opium War (1839–42), the Nanjing Massacre (December 1937 – January 1938); and the Cultural Revolution (1966–76).

When British naval forces steamed up the Yangzi River in the summer of 1842, they sought to recoup the loss of 20,000 chests of opium that the Daoguang Emperor’s special commissioner, Lin Zexu, had confiscated from British merchants and destroyed in the spring of 1839. Lin’s charge had been to end the scourge of opium imported illegally from British India that was crippling growing portions of the Chinese population with addiction and causing an outflow of silver that triggered a fiscal crisis in the 1830s. The Treaty of Nanjing ended the conflict in August 1842. But the war caused a crisis of conscience in the governing Confucian elite of the Qing Empire (1644–1911) that went far beyond the surrender of barren Hong Kong island to Britain, opening several coastal ports to trade, or opium compensation of some \$6 million in silver. In exposing China to global trade and diplomacy on terms dictated by the Western powers, the Opium War threatened longstanding Confucian literati assumptions about the cultural, ethical, and geopolitical centrality of China’s grand empires. In combination with the domestic political crisis triggered by the Taiping Rebellion (1850–64), which left some 20 million people dead from war, disease, or famine, the Opium War ushered in an era of upheaval that would lead to the end of the imperial order in 1911 and a half century of revolutionary ferment between 1900 and 1949.

In the midst of that long revolutionary project, China sustained a crippling invasion from Imperial Japan that lasted from 1937 to 1945, and was punctuated most powerfully by the forceful occupation of the Chinese capital of Nanjing beginning in 1937. After a spirited defense of the coastal city of Shanghai that lasted for most of the fall of 1937 and generated significant Japanese casualties, Chinese forces retreated inland, leaving the Japanese with a clear path to the capital, which was abandoned during the first week of December. Between mid-December and the end of January, the Japanese occupying force carried out a horrific campaign of violence against the defenseless civilian population. The most reliable estimates indicate that more than 200,000 people were killed and many others subjected to brutal sexual violence. The Nanjing Massacre has since come to exemplify the suffering of the Chinese civilian population during what in China is called the War of Resistance to Japan. Most Chinese families have personal memories of hardship and loss that can be connected metaphorically to the iconic event of the Nanjing Massacre.

The founding of the People’s Republic of China (PRC) in October 1949 was seen by many to usher in a period of national reconstruction in response to the Japanese occupation and the civil war (1946–49) between Chinese Nationalist Party (GMD) and Chinese Communist Party (CCP) forces that followed it. But after signal gains in industrial development and institution building during the 1950s, factional rifts in the CCP that emerged after the Great Leap Forward (1958–61) threatened that stability and growth. Radical party activists aligned with Chairman Mao Zedong started the Cultural Revolution as a movement to counter certain trends in cultural, intellectual, and educational circles during the fall of 1965. In the summer of 1966, however, Mao and his associates expanded the movement into a full-blown political campaign against perceived “capitalist roaders” and “revisionists” within the party itself. Moreover, Mao encouraged students and workers to “bombard the headquarters” of those deemed “counterrevolutionaries,” unleashing widespread factional violence that disrupted urban schools and workplaces from 1966 until 1968. Many who were agents of violence at one moment were victims in another; few escaped unscathed. To contain student violence and redirect their activist energy, Mao sent a generation of urban high school students and graduates to rural villages and frontier areas to participate in agricultural work and rural development. Between 1968 and 1978, millions spent their youths in internal exile, separated from their families, toiling in impoverished rural areas.

