

CHINA NOW MUSIC FESTIVAL

CHINA AND BEETHOVEN



SHANGHAI SYMPHONY: NIGHT OF BEETHOVEN

Tuesday, December 15, 2020

7:30pm

China Now Music Festival Livestream

Shanghai Symphony Orchestra

Zhou Ping, President

Yu Long, Music Director, conductor

With (in order of appearance)

Hu Zhe, Flute

Kurt Masur, Conductor

Zee Zee, Piano

Melanie Diener, Soprano

Huang Na, Violin

Kelley O'Connor, Mezzo-
soprano

Shi Zhenyu, Viola

John Daszak, Tenor

Ba Tong, Viola

Shanghai Opera House Chorus

Chen Shaojun, Cello

Shenyang, Bass-baritone

Ning Feng, Violin

OPENING REMARKS

Jindong Cai, Artistic Director, China Now Music Festival

Zhou Ping, President, Shanghai Symphony Orchestra

SHANGHAI SYMPHONY ORCHESTRA

Yu Long, conductor

LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 6 in F major, Op. 68

I. Erwachen heiterer Empfindungen bei der
Ankunft auf dem Lande
(Awakening of cheerful feelings on arrival in the
countryside)

Allegro ma non-troppo

II. Szene am Bach

(Scene by the brook)

Andante molto mosso

III. Lustiges Zusammensein der Landleute

(Merry gathering of country folk)

Scherzo-Allegro

IV. Gewitter, Sturm

(Thunder, Storm)

Allegro

V. Hirtengesang. Frohe und dankbare Gefühle
nach dem Sturm

(Shepherd's song. Cheerful and thankful
feelings after the storm)

Allegretto

“THE DISTANT BEETHOVEN”

LUDWIG VAN BEETHOVEN (1770-1827)

“The Last Rose of Summer”, from 6 National Airs
with Variations for Flute and Piano, Op. 105/4

“Air Ecosais”, from 10 National Airs with
Variations for Flute and Piano, Op. 107/4

Hu Zhe, flute

Zee Zee, piano

String Quartet No.4 in C minor, Op.18/4

II. Andante scherzoso quasi allegretto

III. Menuetto: Allegretto

IV. Allegro – Prestissimo

Huang Na, Shi Zhenyu, violin

Ba Tong, viola

Chen Shaojun, cello

“The Soldier’s Dream”, from 25 Irish Songs, WoO
152/9

6 selections from 25 Scottish Songs, Op. 108

No. 1: Music, Love and Wine. (Musik, Liebe und
Wein.)

No. 2: Sunset. (Der Abend.)

No. 3: Oh sweet were the hours. (O köstliche Zeit.)

No. 16: Could this ild would have been contriv’d.
(Wenn doch die arge böse Welt.)

No. 20: Faithfu’ Johnie. (Der treue Johnie.)

No. 13: Come fill, fill, my good fellow. (Trinklied.)

Shenyang, bass-baritone

Huang Na, violin

Chen Shaojun, cello

Zee Zee, piano

SHANGHAI SYMPHONY ORCHESTRA

Yu Long, conductor

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Concerto in D major, Op. 61

I. Allegro ma non troppo

II. Larghetto

III. Rondo. Allegro

Ning Feng, violin

Performed on September 20, 2020

SHANGHAI SYMPHONY ORCHESTRA

Kurt Masur, conductor

LUDWIG VAN BEETHOVEN (1770-1827)

