

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

# THE SOUND OF SPRING

春之聲

A CHINESE NEW YEAR CONCERT  
WITH THE ORCHESTRA NOW

FEBRUARY 10 AND 11, 2024

SOSNOFF THEATER  
FISHER CENTER AT BARD COLLEGE

ROSE THEATER  
JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL



**Welcome** to the fifth annual Chinese New Year concert of the US-China Music Institute, “The Sound of Spring.” Together with our close partners at the Central Conservatory of Music in Beijing, we present this concert at Bard College and in New York City in celebration of this joyful holiday time.

“The Sound of Spring” offers audiences an authentic experience of music from contemporary China, which is as vast and varied as it is fresh and exciting. This year, our program will take you on a journey through different regions and cultures to explore musical traditions and sources of inspiration. Li Huanzhi’s much-loved *Spring Festival Overture* evokes the Yellow River plateau in north-central China. Ye Xiaogang’s *Cantonese Suite* draws on tunes he has heard since childhood in his native Guangdong Province. Chang Shiuan plays with a popular Taiwanese folk tune in *Diu Diu Diu Diu Dang*. Hao Weiya and Xinyan Li each sing the praises of nature and the countryside in concertos for two ancient Chinese instruments, dizi (bamboo flute) and suona (double-reed woodwind). Wang Jianmin’s *Erhu Rhapsody* evokes the music and majestic terrain of Tibet, while Wang Danhong’s *Joyful Songs of Mountains and Waters* draws inspiration from a traditional festival of the Miao people of southern China. As you listen to each work, I ask you to consider a fundamental question: how does the music make you feel?

Music can transform our emotions and bring us together in community—a role it has played in all the cultures of the world for as far back as we can remember. But we hear music that is new to us very differently from music that we have grown up with. Our emotions are stirred by folk tunes from our childhoods, evoking a landscape, a culture, a connection to our community. On the other hand, when we hear the sounds of a faraway land, something that is unfamiliar and even strange, we can find particular beauty in that experience as well. Perhaps we can begin to imagine this place we have never known, and feel a connection to its people and their lives.

Today, we have a new opportunity to merge into a global society, not just through commerce, technology, and media but through the eternal language of music. Music is an international language, one that we can experience individually and collectively, one that we can enjoy whether it is familiar or entirely new.

I would like to extend my heartfelt thanks to the Central Conservatory of Music and the faculty of their Traditional Chinese Instruments Department, including our guest soloists today, Feng Tianshi and Zhang Haiyue. Thank you as well to Bard Conservatory faculty members Xinyan Li and Guo Yazhi, and to the wonderful musicians and staff of The Orchestra Now, for their contributions to today’s concert. In particular, I would like to thank Zhang Xin and Pan Shiyi, and Tianqiao and Chrissy Chen for promoting Chinese culture through their friendship and support of the US-China Music Institute.

Thanks also to all of you for joining us here today. I hope you enjoy the music.  
Happy Chinese New Year, 新年快乐!

Jindong Cai  
Director, US-China Music Institute  
Professor of Music and Arts, Bard College