I intentionally label these three events moments of “trauma” following the example of Dominick LaCapra, who used Freud’s concept to grapple with the issue of cultural memory in the Jewish community after the Holocaust.¹ For LaCapra, the traumatic event threatens to become an inescapable horror that a community compulsively relives in a pathological pattern of compulsively acting out the past in the present. We can see something of that pattern in relation to each of the moments in Chinese history addressed in these concerts. The Opium War is one of the anchoring events in contemporary Chinese narratives of “national humiliation” (*guochi*) that feed feelings of victimization and compensatory outward aggression that find expression in both populist nationalism and some aspects of Chinese foreign policy. Such feelings of victimization are exacerbated by the lack of closure around the War of Resistance due in part to denials by some Japanese leaders and portions of the Japanese public about the events of the Nanjing Massacre. For many PRC residents in their 60s and older, the Cultural Revolution is a very personal trauma that they confront every day, either by revisiting their actions and/or suffering during that period or living through the consequences of educational or occupational opportunities lost during their rustication. Whether at a personal, cognitive, and emotional level or a collective, cultural level, these historical traumas continue to haunt the Chinese present in various ways.

As an antidote to compulsively reliving the traumatic past, LaCapra proposes various ways of working through those memories, largely through open dialogue. But music and art can also provide media for individuals and communities to confront and overcome a traumatic past. As you listen to these pieces, consider how they might work through the past to unburden and redeem the present.

Robert J. Culp is associate professor of history at Bard College.

1. Dominick LaCapra, *Writing History, Writing Trauma* (Baltimore: Johns Hopkins University Press, 2001).

“Reflections of Self and Society in Modern Chinese Literature” by Li-hua Ying

Following the Opium Wars, China suffered a series of national humiliations (*guochi*), culminating in the unfair treatment it received at the Versailles Peace Conference (1919). Frustrated Chinese intellectual elites found the root of China’s impotence in Confucianism and the social and cultural institutions based on it. When the iconoclasts launched a totalistic attack on Chinese tradition, they advocated a romantic notion of the enlightened self with faith in modernity and progress. Lu Xun (1881–1936), who gave up medical studies for a literary career, became a leading voice in the New Culture Movement. With only two collections of stories to his name, Lu Xun has nevertheless left behind a literary legacy of both intellectual and artistic depth. He created the famous metaphor of an iron house with no windows to epitomize the predicaments of his country. In a few stories based on the metaphor, including “Diary of a Madman” (1918) and “Medicine” (1919), Lu Xun placed the tragic confrontation between an awakened individual and the slumbering, cruel majority at the center of his indictment of Chinese culture and society. He lamented that a few enlightened individuals had no impact on society; they stood alone, alienated and persecuted by the very people they tried to awaken. The image of the loner and the crowd reveals a profound sense of ambivalence in Lu Xun, a personal dilemma between his public commitment to enlightenment and a private pessimism that never stopped haunting him. At Lu Xun’s death, Japan was preparing for a full invasion of China. During the Sino-Japanese War that ensued, his message continued to resonate, calling on Chinese intellectuals to abandon their traditional studies of Confucianism and respond to the urgency of modernization and national salvation in order to “save the children” of China, thus saving the nation from a complete takeover by imperial powers.

After eight years of war with Japan and four years of civil war between the Communists and Nationalists, China, except the island of Taiwan, was brought under the control of Mao Zedong and his Communist

government. In the new China, literature's explicit role was to advocate for the socialist cause. Those whose past and present work was considered unfit were either purged or silenced. What remained was more or less propaganda that toed the party line. Political indoctrination and destruction of cultural institutions, including the educational system, peaked during the Cultural Revolution (1966–76). Students from middle school to college were sent down to the countryside to be “reeducated” by the peasants, their formal schooling having been deemed not only inadequate but also tainted, because the instruction they had received had come from “bourgeois intellectuals.” After the Cultural Revolution ended, a new generation of writers emerged who had come of age while working the land in the countryside. From “scar literature,” with its singular focus on the sufferings of the individual, to experimental fiction, the Cultural Revolution and the rustication movement inspired much literary creativity. Among the works that deal with these historical events, *A Dictionary of Maqiao* (1996) by Han Shaogong (1954–) stands out for its unique artistry and philosophical depth.

