



China  
NOW  
MUSIC FESTIVAL  
纽约中国当代音乐节  
THE SIXTH SEASON

乐筑桥梁 The Bridge  
of Music

October 2–8, 2023

Fisher Center at Bard  
Bard College Conservatory of Music  
Asia Society, New York City  
Jazz at Lincoln Center, New York City

US-China Music Institute of the Bard College  
Conservatory of Music and  
Central Conservatory of Music, China  
present

# 乐筑 The Bridge 桥梁 of Music

Welcome to the sixth annual China Now Music Festival—**The Bridge of Music**.

This year, we celebrate the enduring strength and vital importance of the musical bridge that links the United States and China through concerts and discussions that aim to explore—and enhance—our mutually beneficial connection. I personally have been fortunate to experience the transformative power of this musical exchange; in fact, I am a product of it. So, too, are the three generations of musicians that we are proud to feature in the festival.

**The history of musical exchange between China and the West is deep, long, and strong. Here are some key events in the construction of this bridge:**

- 1601** The Italian Jesuit polymath Matteo Ricci presents Ming Emperor Wanli with a clavichord. The emperor, enthralled, ordered four eunuchs to learn to play it. This began a long, if under-the-radar, tradition of Western music in the Imperial Palace.
- 1879** The Shanghai Municipal Band is founded. It became known as “the best orchestra in the Far East,” and in the 1920s hosted world-renowned musicians like Fritz Kreisler, Jascha Heifetz, and Efram Zimbalist. Today it is the Shanghai Symphony Orchestra.
- 1927** The brilliant, German-educated teacher and musician Xiao Youmei establishes the National Conservatory of Music in Shanghai, now the Shanghai Conservatory, which became the training ground for the first generation of China’s classical musicians.
- 1950** The Central Conservatory is established in Beijing at the behest of Premier Zhou Enlai, a strong believer in the diplomatic power of classical music and the importance of cultural exchange.
- 1973** The Philadelphia Orchestra makes its historic visit to China in the wake of President Nixon’s 1972 meetings with Chairman Mao in Beijing. Classical music diplomacy between China and the West revived after this visit, albeit not until after the Cultural Revolution ended in 1976.
- 1979** Virtuoso violinist Isaac Stern visits China to perform and give master classes, a trip documented in the film *From Mao to Mozart: Isaac Stern in China*. The film won an Academy Award and sparked interest in cultural exchange with China.
- 1985-1986** Chen Yi and Zhou Long begin studying with the composer Chou Wen-Chung, who emigrated to the United States in the 1940s. He was an influential professor at Columbia University and the founder of its Center for US-China Arts Exchange.
- 2001** Tan Dun wins an Academy Award for the score to the film *Crouching Tiger Hidden Dragon*. Tan has won many more accolades and is dean of the Bard College Conservatory of Music.
- 2014** The New York Philharmonic and Shanghai Symphony Orchestra establish the Shanghai Orchestra Academy and Residency Partnership (SOA) for advanced orchestral training in China. SOA works with the Shanghai Conservatory under the leadership of Long Yu.
- 2017** The US-China Music Institute is founded at Bard College in collaboration with the Central Conservatory of Music in Beijing to bring music from China to the world.
- 2019** The Juilliard School opens Tianjin Juilliard in China to educate a new generation of musicians with a strong focus on cooperative musicianship.
- 2023** The US-China Music Institute announces an expanded collaboration with the Central Conservatory.

The musical bridge that connects the United States and China was built to last. Whether the waters beneath it be roiled or calm, we will always meet one another through music. Thank you for joining us on this beautiful journey.