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

# THE SOUND OF SPRING

## A CHINESE NEW YEAR CONCERT WITH THE ORCHESTRA NOW

**Saturday, February 10 at 3 pm**  
**Sosnoff Theater, Fisher Center for the Performing Arts**  
**Bard College**

**Sunday, February 11 at 3 pm**  
**Rose Theater, Frederick P. Rose Hall**  
**Jazz at Lincoln Center**

**The Orchestra Now**  
Jindong Cai, conductor

**Li Huanzhi 李焕之 (1919–2000)**

**Spring Festival Overture** 《春节序曲》 (1955–56)

**Ye Xiaogang 叶小纲 (b. 1955)**

**From Cantonese Suite** 《广东音乐组曲》 (2005)  
1. Raindrops Tapping on Banana Leaves 雨打芭蕉  
4. Thunder in Drought 旱天雷

**Chang Shiuan 张琰 (b. 1989)**

**Diu Diu Diu Diu Dang for orchestra**  
《丢丢丢丢铜仔》 (2018)

**Hao Weiya 郝维亚 (b. 1971)**

**Blooming in the Spring concerto for dizi and orchestra** 《陌上花开》 (2009; rev. 2023)  
(US premiere)  
Feng Tianshi, dizi

Intermission

**Wang Jianmin 王建民 (b. 1956)**

**Erhu Rhapsody No. 6** 第六二胡狂想曲  
(2023) (US premiere)  
Zhang Haiyue, erhu

**Xinyan Li 李昕艳 (b. 1978)**

**The Magic Land suona concerto** 《神奇的土地》  
(2023) (world premiere)  
Guo Yazhi, suona

**Wang Danhong 王丹红 (b. 1985)**

**Joyful Songs of Mountains and Waters** 《山水欢歌》  
(2023) (US premiere)

# CHINESE INSTRUMENTS FEATURED IN THIS CONCERT



## **Dizi**

The dizi, or Chinese bamboo flute, is an ancient instrument that has changed very little over its long history. The dizi is a transverse style of flute, meaning it is held out to the side like the Western flute. Most dizi are made by hollowing out a single piece of bamboo and carving a hole to blow through, plus finger holes for changing notes along its length. The distinctive sound of the dizi comes from an additional hole that contains a very thin reed membrane. Dizi come in many different sizes, each one having a unique tuning or pitch.

Although it seems relatively simple in its construction, the dizi has a remarkable range and variety of sounds, making it a highly expressive and versatile instrument. The dizi is common in all forms of Chinese music, from regional folk styles to opera and modern orchestral compositions. Archeologists have uncovered ancient dizi dating back thousands of years.



## **Erhu**

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

The word “erhu” came into use only about 100 years ago, but the origin of the instrument dates back at least 1,000 years. It is thought to have been brought to China from the Silk Road trade route during the Tang Dynasty (618–907 CE). Before 1915, the erhu was mainly a popular folk instrument, not considered among the ancient elite instruments such as the qin or pipa. The modern prominence of the erhu can be attributed to master Liu Tianhua (1895–1932). Liu wrote important compositions for erhu and adopted violin techniques into his own playing, which contributed to the erhu’s evolution into the virtuosic solo and concert instrument widely recognized today.



## **Suona**

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



# PROGRAM NOTES

## **Spring Festival Overture** 《春节序曲》

Li Huanzhi 李焕之

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

Li Huanzhi is considered one of the most important Chinese composers of the 20th century. Born in 1919 in Hong Kong, he studied at the National Music College in Shanghai (now the Shanghai Conservatory of Music). When the Second Sino-Japanese War began in 1937, Li joined the revolution, then studied at Lu Xun Academy of Arts in Yan'an. He went on to produce a large body of work inspired by traditional Chinese melodies. He was the first director of the China National Traditional Orchestra, founded in 1960.

## **From Cantonese Suite** 《广东音乐组曲》

Ye Xiaogang 叶小纲

1. Raindrops Tapping on Banana Leaves 雨打芭蕉
4. Thunder in Drought 旱天雷

*Cantonese Suite* was commissioned by the Guangzhou Symphony Orchestra in 2005. The commission stipulated that Ye Xiaogang adapt folk music from Guangdong (Canton) Province for symphony orchestra, but without making any changes in the melodies. As a native Cantonese, Ye was familiar with these folk songs from his childhood. He selected four original tunes out of around 20 titles of Cantonese folk-music pieces provided by the commissioner, and finished the work in just a week. Even the original titles remain unchanged.

Ye Xiaogang is one of the most prolific and highly regarded composers in contemporary China. As a strong promoter of Chinese music and cross-cultural exchange, Ye has composed major works of symphonic and chamber music, dance, opera, and film, many of which have been performed widely around the world. He is the founding dean of the School of Music of the Chinese University of Hong Kong, Shenzhen; a professor of composition at the Central Conservatory of Music in Beijing; and a music educator.

### ***Diu Diu Diu Diu Dang for orchestra* 《丢丢丢丢铜仔》**

Chang Shiuan 张珣

Adapted from the well-known and playful Taiwanese folk song “Diu Diu Dang,” Chang Shiuan composed this interpretation for orchestra in 2018. The original folk song describes a train passing through a tunnel in the rain, with water dripping from the ceiling, creating the “diu diu dang” sounds, which can be translated as “drip drip drop.”

Chang Shiuan is a highly regarded young Taiwanese composer whose international reputation is on the rise. Says Chang of his creations: “During a humble process of evolving, my work gradually breaks through and expands the boundaries of music to become interactive, theatrical, physical, and materialized.”