A Dictionary of Maqiao is a fictional account in the form of a book of lexicons. It tells the story of a group of city youth relocated from a provincial capital to a fictitious village in southern China, which mirrors the author's own experience as a “sent-down” youth. Suddenly thrown into the topsy-turvy world of village life, the first-person narrator finds himself confounded by Maqiao villagers' values, particularly their language. In Maqiao parlance, “scientific” means “lazy,” “democracy” translates to “chaos,” and “awakened” means “stupid,” whereas “asleep” equals “clever”—reminding us of Lu Xun's portrayal of the crowd mentality vis-à-vis enlightened individualism. To his surprise, the narrator's provincial capital is uncivilized in the eyes of Maqiao people, who consider all places outside their own village “barbarian parts.” Many “strange” concepts and conducts, such as “street-sickness,” make no sense to an educated urban youth. In Maqiao, language is so powerful that a purely innocent verbal mistake could lead to a feud and even death, as demonstrated by linguistic taboos such as “mouth-ban” and “flip-your-feet.” The most shocking of all is the degree of indifference that the villagers, including the party secretary, show toward government apparatus. Despite constant political brainwashing and control, they display a persistent tendency to violate political protocols intentionally or unintentionally. They often contradict directives imposed upon them by the state. The village singer of Qoqo songs (sexually charged melodies), for example, dismisses as “dumb” the revolutionary performances orchestrated by local authorities. The narrator once hears a peasant complaining about family planning and forced vasectomy: “The Communist Party already governed heaven and earth, how come they wanted to govern the inside of his crotch as well?” When the village party secretary speaks the Dao (political mumbo jumbo no one pays attention to), he discloses his inability to grasp Maoist speech, which the villagers call “empty talk.” Important to the villagers is not political rhetoric, but food, land, and fertility (both of crops and humans). Maqiao's “low” moral standards and its particular logic present a challenge to the educated youth, who turn out to be much more susceptible to indoctrination. Han's work presents a clear disparity between what the educated youth consider proper and politically correct and Maqiao's stubborn adherence to its own values. This gap reflects the contention between fundamental human desires on the one hand and encroaching ideological control of the state on the other, a theme echoed by many post-Mao-era writers.

What did the educated youth learn from the rustication movement? In the afterword, Han Shaogong stresses that *A Dictionary of Maqiao* is his “own individual dictionary,” urging his readers to bear in mind the importance of recognizing that conception of knowledge is inevitably localized and subjective and that all systems of language have their own magic and burdens. Any attempt to unify language and thought is doomed to fail, as shown in Maqiao during the Cultural Revolution. Furthermore, Han Shaogong's experience and his writings illustrate that despite the intrusive interventions from the state, Chinese peasants maintained their values and prejudices; they marched to their own beat, resisting modernity and ideology. As a class put in charge of reeducating the city youth, they failed, as they delivered contradictory lessons, some of which went directly against the teachings of the Communist Party and the intentions of the leaders who sent the educated youth down to the countryside. On the

other hand, they succeeded without apparently trying. Through their words and deeds, they inspired these young people to question political power, definitions of history, and ways of seeing the world. The educated youth learned that under certain circumstances, the better a person was educated the less they were capable of making independent judgment.

Han's work suggests, in a sense, that history seems to have come full circle and no "progress" seems to have been made since Lu Xun's time. Even after the highly lauded success of the Communist Party, Chinese peasants, politically enlightened backbones of the revolution, remain as ignorant as in Lu Xun's time. Instead of being denigrated, their language and their values are accepted this time as equal to, if not better than, those that come from the political center. This change of attitude reflects a contemporary intellectual current that seeks to reevaluate the New Culture Movement and its total rejection of Chinese tradition. One couldn't help but wonder how Lu Xun, if he were alive today, would view the relationship between the city youth and Maqiao villagers. Would he still consider the former awakened individuals and the latter sound sleepers?

Li-hua Ying is associate professor of Chinese at Bard College.