Jindong Cai 蔡金冬  
Director, US-China Music Institute, Bard College Conservatory of Music  
Professor of Music and Arts, Bard College  
October 2023





## CONCERT 1

# Bard East/West Ensemble with Special Guest Wu Man

Jindong Cai, *conductor*

**Monday, October 2 at 8 pm**

László Z. Bitó '60 Conservatory Building, Bard College  
and

**Wednesday, October 4 at 7 pm**

Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall

## PROGRAM

### East/West Crossings

**Tian Tian 田田** (b. 1987)

*Temple Drums 社鼓* (world premiere)

Shamanic Sacrificial Dance - Drum Ceremony - Wine Songs and Blessings

**Huang Wen 黄文** (b. 1991)

*An Ode to Farewell 别赋*, guqin concerto (US premiere)

Bryan Zhe Wang CMC '24, *guqin*

**Yao Chen 姚晨** (b. 1976)

*Land of the Young 不辞青春*, for mixed large ensemble (world premiere)

**Jiang Ying 姜莹** (b. date unknown)

*Silk Road 丝绸之路*

arr. Xinyan Li

Intermission 中场休息

**Tan Dun 谭盾** (b. 1957)

*Northwest Suite 西北组曲*

1. Heavenly God Bestows Rain 老天爷下甘雨

2. Wedding Chamber Pranks 闹洞房

4. Stone Slab Waist Drums 石板腰鼓

arr. Xinyan Li

**Zhou Long 周龙** (b. 1953)

*King Chu Doffs His Armor 霸王卸甲*, for pipa and mixed ensemble

Wu Man, *pipa*

CONCERT 2

## The Orchestra Now (TŌN) Celebrates the Music of Chen Yi and Zhou Long

Jindong Cai, *conductor*  
Chen Bing, *conductor*

Friday, October 6 at 7 pm  
Sosnoff Theater, Fisher Center for the Performing Arts at Bard College  
and  
Sunday, October 8 at 3 pm  
Rose Theater at Jazz at Lincoln Center's Frederick P. Rose Hall

PROGRAM

### Generational Crossings

**Chou Wen-Chung 周文中 (1923-2019)**  
*And the Fallen Petals 花落知多少*

**Li Shaosheng 李劭晟 (b. 1988)**  
*The Tale of the Southern Tour 南疆巡记*

**Chen Yi 陈怡 (b. 1953)**  
Symphony No. 3: My Musical Journey to America 第三交响曲：我的音乐经历  
The Dragon Culture 龙文化  
The Melting Pot 大熔炉  
Dreaming 惟有夜来归梦，不知身在天涯

Intermission 中场休息

**Zhou Juan 周娟 (b. 1981)**  
*Half the Reason Is You 半缘君*, pipa concerto  
Liu Xiaojing, *pipa*

**Zhou Long 周龙 (b. 1953)**  
*Beijing Rhyme 京华风韵*  
Wind of Bell and Drum 钟鼓风  
Wind of Temple Festival 庙会风  
Wind of Beijing Rhyme 京韵风  
Wind of Hasty Beats 急急风





## US-China Music Forum: Confronting Challenges and Looking to the Future

Saturday, October 7 at 3 pm  
Lila Acheson Wallace Auditorium, Asia Society



Leon Botstein



Jindong Cai



Chen Yi



Gary Ginstling



Orville Schell



Yu Hongmei

### Hosted by

**Orville Schell**, Arthur Ross Director of the Center on US-China Relations, Asia Society

**Jindong Cai**, Director, US-China Music Institute, Bard College Conservatory of Music

### Speakers

**Leon Botstein**, President, Bard College, and music director of The Orchestra Now (TÖN)

**Chen Yi**, Lorena Searcy Cravens/ Millsap/ Missouri Distinguished Professor of Composition, University of Missouri-Kansas City (UMKC) Conservatory

**Gary Ginstling**, President and CEO, New York Philharmonic

**Yu Hongmei**, Chairwoman of Conservatory Council, Central Conservatory of Music, China

**Musical performances by Liu Xiaojing** and members of the **Bard East/West Ensemble**

The US-China Music Forum is a new platform created by the US-China Music Institute with the purpose of allowing musicians and leaders of music organizations to hold public discussions about the challenges and opportunities in musical relations between the United States and China.

Over the past 50 years, classical music exchange between the two countries has brought many benefits to both nations, and remains one of the bright spots in an otherwise complex relationship. Today's forum addresses how to continue developing this relationship, despite the strained political relationship and other obstacles.

Thank you to all the participants, and to Asia Society for hosting this event.