### ***Blooming in the Spring concerto for dizi and orchestra* 《陌上花开》**

Hao Weiya 郝维亚

The title of this piece is derived from an ancient scholar’s note, “Flowers bloom on the path, allowing a leisurely return,” evoking a sense of abundant vitality in the warm spring. It was composed in 2009 and revised in 2023. This work owes its completion to Dai Yajun, with gratitude for her constant encouragement and advice on the dizi solo section.

Born in Xi’an, Shaanxi Province, Hao Weiya studied with renowned Chinese composition professor Wu Zuqiang. He obtained his doctoral degree from the Central Conservatory of Music in Beijing and is now a professor in the Composition Department there. He has been a visiting scholar at the Conservatorio di Musica Santa Cecilia in Rome, and at Columbia University. Hao has composed numerous concertos for Chinese instruments and orchestra as well as works for stage and screen. His chamber opera *Painted Skin* 《画皮》 received its US premiere at the US-China Music Institute’s China Now Music Festival in 2022.

### ***Erhu Rhapsody No. 6* 第六二胡狂想曲**

Wang Jianmin 王建民

With its vast snowy plateau, the majestic Mount Everest, and great Potala Palace, this sacred land closest to the sun is a sea of singing and dancing: Tibet. This piece is based on the traditions of Tibetan folk music, and depicts with beautiful yearning the composer’s impression of Tibet. The work was commissioned for the 14th Chinese Music Golden Bell Award Erhu Competition in 2023.

Composer Wang Jianmin is a native of Wuxi, Jiangsu Province. He has served as a visiting professor at Nanjing University and dean of the School of Music of Nanjing University of the Arts. He has composed a large number of works for traditional Chinese instruments.

### ***The Magic Land* suona concerto 《神奇的土地》**

Xinyan Li 李昕艳

*The Magic Land*, a concerto composed in 2023 for suona and full orchestra, represents the vitality of life and a reverence for nature. In the first section, grace notes, gliding notes, trills, and double tonguing in the soprano suona depict the lion-and-dragon dance, lighting firecrackers, and a temple fair. The second section portrays the solemn ritual to the Mountain God, featuring the *yichiwu* (bass suona from northeast China), with drums and low-registered instruments. In the third section, a conversation between the soloist and orchestra revisits delightful scenes with soprano suona and whistle. Dance-like rhythms, changes in meter, key modulation, and alternation between soprano and bass suona lead to the vivid climax. This concerto was commissioned by the US-China Music Institute.

A visiting professor of music at the US-China Music Institute of the Bard College Conservatory of Music, Xinyan Li specializes in composing for Chinese instruments and mixed ensembles of Chinese and Western instruments. Her works include a guzheng concerto; trio for flute, pipa, and cello; and music for Laozi's *Dao De Jing*.

### ***Joyful Songs of Mountains and Waters* 《山水欢歌》**

Wang Danhong 王丹红

This piece is inspired by the festivals of the traditional Miao people of southern China. The composer describes her source material in a note:

“The mountain is still the same mountain, but the town has changed. Located in the middle of the rugged mountains in western Hunan, Eighteen Caves Village has finally emerged from difficult times into a new era of prosperity. I visited this town a few years ago. The villagers' faces were filled with joy, and songs of happiness arose from deep in their hearts.”

Wang Danhong is one of the most active younger composers in China today. She has written many works for both traditional Chinese and Western symphony orchestras. She received her master's and doctoral degrees in composition from China's Central Conservatory of Music.

## ABOUT THE ARTISTS



### **Jindong Cai**

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

Born in Beijing, Cai learned to play violin and piano. He came to the United States for graduate studies at the New England Conservatory and the University of Cincinnati College-Conservatory of Music. Cai started his conducting career with the Cincinnati Symphony Orchestra, and has worked with orchestras throughout North America and Asia. He has conducted most of the top orchestras in China. He is a three-time recipient of the ASCAP Award for Adventurous Programming of Contemporary Music.

At Bard, Cai founded the annual China Now Music Festival, which presents new works by some of the most important Chinese composers of our time. Concerts are performed by The Orchestra Now at Bard College's Fisher Center for the Performing Arts, Lincoln Center, Carnegie Hall, and Stanford University. In 2019, the festival premiered *Men of Iron and the Golden Spike* by Pulitzer Prize-winning composer Zhou Long. The symphonic oratorio commemorates the Chinese railroad workers of North America on the 150th anniversary of the completion of the Transcontinental Railroad.