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Educated youth being "reeducated" in the countryside

“The Mirror of Modern Chinese History”

by Patricia Karetzky

Since the founding of the Communist government in 1949, events in modern China have found expression in the pictorial arts. A rich trove of paintings, woodcut prints, photographs, sculpture, and more records such important events as the founding of the nation, the Cultural Revolution and its aftermath, and other occasions. Perhaps the most important of the paintings depicts the founding of the Communist state in 1949 when, on October 1, Mao Zedong stepped up to the podium erected on Tiananmen Gate, faced Tiananmen Square, and addressed the nation announcing the establishment of the People’s Republic of China.

Photographs of the event were circulated in the newspapers and in 1952, Dong Xiwen (1914–2007) painted the *Inaugural Ceremony for the New Nation* (1952–53) (oil on canvas). Right of center in the painting, Mao Zedong stands at the podium, holding in his hands the white paper on which his speech is written; on the right are four microphones on stands. To the left are members of the army and party who attended: General Zhu De, Liu Shaoqi, Madame Song Qingling (widow of Sun Zhongshan), Li Jishen, Zhang Lan, General Gao Gang, Zhou Enlai, Dong Biwu, Guo Moruo, and Lin Boqu; the group standing on the left is much smaller in size than the chairman. Overhead, large red lanterns sway gently. Assembled in orderly rows that fill the square below are crowds of people: honor guards and members of patriotic organizations rendered in minute scale. A high blue sky filled with puffy white clouds rises above the square. The blue sky, red lanterns, and pots of chrysanthemums in the right foreground are symbols of good augur. The painting was reproduced in all media and issued as posters. Due to political changes in the government, several versions of the work that appeared in subsequent years substituted and eliminated various members of the founding party.

Mao Zedong deemed the pictorial arts to be extremely important. He commissioned committees to formulate and enforce the desired content of art as well as an appropriate style.¹ While Western-style, realistic portrayal of events was highly effective and sustained by visiting Russian arts in the 1950s, Mao wanted a national art that could appeal to and educate the largely illiterate populace.² Artists were challenged to create works that were persuasive, well-executed, and looked Chinese. Often, they employed the traditional medium of pen and ink, made modern with the addition of bright colors and techniques that rendered the forms in three dimensions—perspective, highlighting, and shading. They were also



Cui Guotai, *Liberation Engine*, 2006, acrylic on canvas, 180 x 290 cm. Photo: Cui Guotai. Courtesy of the artist and China Square Gallery, New York.

enjoined to revive the popular style of brightly colored woodcut printing. Most of the artists who were sent abroad to Europe to learn Western techniques in the early decade of the 20th century and returned to China were among the most successful in forging the new art. They established art education programs in colleges throughout the major cities. Paintings of pandas, horses, landscapes, and the minority peoples of the new republic proliferated. Images of Mao were pervasive: portraits and sculptures of him appeared in all public places, factories, schools, and meeting houses, and most homes had a poster of him. Artists rendered Mao's efforts to unify and build the country, showing him visiting factories, train stations, and schools; meeting foreign dignitaries; sailing on boats; swimming in the river; and more.

By the onset of the Cultural Revolution, the importance of art increased such that each factory and place of business had an art department that made posters extolling the heroes of the revolution, the accomplishments of the industrial revolution, and the success of the rural campaigns, as well as warning of dangers to society. Art was not only for the people but by the people. The visual campaigns were effective in unifying the people's agenda and commemorating their achievements. With Mao's death, paintings and photographs recorded his funeral and memorialized Mao, who was laid to rest in his mausoleum in Tiananmen Square. Oil paintings like Peng Bin and Jin Shangyi's *With You in Charge, I Am at Ease* (1977) tried to smooth the transition to a new administration led by Hua Guofeng.