**Symphony No. 9 in D Minor, Op. 125, 4th
Movement Finale**

Melanie Diener, soprano

John Daszak, tenor

Kelley O'Connor, mezzo-soprano

Shenyang, bass-baritone

Shanghai Opera House Chorus

Matthias Brauer, chorus master

Performed on December 31, 2010

SELECTED PROGRAM NOTES

6 Selections from 25 Scottish Songs, Op. 108 (1818)

Song texts

No. 1. Music, Love and Wine

O let me Music hear
Night and Day!
Let the voice and let the Lyre
Dissolve my heart, my spirit's fire;
Music and I ask no more,
Night or Day!
Hence with colder world,
Hence, Adieu!
Give me. Give me but the while,
The brighter heav'n of Ellen's smile,
Love and then I ask no more,
Oh, would you?
Hence with this world of care
I say too;
Give me but the blissful dream,
That mingles in the goblet's gleam,
Wine and then I ask no more,
What say you?
Music may gladden Wine,
What say you?
Tendrils of the laughing Vine
Around the Myrtle well may twine,
Both may grace the Lyre divine,
What say you?
What if we all agree,
What say you?
I will list the Lyre with thee,
And he shall dream of Love like me,
Brighter than the wine shall be,
What say you?

REFRAIN

Love, Music, wine agree,
True, true, true!
Round then round the glass, the glee,
And Ellen in our toast shall be!
Music, wine and Love agree,
True, true, true!

William Smyth (1765–1849)

No. 2. Sunset

The sun upon the Weirclaw hill,
in Ettrick's vale is sinking sweet;
the westland wind is hush and still,
the lake lies sleeping at my feet.
Yet not the landscape to mine eyes
bears those bright hues that once it bore;
tho' Ev'ning, with her richest dye,
flames o'er the hills on Ettrick's shore.
With listless look along the plain,
I see Tweed's silver current glide,
And coldly mark the holy fane
Of Melrose rise in ruin'd pride.
The quiet lake, the balmy air,
The hill, the stream, the tower, the tree,
Are they still such as once they were,
Or is the dreary change in me?
Alas, the warp'd and broken board,
How can it bear the painter's dye?
The harp of strain'd and tuneless chord,
How to the minstrel's skill reply?
To aching eyes each landscape lowers,
To feverish pulse each gale blows chill:
And Araby's or Eden's bowers,
Were barren as this moorland hill.

Sir Walter Scott (1771–1832)

No. 3. Oh! Sweet were the hours

O sweet were the hours
When in mirth's frolic throng
I led up the revels
With dance and with song;
When brisk from the fountain
And bright as the day,
My spirits o'erflow'd
And ran sparkling away!
Wine! Wine! Wine!
Come bring me wine to cheer me,
Friend of my heart!
Come pledge me high!

(cont.)

Wine! Till the dreams of youth
Again are near me,
Why must they leave me,
Tell me, why?
Return, ye sweet hours!
Once again let me see
Your airy light forms
Of enchantment and glee;
Come, give an old friend,
While he crowns his gay glass,
A nod as you part
And a smile as you pass
I cannot forget you,
I would not resign,
There's health in my pulse,
And a spell in my wine;
And sunshine in Autumn,
Tho' passing too soon,
Is sweeter and dearer
Than sunshine in June.

William Smyth

No. 16. Could this ill world have been contriv'd

Could this ill world have been contriv'd
to stand without that mischief, woman,
how peaceful bodies wou'd have liv'd,
releas'd frae a' the ills sae common!
But since it is the waefu' case,
that man must have this teasing crony,
why such a sweet bewitching face?
Oh! had they no been made sae bonny!
I might have roam'd wi' cheerful mind,
nae sin nor sorrow to betide me,
as careless as the wand'ring wind,
as happy as the lamb beside me.
I might have screw'd my tuneful pegs,
and carol'd mountain airs fu' gayly,
had we but wanted a' the Megs,
wi' glossy e'en sae dark and wily.
I saw the danger, fear'd the dart,
the smile, the air, and a' sae taking,
yet open laid my wareless heart,
and got the wound that keeps me waking.
My harp waves on the willow green,
of wild witch notes it has nae ony,
sinc' e'er I saw that pawky quean,
sae sweet, sae wicked, and sae bonny

James Hogg

No. 20. Faithful Johnie (2nd version)

When will you come again, ma faithfu' Johnie,
When will you come again?
'When the corn is gathered,
And the leaves are withered,
I will come again, ma sweet and bonny,
I will come again.'
Then will you meet me here, ma faithfu' Johnie,
Then will you meet me here?
'Though the night were Hallowe'en,
When the fearfu' sights are seen,
I would meet thee here, ma sweet and bonny,
I would meet thee here.'
O come na by the muir, ma faithfu' Johnie,
O come na by the muir.
'Though the wraiths were glist'ning white
By the dim elfcandles' light
I would come to thee, ma sweet and bonny,
I would come to thee.'
And shall we part again, ma fathfu' Johnie?
Shall we part again?
'So lang's my eye can see, Jean,
That face so dear to me Jean,
We shall not part again, ma sweet and bonnie,
We shall not part again.'