With his wife, Sheila Melvin, Cai has coauthored many articles on the performing arts in China, as well as two books, *Rhapsody in Red: How Western Classical Music Became Chinese* and *Beethoven in China: How the Great Composer Became an Icon in the People's Republic*.



### **Feng Tianshi**

Feng Tianshi is an acclaimed dizi (bamboo flute) performer and educator. She is a winner of the gold prize from the Wenhua Grand Chinese Instruments Competition organized by the China Ministry of Culture for solo performance and chamber music performance. Feng began studying dizi with her grandfather, Wei Zhiping, at the age of five. She enrolled in the Central Conservatory of Music in Beijing for her undergraduate and graduate degrees, studying under dizi masters Dai Ya, Yuan Feifan, and Wang Ciheng. She is currently teaching and pursuing her doctoral degree. In 2018, she was selected to join the Central Conservatory of Music Chamber Orchestra.

As a soloist, she has toured China with famed conductors such as Yu Long, Zhang Guoyong, Huang Yi, Zhang Lu, and Zhu Man; she was featured soloist for the China Philharmonic Orchestra 2022 national tour. Other orchestras she has worked with include the Shanghai Symphony Orchestra, Kunming Nie Er Symphony Orchestra, Hangzhou Philharmonic Orchestra, Qingdao Symphony Orchestra, and Ningbo Symphony Orchestra.



### **Guo Yazhi**

Guo Yazhi teaches master classes at University of the Arts in Philadelphia and Berklee College of Music in Boston, and also teaches at the US-China Music Institute of the Bard College Conservatory of Music. Guo graduated with distinction from the Central Conservatory of Music in Beijing and lectured on suona there. His awards include the prestigious Pro Musicis International Award (1998). Named as one of China's most outstanding musicians by its Ministry of Culture, he was invited to give a solo performance with suona and saxophone during President Bill Clinton's visit to Beijing in 1998. Guo was appointed principal suona by the Hong Kong Chinese Orchestra in 1999. He has performed with many orchestras around the world, including South

Korea's Daejeon Philharmonic Orchestra, Belgium's Flanders Symphony Orchestra, Malaysia Chinese Orchestra, and National Chinese Orchestra Taiwan.

Guo received the Hong Kong Best Artist Award in 2012. After graduating from Berklee with an artist diploma, he led Berklee's jazz band on visits to China and Singapore. As an innovator, Guo obtained patents for changes to the suona, hulusi, and guzheng, and received a scientific progress award from the Chinese Ministry of Culture for a movable suona reed and flexible core, allowing the suona to alter modes and change sounds at any time during a live performance. It also makes the suona more expressive, allowing for a deeper integration with Western music.



### **Zhang Haiyue**

Currently a doctoral candidate in erhu performance at the Central Conservatory of Music, Zhang Haiyue is under the tutelage of Yu Hongmei, a world-renowned erhu soloist and educator who also teaches at the US-China Music Institute of the Bard College Conservatory of Music. A distinguished alumna of the middle school of the Central Conservatory of Music, her teachers included Zhu Jiangbo and Liu Changfu. Zhang has won numerous prizes, including first prize in the erhu competition hosted by the 14th Chinese Music Golden Bell Award, the most important instrumental competition of Chinese traditional instruments. Other awards include first place in the Junior Professional Group of the third Wenhua Award; first place in the CCTV Giant Education Cup; and gold medal in the second Dunhuang Cup national erhu competition, Professional Youth Group A.

As a soloist, Zhang is sought after in China and abroad. She has been invited to perform with major orchestras around the world. In 2017, she released her debut solo album, *The One*, recorded by the China Record Corporation.

# THE ORCHESTRA NOW

## LEON BOTSTEIN, MUSIC DIRECTOR

### Violin I

Judith Kim *Concertmaster*  
Nayoung Kim  
Zeyi Sun  
Enikó Samu  
Jonathan Fenwick  
Shengjia (Sherry) Zhang  
Yaewon Choi  
Julián Andrés Rey Peñaranda  
Haley Schricker  
Samuel Frois

### Violin II

Lana Auerbach *Principal*  
Seunghye Park  
Haley Maurer Gillia  
Angeles Hoyos  
Chance McDermott  
Emerie Mon  
Heather Lambert  
Yi-Ting Kuo

### Viola

Sydney Link *Principal*  
Tania Ladino Ramirez  
Andrea Natalia Torres-Álvarez  
Michael Halbrook  
Keegan Donlon  
Kathleen Bosman