With the death of Mao and the end of the Cultural Revolution, strictures against subjects and styles of painting eased, and gradually artists were free to explore their own forms of expression. The political pop movement in the late 1980s to '90s responded to the political vocabulary of the Cultural Revolution and images of Mao, making works that made fun of or were critical of that era; among those artists were Ai Weiwei and Zhang Hongtu. Others assaulted the restrictions on language and learning, such as Xu Bing and Wenda Gu. After the events of Tiananmen in 1989 and the end of the democracy movement, many artists left China, settling in the West where they became internationally famous. But within ten years many returned to China, where they now live and work. Artists like Cui Guotai, born in 1964 in Shenyang, have a nostalgia for the great trains and factories with which he was familiar in his boyhood. He paints the glorious engines suggesting the great strength and importance they once had.

In the aftermath of the Communist agenda to extirpate old China and its four evils, the medieval values that inhibited progress (Old Customs, Old Culture, Old Habits, and Old Ideas), there is a new appreciation of the traditional arts, especially those that were made before the establishment of the republic. Those artists who suffered through the Cultural Revolution were severely affected by the cruelties that they, their families, and their friends endured, and their work is extremely political in its condemnation of those abuses and the problems of contemporary society: migrant workers; the destruction of old buildings to make way for high-rises, shopping malls, and hotels; pollution; consumerism; corruption; and more. Ai Weiwei is surely the most well known of the artists to be critical of the government's policies as well as international problems. Yang Jinsong paints the ever-popular summer fruit, the watermelon. The fruit stands for the great success of the agricultural revolution which made this fruit available to the populace. At the same time, he suggests the modern problems of a consumer society and the wasting of natural resources.

With this limited view, it still seems clear that the art of modern China adds much to the rich heritage of thousands of years of traditional culture.

Patricia Karetzky is Oskar Munsterberg Lecturer in Art History at Bard College and adjunct professor at Lehman College, City College of New York.

1. Arnold Chang, *Painting in the People's Republic of China* (Boulder: Westview Special Series, 1980).

2. Julia F. Andrews, "Traditional Painting in New China: Guohua and the Anti-Rightist Campaign," *The Journal of Asian Studies* 49, no. 3 (August 1990): 555-77.

ARTISTS



Jindong Cai, conductor

Jindong Cai is artistic director of the China Now Music Festival. He is professor of music and arts at Bard College and director of the US-China Music Institute of the Bard College Conservatory of Music, as well as academic director and associate conductor of The Orchestra Now. Prior to joining Bard, he was a professor and director of orchestral studies at Stanford University for 14 years. Over three decades of his career in the United States, Cai has established himself as a dynamic conductor, respected expert of Western classical music in China, and leading advocate of music from across Asia. He is frequently interviewed by news media around the world, including the *New York Times*, *Wall Street Journal*, BBC, and NPR. 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.

Cai is a Beijing native with strong ties to China's musical world. He came to the United States in 1985 and studied 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 is a three-time recipient of the ASCAP Award for Adventurous Programming of Contemporary Music, and received an "Asian Hero" award from the California State Legislature in 2010.



Chen Lin, conductor

Born in Heilongjiang, China, in 1978, Chen Lin began studying conducting in 1993 at the junior high school affiliated with the Central Conservatory of Music in Beijing. In 1996, she entered the Central Conservatory of Music to study conducting under Yu Feng. In 2004 she became a professor in the Central Conservatory Conducting Department.

Chen Lin made her debut at the Tanglewood Music Festival in 2000, at the recommendation of Seiji Ozawa. Since 2003, she has been participating in Seiji Ozawa Ongaku-juku as an associate conductor for opera performances of *Die Fledermaus*, *La bohème*, and *Il barbiere di Siviglia*. Also in 2003, recommended by Ozawa, Chen Lin made her successful debut in Japan by conducting the Osaka Century Symphony Orchestra at the prestigious Izumi Hall.

Highlights of her conducting career include performances at the Saito Kinen Festival in Japan in 2006, and with the Stuttgart Chamber Orchestra in 2009-10; the China National Opera House premiere of *Die Fledermaus* in 2011 (considered a milestone of her career); her Saito Kinen Orchestra debut in 2013; *Tosca* at the China National Opera House in 2015; and *La bohème*, *Così fan tutte*, and *Carmen* at the Taiwan Creation Opera Institute from 2014 to 2017.