Anne Grant (1755–1838)

No. 13. Come fill, fill, my good fellow

Come fill, fill, my good fellow!
Fill high, high, my good Fellow,
And let's be merry and mellow,
And let us have one bottle more.
When warm the heart is flowing,
Oh, shame on the dolt would be going,
Nor tarry for one bottle more!

REFRAIN:

Come fill ...
My Heart, let me but lighten,
And Life, let me but brighten,
And Care, let me but frighten.
He'll fly us with one bottle more!
By day, tho' he confound me,
When friends at night have found me,
There is Paradise around me
But let me have one bottle more!

(cont.)

REFRAIN

So now, here's to the Lasses!
See, see, while the toast passes,
How it lights up beaming glasses!
Encore to the Lasses, encore.
We'll toast the welcome greeting
Of hearts in union beating.
And oh! For our next merry meeting,
Huzza! Then for one bottle more!

REFRAIN

William Smyth

“The Soldier’s Dream”, from 25 Irish Songs, WoO 152/9 (1814)

Our bugles sung truce, for the nightcloud had low'r'd,
And the centinel stars set their watch in the sky,
And thousands had sunk on the ground, overpow'r'd,
The weary to sleep, and the wounded to die.
When reposing that night on my pallet of straw,
By the wolfscaring faggot that guarded the slain,
At the dead of the night a sweet vision I saw,
And thrice ere the morning I dreamt it again.
Methought from the battlefield's dreadful array,
Far, far I had roam'd on a desolate track;
'Twas autumn, and sunshine arose on the way
To the home of my fathers, that welcom'd me back.
I flew to the pleasant fields travers'd so oft
In life's morning march, when my bosom was young;
I heard my own mountain goats bleating aloft,
And knew the sweet strain the cornreapers sung.
Then pledg'd we the wine-cup, and fondly I swore.
From my home and my weeping friends never to part;
My little ones kiss'd me a thousand times o'er,
And my wife sobb'd aloud in her fullness of heart.
Stay, stay with us, rest, thou art weary and worn;
And fain was their warbroken soldier to stay;
But sorrow return'd with the drawing of morn,
And the voice in my dreaming ear melted away.

Thomas Campbell (1777-1844)

Symphony No. 9 in D Minor Op. 125, 4th Movement (1824)

Ode an die Freude (1785)

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere
anstimmen und freudvollere!

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,

Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.
Seid umschlungen, Millionen.
Diesen Kuß der ganzen Welt!
Brüder! Über'm Sternenzelt
Muß ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Über Sternen muß er wohnen.

Freidrich Schiller (1705-1859)

Ode to Joy

Oh friends, no more of these sounds!
Let us sing more cheerful songs,
More full of joy!

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary!
Thy magic power reunites
All that custom has divided;
All men become brothers
Under the sway of thy gentle wings.

Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join in our song of praise!
But any who cannot must creep tearfully
Away from our circle.

All creatures drink of joy
At nature's breast.
Just and unjust
Alike taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!

Gladly, like the heavenly bodies
Which He set on their courses through the splendor of
the firmament;
Thus, brothers, you should run your race,
As a hero going to conquest.

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving Father.
Do you fall in worship, you millions?
World, do you know your Creator?
Seek Him in the heavens!
Above the stars must He dwell.

About the Shanghai Symphony Orchestra

Shanghai Symphony Orchestra is one of the earliest and best-known orchestral ensembles of its kind in Asia, through which Chinese symphonic music has developed. Originally known as the Shanghai Public Band, it was renamed the Shanghai Municipal Orchestra in 1922. Notably under the baton of the Italian conductor Mario Paci, the orchestra promoted Western music and trained Chinese young talents very early on in China, and was the first to introduce the first Chinese orchestral music to the audiences, hence known as the "the best in the Far East".