### Cello

Jihyun Hwang *Principal*  
Sam Boundy  
Dariimaa Batsaikhan  
Elvira Hoyos  
Amelia Smerz  
Emma Churchill

Yuri Ahn\*  
Eva Roebuck\*

### Bass

Holdan Arbey Silva Acosta *Principal*  
Rowan Puig Davis  
Luke Stence TŌN '22  
Milad Daniari TŌN '18

### Flute

Olivia Chaikin *Principal* 1-3  
Jordan Arbus *Principal* 4-7  
Chase McClung *Piccolo* 1, 2, 4-7

### Oboe

David Zoschnick *Principal* 1-3  
Quinton Bodnár-Smith *Principal* 4-7  
Tori Conner IAP '25 *English Horn*

### Clarinet

Dávid Kéring *Principal* 1-3  
Zachary Gassenheimer *Principal* 4-7  
Colby Bond *Bass Clarinet, E-flat Clarinet*

### Bassoon

Kylie Bartlett *Principal* 1-3  
Miranda Macias *Principal* 4-7  
Han-Yi Huang *Contrabassoon*

### Horn

Stefan Williams *Principal* 1-3  
Daniel Itzkowitz *Principal* 4-7  
Emily Buehler TŌN '21 *Assistant* 4-7  
Ziming Zhu  
Tori Boell *Assistant* 1-3  
Douglas Nunes\*

### Trumpet

Giulia Rath *Principal* 1-3  
Jid-anan Netthai *Principal* 4-7  
Forrest Albano

### Trombone

Zachary Johnson *Principal* 1-3  
Stephen Whimple *Principal* 4-7  
Samuel Boeger *Bass Trombone*

### Tuba

Tyler Woodbury

### Timpani

Pei Hsien Lu

### Percussion

Petra Elek  
Luca Esposito  
Nick Goodson  
Matthew Overbay APS '22

### Harp

Cheng Wei (Ashley) Lim

### Keyboard

Neilson Chen\*

1 Li Huanzhi

2 Ye Xiaogang

3 Chang Shiuan

4 Hao Weiya

5 Wang Jianmin

6 Xinyan Li

7 Wang Danhong

\* not performing in this concert

In 2015, conductor, educator, and music historian Leon Botstein founded **The Orchestra Now** (TŌN), a group of vibrant young musicians from across the globe, as a graduate program at Bard College. TŌN offers a three-year master's degree in curatorial, critical, and performance studies and a two-year advanced certificate in orchestra studies. The orchestra's home base is the Fisher Center at Bard, where it performs multiple concerts each season and takes part in the annual Bard Music Festival. It also performs regularly at Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and other venues across New York and beyond. The orchestra has performed with distinguished guest conductors and soloists including Leonard Slatkin, Gil Shaham, Fabio Luisi, Joan Tower, Vadim Repin, Tan Dun, and JoAnn Falletta. Among TŌN's many recordings are albums featuring pianists Piers Lane, Anna Shelest, and Orion Weiss; *Buried Alive* with baritone Michael Nagy; and the soundtrack to the motion picture *Forte*. Recordings of TŌN's live concerts from the Fisher Center can be heard on Classical WMHT-FM and WWFM The Classical Network, and are featured on Performance Today, broadcast nationwide. More info at [ton.bard.edu](http://ton.bard.edu).



The **US-China Music Institute** was founded in 2017 by conductor Jindong Cai and Robert Martin, founding director of Bard College Conservatory of Music, with the mission to promote the study, performance, and appreciation of music from contemporary China and to support musical exchange between the United States and China. In partnership with the prestigious Central Conservatory of Music in Beijing, the Institute has embarked on several groundbreaking projects, including the first degree-granting program in Chinese instrument performance in a US conservatory and a master of arts in Chinese music and culture, a unique multidisciplinary opportunity for graduate-level academic study and performance of Chinese music outside of China. Planned is the construction of a permanent home for the US-China Music Institute on the Bard campus in upstate New York. The Chinese Music Pavilion will be a landmark for the study and appreciation of Chinese music in the United States and throughout the West. [barduschinamusic.org](http://barduschinamusic.org)