In 2018, Chen Lin conducted the Juilliard Orchestra in the final concert of the Focus! Festival at Alice Tully Hall. "Ms. Lin, conducting without a baton, was a picture of restrained elegance as she unleashed one sonic barrage after another." —*New York Times*

Chen Dashuai, tenor

Tenor Chen Dashuai has made his mark on stages in Europe and Asia. Chen's 2017-18 season includes Nemorino in *L'elisir d'amore* at Teatro Duse Bologna in Italy, two productions of Don Ottavio in Mozart's *Don Giovanni* at Shanghai Oriental Art Center and National Center for the Performing Arts in China, and Giove in *La divisione del mondo* at Theater Kiel in Germany. The 2016-17 season saw Chen performing the role of Ferrando in Mozart's *Così fan tutte* at the Showa Theatre in Japan and the Daegu Opera House in Korea. He was also seen as Don Ottavio in *Don Giovanni* at the Bregenzer Festspiele in Austria.



On the competition circuit, Chen was a first prize winner at the China National Competition, a finalist in the Neue Stimmen International Competition, where he was then invited to participate in the Neue Stimmen masterclass, and fourth prize winner at the International Music Competition Harbin.

Chen Dashuai graduated from the Shanghai Conservatory of Music and is currently an artist diploma student at The Juilliard School in New York.

Chen Min, soprano

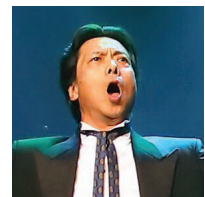
Soprano Chen Min was born and raised in Chongqing and has performed extensively in China and the United States. She received her bachelor's degree in music from Sichuan Conservatory of Music and her master's degree from the Central Conservatory of Music in Beijing. In China, Chen's outstanding performances earned her the title of National Class-A Performing Artist in 2007. She served as a vice president of the Sichuan Provincial Association for Popular Music, and was a professor in the Department of Vocal Music at Sichuan Conservatory of Music.



Since coming to the United States in 2010, Chen has performed concerts in venues including Carnegie Hall, Manhattan Central Theater, the United Nations, and Lincoln Center. She is active both on the stage and in the recording studio, and has been appointed to judge various competitions, including the SinoVision Teenage Talent Show Competition. Chen is dedicated to promoting Chinese music in the United States, and is an active member of the Chinese Musicians Association and World Artists Association. She is founder and president of the New York International Art Institute.

Ding Gao, bass-baritone

Bass-baritone Ding Gao has enjoyed much success and popularity in the United States and worldwide. He received a performance certificate from Yale University, where he studied with Richard Cross and Sherrill Milnes. Among other roles at Yale, he performed Don Basilio in Rossini's *Il barbiere di Siviglia*, Lord Sidney in Rossini's *Il Viaggio a Reims*, and Figaro in Mozart's *Le nozze di Figaro*. He also performed Verdi's *Messa da Requiem* with the Yale Philharmonia Orchestra.



In the summer of 2001, Ding Gao performed Don Basilio in *Il barbiere di Siviglia* with Utah Festival Opera and the title role of Mozart's *Le nozze di Figaro* with the El Paso Opera. In the 2001-02 season, he was invited by the Nashville Opera and Opera Memphis to sing the role of Timur in *Turandot*. He made his debut with Seattle Opera as Nilakantha in Delibes's *Lakmé*, and with the Boston Pops and conductor Keith Lockhart in a concert of operatic excerpts. Ding Gao is a 1995 winner of the Sullivan Foundation Competition and Enrico Caruso International Voice Competition (first prize). Future engagements include an operatic concert to be performed in Chicago and Shanghai.