With a long history of 141 years, Shanghai Symphony Orchestra may be referred to as the history of China's symphonic music development. Spanning three different centuries, the Shanghai Symphony has now embraced a new era; it has held over ten thousand concerts – giving premiere performances of several thousand musical works and has played a major role in collaborations between world-class musicians on both the international and domestic stages, gained a reputation as the most authoritative explainer of Chinese symphonic compositions while promoting them with every possible endeavor. Their performances have not only fostered cultural exchange but have also built a bridge between people, orchestras and nations.

Since the 1970s, the Shanghai Symphony Orchestra has toured extensively abroad: In 1990, the orchestra made its debut at Carnegie Hall in New York; in 2003 it performed in 11 cities in the US; while in 2004, it toured Europe to celebrate the Sino-French Cultural Year. Its 125th Anniversary Celebration Concert given at the Berliner Philharmonie (the first Chinese symphony orchestra to play in this hall), was hailed as a great success. In 2009, under the direction of Maestro Yu Long, now the Music Director, the Orchestra embarked on a 12-concert North American tour. In July 2010, Yu Long led the orchestra in a joint concert with the New York Philharmonic in Central Park, New York, promoting the 2010 Shanghai Expo.

The SSO celebrated its 140th anniversary with a three-week world tour in the summer of 2019, during which the Orchestra made its debuts at the BBC Proms, Edinburgh International Festival, Wolftrap Festival and Ravinia Festival, in addition to return visits to Lucerne Festival, Grafenegg Festival and Amsterdam's Concertgebouw.

The Shanghai Symphony Orchestra will continue to always practice its mission – "Music Connecting Worlds" – as a strong promoter and driver of cultural exchanges between the West and Asia, as well as Asian musical education, continuing a three century old glorious dream.

– *Excerpted from the orchestra website at shsymphony.com.*

Select artist biographies for tonight's program at:
barduschinamusic.org/china-and-beethoven

CHINA NOW MUSIC FESTIVAL

Jindong Cai, *Artistic Director*

Kathryn Wright, *General Manager*

Hsiao-Fang Lin, *Producer*

Weiber Consulting, *public relations and marketing*

Liminal Entertainment Technologies, *editing and broadcast*

Zhou Long, *China Now opening music*

The China Now Music Festival is an annual series of events produced by the US-China Music Institute of the Bard College Conservatory of Music. Dedicated to promoting an understanding and appreciation of classical music from contemporary China, each year's festival explores a singular theme. The inaugural festival, *Facing the Past, Looking to the Future: Chinese Composers in the 21st Century*, took place in 2018. The following year, the festival presented *China and America: Unity in Music*, featuring the world premiere of a major new symphonic oratorio by Zhou Long, 'Men of Iron and the Golden Spike.'

US-CHINA MUSIC INSTITUTE

Jindong Cai, *Director*

Kathryn Wright, *Managing Director*

Hsiao-Fang Lin, *Director of Music Programming*

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

BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*

Frank Corliss, *Director*

Marka Gustavsson, *Associate Director*

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

ACKNOWLEDGEMENTS

**SPECIAL THANKS TO THE SHANGHAI SYMPHONY ORCHESTRA FOR
TONIGHT'S PROGRAM**

MAJOR SUPPORT FOR THE 2020 CHINA NOW MUSIC FESTIVAL PROVIDED BY

Corinna Larkin and Nigel Dawn

The Mona Foundation

Shining Sun

Shirley Young

SUPPORT THE US-CHINA MUSIC INSTITUTE

Please consider making a gift in support of our programs. The China Now Music Festival would not be possible without the generous contributions of friends and supporters of the US-China Music Institute. Your contribution of any size is greatly appreciated and will help us continue our work to build bridges and connect people together through music.

USCHINAMUSIC.ORG/SUPPORT