Recognized as one of the nation's finest conservatories, the **Bard College Conservatory of Music** is guided by the principle that young musicians should be broadly educated in the liberal arts and sciences to achieve their greatest potential. Its mission is to provide the best possible preparation for a person dedicated to a life immersed in the creation and performance of music. The five-year, double-degree program, founded in 2005 by cellist and philosopher Robert Martin, combines rigorous conservatory training with a challenging and comprehensive liberal arts program. All Conservatory students pursue a double degree in a thoroughly integrated program and supportive educational community. Graduating students receive a bachelor of music and a bachelor of arts in a field other than music. At the Bard Conservatory the serious study of music goes hand in hand with the education of the whole person. [bard.edu/conservatory](http://bard.edu/conservatory)

Founded in 1860, **Bard College** is a four-year residential college of the liberal arts and sciences located 90 miles north of New York City. With the addition of the Montgomery Place estate, Bard's campus consists of nearly 1,000 parklike acres in the Hudson Valley. It offers bachelor of arts, bachelor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 13 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 164-year history as a competitive and innovative undergraduate institution, Bard College has expanded its mission as a private institution acting in the public interest across the country and around the world to meet broader student needs and increase access to liberal arts education. The undergraduate program at 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](http://bard.edu).

Established in 1949 and merged with the National College of Music and several other music educational institutions in China, the **Central Conservatory of Music** (CCOM) is a specialized institution of higher education for nurturing high-level music professionals. It currently enrolls 1,543 undergraduate students and 633 graduate students. Functioning as a national center of music education, composition, performance, research and social promotion of music, CCOM is a world-renowned institute of music that represents the highest caliber of music education in China. While carrying on the diverse musical heritage of China, CCOM actively absorbs the essence of music cultures across the world, embracing different artistic elements with an open mind. CCOM will continue its efforts to become a world-leading conservatory with top-notch programs in music education, dedicated to preparing future generations of professional music leaders for the development of the arts in China, and to bringing China's vibrant music culture to the world.

# CHEN TIANQIAO & CHRISSY INSTITUTE



The Tianqiao and Chrissy Chen Institute (TCCI), founded in 2016 with a \$1 billion commitment, is dedicated to advancing brain science.

We bring together scientists and musicians to explore how music affects the brain, and to further our mission to enhance lives through neuroscience.

TCCI is proud to support the US-China Music Institute of the Bard College Conservatory of Music and The Sound of Spring Chinese New Year concert!

Learn more at [ChenInstitute.org](https://ChenInstitute.org)

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

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Mark E. Brossman  
Jinqing Cai  
Marcelle Clements '69, *Life Trustee*  
The Rt. Rev. Andrew M. L. Dietsche,  
*Honorary Trustee*  
Asher B. Edelman '61, *Life Trustee*  
Kimberly Marteau Emerson  
Barbara S. Grossman '73, *Alumni/ae*  
*Trustee*  
Andrew S. Gundlach  
Glendean Hamilton '09  
Matina S. Horner, *ex officio*  
Charles S. Johnson III '70  
Mark N. Kaplan, *Life Trustee*  
George A. Kellner  
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Jo Frances Meyer, *ex officio*  
Juliet Morrison '03  
James H. Ottaway Jr., *Life Trustee*  
Hilary Pennington  
Martin Peretz, *Life Trustee*  
Stewart Resnick, *Life Trustee*  
David E. Schwab II '52, *Life Trustee*  
Roger N. Scotland '93, *Alumni/ae*  
*Trustee*  
Annabelle Selldorf  
Mostafiz ShahMohammed '97  
Jonathan Slone '84  
James A. von Klemperer  
Susan Weber  
Patricia Ross Weis '52

### BARD COLLEGE CONSERVATORY OF MUSIC

Belinda Kaye, *Chair*  
Gonzalo de Las Heras  
Gregory Drilling '16  
Alan D. Hilliker  
Susan B. Hirschhorn  
Stephen Kaye  
Y. S. Liu  
Solange Merdianian VAP '09  
Eric Wong

### FISHER CENTER

Jeanne Donovan Fisher, *Chair*  
Carolyn Marks Blackwood  
Leon Botstein, *ex officio*  
Stefano Ferrari  
Alan Fishman  
Neil Gaiman  
Nina Matis  
Rebecca Gold Milikowsky  
Anthony Napoli  
Denise S. Simon  
Martin T. Sosnoff  
Toni Sosnoff  
Felicitas S. Thorne, *Emerita*  
Taun Toay '05, *ex officio*