Li Huang, soprano

Soprano Li Huang was born to an artist family in Hunan province, China. Since the age of 10, she has participated in vocal competitions and won numerous prizes. She studied at the Hunan Provincial Arts School before being accepted by the Vocal Music Department of Central Ethnic University at 17, where she was taught by noted Professors Ruoru Mi and Mei Xiao. After graduation, Li became a soloist in the Hunan Provincial Singing and Dancing Ensemble. Ever since, she has been active on local and national



stages. She is praised as “Junior Song Zuying,” a world-famous Chinese folk singer. Since moving to Indiana, Li continues to participate in various performances, including the Chinese New Year celebration, Chinese National Day celebration, and other Chinese festivals. She was featured in the oratorio/cantata *Ask the sky and the earth* at Chicago Symphony Hall last year.



Li Taicheng, tenor

Tenor Li Taicheng is a second-year master’s degree candidate at Manhattan School of Music under the tutelage of Maitland Peters. He is a graduate of Shenyang Normal University, where he held two solo recitals. Previous credits include the Instructor in *Lei Feng* and Alfredo Germont in scenes from *La traviata*, and the Prince in *Cendrillon*. Li will be performing Rinuccio in scenes from *Gianni Schicchi* and Zetes in a Manhattan School of Music production of *The Harpies*.

Li is a scholarship recipient at Manhattan School of Music and also was a scholarship recipient at the Classic Lyric Arts program in Italy during the summer of 2018.



Tian Bonian, cello

Tian Bonian was born in 1986 in Shenyang, China and studied cello with Wang Jifu at the Shenyang Conservatory of Music. In 1997, Tian moved to Beijing to pursue his studies with Na Mula at the Affiliated School of the Central Conservatory of Music before coming to Germany, first to work with David Geringas at the Hochschule für Musik Hanns Eisler, then at the Hochschule für Musik in Cologne, and joined Kronberg Academy for further master’s studies in 2010 with cellist Frans Helmerson. In 2002, Tian was awarded first prize and the gold medal at the Fourth International Tchaikovsky Competition for Young Musicians in Xiamen, China, followed by first prizes at the Davidov International Competition in Latvia and the George Enescu International Competition in Romania, among other awards. He has appeared at the Schleswig-Holstein Festival and Rheingau Musik Festival.

Tian has performed as a soloist with the Zagreb Philharmonic, Latvian National Orchestra, Shanghai Symphony Orchestra, China Philharmonic, Taiwan National Symphony Orchestra, Amadeus Orchester Salzburg, and Toulouse Symphony Orchestra and has given recitals at the Philharmonie in Berlin, Copenhagen’s Tivoli, Seoul Centre for Culture and Music, and in a private audience for Queen Margrethe of Denmark. He has worked with Christoph Eschenbach, Christoph von Dohnanyi, Sir Neville Marriner, and Christian Tetzlaff, among others, and in January 2010, joined the Gürzenich Orchestra in Cologne as principal cellist. In 2012 he joined the cello faculty at the Hochschule für Musik in Frankfurt am Main, and in 2015 became guest professor at the Central Conservatory of Music in Beijing. Tian enjoys special support from Larsen Strings A/S of Denmark, East Bridge Service Ltd. in China, and performs on a custom-made cello by Patrick Robin, Paris.

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Weiqiao Wu
Jacques Gadway
Coline Berland
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Dillon Robb
Sophia Bernitz
Yuqian Zhang

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Stuart McDonald
Yurie Mitsuhashi
Gergő Tóth
Gaia Mariani Ramsdell
Linda Duan
Diego Gabete-Rodriguez
Drew Youmans

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Lucas Goodman, *Principal*
Batmyagmar Erdenebat
Emmanuel Koh
Leonardo Vásquez Chacón

Cello

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Cameron Collins
Kyle Anderson
Lucas Button
Kelly Knox
Sarah Schoeffler
Lauren Peacock

Bass

Mariya-Andoniya
Andonova-Henderson,
Principal
Joshua Depoint
Zhenyuan Yao
Luke Stence