### BARD MUSIC FESTIVAL

Denise S. Simon, *Chair*  
Roger Alcaly  
Leon Botstein, *ex officio*  
Michelle R. Clayman  
David Dubin  
Robert C. Edmonds '68  
Jeanne Donovan Fisher, *Emerita*  
Dr. Sanford J. Friedman  
Christopher H. Gibbs, *ex officio*  
Thomas Hesse  
Susan Petersen Kennedy  
Barbara Kenner  
Gary Lachmund  
Vivien Liu  
Thomas O. Maggs  
Kenneth L. Miron  
James H. Ottaway Jr.  
Felicitas S. Thorne

### ADMINISTRATION

#### BARD COLLEGE

##### Senior Administration

Leon Botstein, *President*  
Coleen Murphy Alexander '00, *Vice*  
*President for Administration*  
Jonathan Becker, *Executive Vice*  
*President; Vice President for*  
*Academic Affairs; Director, Center*  
*for Civic Engagement*  
Erin Cannan, *Vice President for Civic*  
*Engagement*  
Deirdre d'Albortis, *Vice President*;  
*Dean of the College*  
Malia K. Du Mont '95, *Vice President*  
*for Strategy and Policy*;  
*Chief of Staff*  
Peter Gadsby, *Vice President*  
*for Enrollment Management*;  
*Registrar*  
Mark D. Halsey, *Vice President*  
*for Institutional Research and*  
*Assessment*  
Max Kenner '01, *Vice President for*  
*Institutional Initiatives; Executive*  
*Director, Bard Prison Initiative*

Debra Pemstein, *Vice President*  
*for Development and*  
*Alumni/ae Affairs*  
Taun Toay '05, *Senior Vice President*;  
*Chief Financial Officer*  
Stephen Tremaine '07, *Vice*  
*President of Network Education*  
Dumaine Williams '03, *Vice*  
*President for Student Affairs*;  
*Dean of Early Colleges*

### US-CHINA MUSIC INSTITUTE

Jindong Cai, *Director*  
Kathryn Wright, *Managing Director*  
Hsiao-Fang Lin, *Director of Music*  
*Programming*  
Shutong Li, *Assistant Conductor and*  
*Chinese Ensemble Coach*  
Wei Zhou, Yu Cao, Chenyue Huang,  
Weiber Consulting, *PR and*  
*Marketing*

### BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*  
Frank Corliss, *Director*  
Marka Gustavsson, *Chamber Music*  
*Director*  
Katrine Ottosen, *Manager of Event*  
*Production*

### THE ORCHESTRA NOW

#### Artistic Staff

Leon Botstein *Music Director*  
James Bagwell *Associate Conductor*  
*and Academic Director*  
Jindong Cai *Associate Conductor*  
Zachary Schwartzman *Resident*  
*Conductor*  
Andrés Rivas GCP '17 *Assistant*  
*Conductor*  
Erica Kiesewetter *Director of*  
*Orchestral Studies*  
Keisuke Ikuma *Artistic Coordinator*  
*of Chamber Music*  
Sima Mitchell *First Year Seminar*  
*Faculty*

#### Administrative Staff

Kristin Roca *Executive Director*  
Marielle Metivier *Orchestra Manager*  
Viktor Tóth '16, TÖN '21 *Eastern/*  
*Central European Music Curator*  
*and Assistant Orchestra Manager*  
Matt Walley TÖN '19 *Program*  
*Coordinator and Admissions*  
Sebastian Danila *Music Preparer*  
*and Researcher*  
Benjamin Oatmen *Librarian*  
Leonardo Pineda '15, TÖN '19  
*Director of Youth Music Education*  
Shawn Hutchison *Recruitment and*  
*Alumni/ae Coordinator*



**Marketing and Development Staff**

Brian J. Heck *Director of Marketing*  
 Nicole M. de Jesús '94 *Director of Development*

**FISHER CENTER  
 Artistic Director and Chief Executive**

Gideon Lester

**Chief Operating Officer**

Aaron Mattocks

**ADMINISTRATION**

Thomas Flynn, *Director of Finance and Administration*  
 Rachael Gunning '19, *Finance and Administration Associate*  
 Paul Laibach, *Manager, Technical Services*  
 Kayla Leacock, *Hiring/Special Projects Manager*  
 Nicholas Reilingh, *Database and Systems Manager*

**ARTISTIC PLANNING AND PRODUCING**

Jason Collins, *Producer*  
 Carter Edwards, *Programs and Partnerships Manager*  
 Madeleine Reilly '22, *Producing Assistant*

**DEVELOPMENT**

Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*  
 Cate Hope, *Development Communications Manager*  
 Alessandra Larson, *Director of Institutional Advancement and Strategy*  
 Kieley Michasiow-Levy, *Senior Individual Giving Manager*  
 Caroline Ryan, *Development Operations Coordinator*  
 Jessica Wolf, *Associate Director of Development*

**GENERAL MANAGEMENT**

Shannon Csorny, *General Manager*  
 Jess Webber, *Producing Operations Manager*

**Environmental Services**

Bill Cavanaugh, *Environmental Specialist*  
 Drita Gjokaj, *Environmental Specialist*  
 Will Marvin, *Environmental Specialist*

**Facilities**

Carmine Covelli, *Facility Operations and Safety Manager*  
 Ray Stegner, *Building Operations Manager*  
 Hazaiah Tompkins '19, *Building Operations Coordinator*

**MARKETING AND AUDIENCE SERVICES**

David Steffen, *Director of Marketing and Audience Service*  
 Lukina Andreyev '23, *Assistant House Manager*  
 Ana Aparicio '24, *Assistant House Manager*  
 Angelina Bell, *Box Office Supervisor*  
 Brittany Brouker, *Marketing Manager*  
 Joas Erasmus '26, *Assistant House Manager*  
 Jardena Gertler-Jaffe VAP '21, *Audience and Member Services Coordinator*  
 Maria Giovanetti '23, *Box Office Supervisor*  
 Joel Guahnich '24, *Assistant House Manager*  
 Hamed Haidari '25, *Assistant House Manager*  
 Asa Kaplan '23, *Associate House Manager*  
 Maia Kaufman, *Audience and Member Services Manager*  
 Elyse Lichtenthal, *House Manager*  
 Garrett Sager HRA '23, *Assistant Marketing Manager*  
 Paulina Swierczek VAP '19, *Audience and Member Services Assistant Manager*  
 Courtney Williams, *Box Office Supervisor*

**Communications**

Mark Primoff, *Associate Vice President of Communications*  
 Amy Murray, *Videographer*

**Publications**

Mary Smith, *Director of Publications*  
 Jenna Obrizok, *Production Manager*  
 Cynthia Werthamer, *Senior Editor*  
 Kenneth Treadway, *Designer*

**PRODUCTION**

Jared Goldstein, *Director of Production*  
 Dávid Bánóczy-Ruof '22, *Production Administrator*  
 Kat Sirico, *Production Manager*

**Audio**

Lex Morton, *Audio Supervisor*

**Costumes**

Moe Schell, *Costume Supervisor*  
 Sara Sa, *Assistant Costume Shop Manager*

**Lighting**

Josh Foreman, *Lighting Supervisor*  
 Nick Hawrylko, *Head Electrician*

**Orchestra**

Stephen Dean, *Orchestra Production Manager*  
 Grace Anne, *Orchestra Stage Manager*  
 Lydia McCaw, *Orchestra Stage Manager*  
 Nora Rubenstone '11, *Associate Orchestra Production Manager*

**Scenic**

Rick Reiser, *Technical Director*  
 Sam Dickson '19, *Carpenter*  
 Maggie McFarland '21, *Props Coordinator*  
 Duane Olson, *Interim Assistant Technical Director*

**Video**

Kat Pagsolingan, *Video Supervisor*

**THEATER & PERFORMANCE AND DANCE PROGRAMS**

Jennifer Lown, *Program Administrator*  
 Sabrina Sa, *Artistic and Administrative Assistant*

**BARD MUSIC FESTIVAL****Executive Director**

Irene Zedlacher

**Artistic Directors**

Leon Botstein  
 Christopher H. Gibbs

**Associate Director**

Raissa St. Pierre '87

**Scholars in Residence 2024**

Francesca Brittan  
 Sarah Hibberd

**Program Committee 2024**

Byron Adams  
 Leon Botstein  
 Francesca Brittan  
 Christopher H. Gibbs  
 Sarah Hibberd  
 Richard Wilson  
 Irene Zedlacher

**Director of Choruses**

James Bagwell

**Vocal Casting**

Joshua Winograde



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



中央音乐学院  
CENTRAL CONSERVATORY  
OF MUSIC

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