Flute

Matthew Ross, *Principal (Fok, Xinrou, Guoping)*
Denis Savelyev, *Principal (Long/Yi, Jianping, Ping)*
Leah Stevens, *Principal (Xiangang, Wenjing, Wenchen)*

Oboe

James Jihyun Kim, *Principal*
Regina Brady (*on leave*)
Kelly Mozeik (*on leave*)

Clarinet

Micah Candiotti-Pacheco,
Principal (Xiangang, Wenjing, Wenchen)
Ye Hu, *Principal (Fok, Guoping, Jianping, Ping)*
Rodrigo Orviz Pevida, *Principal (Long/Yi, Xinrou)*
Viktor Tóth*

Bassoon

Carl Gardner, *Principal (Xiangang, Wenjing, Wenchen)*
Matthew Gregoire, *Principal (Fok, Xinrou, Guoping)*
Adam Romey, *Principal (Long/Yi, Jianping, Ping)*

Horn

Luke Baker, *Principal (Xinrou)*
Ethan Brozka, *Principal (Xiangang)*
Emily Buehler, *Principal (Long/Yi, Fok, Ping)*
William Loveless VI, *Principal (Wenjing, Wenchen)*
Jamie Sanborn, *Principal (Guoping, Jianping)*

Trumpet

Guillermo García Cuesta,
Principal (Fok, Wenjing, Wenchen)
Anita Tóth, *Principal (Xiangang, Long/Yi, Xinrou, Guoping, Jianping, Ping)*

Trombone

Matt Walley, *Principal*
Gabe Cruz
Federico Ramos, *Bass Trombone*

Tuba

Dan Honaker (*on leave*)

Percussion

Tomasz Kowalczyk
Miles Salerni

Harp

Emily Melendes

* not performing in this concert

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Wei Tan
Kathryn Aldous

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Haerim Elizabeth Lee
Robin Braun

Viola

Elise Frawley
Brittany Zellman
Jiawei Yan
Gabrielle Skinner

Bass

Kaden Henderson

Oboe

Hassan Anderson
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ABOUT

The **US-China Music Institute of the Bard College Conservatory of Music** was formed in 2017 with the goal of creating a major platform in the United States for the study, performance, and appreciation of contemporary Chinese music. In partnership with the Central Conservatory of Music in Beijing, it has embarked on a five-year Chinese Music Development Initiative, which will aid in the promotion of Chinese music through an undergraduate degree program at the Bard Conservatory, the annual China Now Music Festival each October at Bard and in New York City, an annual scholarly conference in the spring, and the Bard Youth Chinese Orchestra Summer Academy each August. barduschinamusic.org

The **Bard College Conservatory of Music** is recognized as one of the finest conservatories in the United States. Founded in 2005, the conservatory 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. bard.edu/conservatory

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. Handpicked from the world's leading conservatories—including The Juilliard School, Shanghai Conservatory of Music, Royal Conservatory of Brussels, and Curtis Institute of Music—the members of TÖN are not only thrilling audiences with their critically acclaimed performances but also enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and holding one-on-one discussions with patrons during intermissions. 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 Richard B. 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

Bard College

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 park-like acres in the Hudson River Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with concentrations in more than 40 academic programs; graduate degrees in 11 programs; 10 early colleges; and numerous dual-degree programs nationally and internationally. Building on its 158-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 a liberal arts education. The undergraduate program at the 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.

Central Conservatory of Music, Beijing

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. The CCOM now 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 1,543 undergraduate students and 633 graduate students. Functioning as a national center of music education, composition, performance, research, and the social promotion of music, the 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. China Institute is the go-to resource on China—from ancient art to today's business landscape and its rapidly shifting culture. Its programs, school, and gallery exhibitions bring to life the depth, complexity, and dynamism of China. Founded in 1926 by China reformers Hu Shi, K. P. Wen, and John Dewey, China Institute is the oldest bicultural, nonprofit organization in America to focus exclusively on China. Chartered in 1944 as a school of continuing education, its language and cultural school is the oldest educational center of its kind in the United States. chinainstitute.org

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