## BARD EAST/WEST ENSEMBLE

### **Temple Drums 社鼓**

Tian Tian

Each year, people in China celebrate two important seasonal festivals known as She Ri Jie—the Spring She and Autumn She festivals. These festivals trace their roots back to ancient China, possibly to the pre-Qin period. Various rituals held during these festivals express people’s yearning for divinity and their aspirations for the prosperity of their land and society.

This composition, inspired by this set of hopes, consists of three continuous movements: Drum Worship and Shamanic Dance Drum Ritual, Wine Songs, and Benedictions. These movements capture the essence of the inspiration and rituals associated with the She festivals, representing various aspects of the ceremonies and their cultural significance.

**Tian Tian** studied composition at the Central Conservatory of Music and graduated with undergraduate and doctoral degrees; he now teaches in the Conservatory’s Department of Composition. His creations, performed in China and abroad, range from orchestral music and chamber music to dance and other genres. His works include Concerto for Orchestra and *Night Chant of Epiphyllum in Autumn* for orchestra, symphonic poems *Ring on August* and *Dedication to the Journey*, chamber opera *Triple Prism*, and chamber works such as *Monologue on a Snowy Night*, and *Yan’an Capriccio*.

### **An Ode to Farewell, guqin concerto 别赋**

Huang Wen

“How to face a meeting, how to part, how to depart—these moments are difficult to instruct.” The inspiration for this composition comes from the eponymous essay by Southern Dynasties writer Jiang Yan. It captures vivid scenes from this renowned piece of literature to embody the multifaceted nature of human existence as understood by the composer. Its style aims to convey a robust and vigorous feeling while maintaining an essence of elegance. The composer employs a range of challenging techniques on the guqin and juxtaposes the guqin with the orchestra to express a sense of sudden liberation.

The composition consists of nine sections: an introduction, thematic and developmental sections, ornamental sections, and a conclusion. The slow movement features a driving force, gradually leading into the subsequent fast sections. While emphasizing melody, the composition also balances technical prowess to create an appeal that is both refined and accessible, and adheres to the “vocabulary” of the guqin. The guqin’s musical language in this work embodies the scholarly nature of Chinese traditional culture.

**Huang Wen**, a dynamic and prolific composer and pianist, graduated from the Composition Department of the Central Conservatory of Music in China. Her compositions often blend traditional Chinese instruments like guqin, guzheng, and sheng with Western orchestral elements. She has composed music for major festivals, film, and television, and she has collaborated with orchestras such as the China National Centre for the Performing Arts Orchestra, China National Symphony Orchestra, China Philharmonic Orchestra, and more.

### **Land of the Young, for mixed large ensemble 不辞青春**

Yao Chen

Art shares many traits with the simple and intractable act of time passing, not the least of which are the fragility of impermanence, false impressions, and blurred or distorted memories. When writing this piece, thoughts of youth and beauty were foremost for me, especially the ways in which the perception of what is fleeting shifts like sand in our collective and individual memories. This piece is not to be understood or discussed in simplistic terms. Its interpretation is slightly mysterious, even to me as its composer. The sense of haze and melancholy surrounding its sound world may or may not find analogues in the realm of visual art or an irretrievable youth. Between the string quintet and mixed quintet drifts a vibraphone: intermediary, or merely a contributor to this slice of time? If there is a clash, it is as much one of past and present as it is of geography.

**Yao Chen’s** music has been presented by renowned music festivals worldwide, including the Aspen Music Festival, ISCM’s World Music Days (Slovenia), Centre Acanthes Festival, Focus Festival at Juilliard School, and Pacific Music Festival in Japan. Performing his work have been distinguished ensembles such as the St. Paul Chamber Orchestra, Orchestre National de Lorraine, Beijing Symphony Orchestra, Pacifica Quartet, Eighth Blackbird sextet, Tang Quartet, and many others. He has received commissions and awards from international organizations including the Fromm Music Foundation, Leonard Bernstein Foundation, Mellon Foundation, China National Centre for the Performing Arts, and Hong Kong New Music Ensemble. He is professor of composition at the Central Conservatory of Music in Beijing. He has held lectureships at the University of Chicago and professorships at the University of Illinois Urbana-Champaign, Illinois State University, and Soochow University.

### **Silk Road 丝绸之路**

Jiang Ying

*Silk Road* draws inspiration from the ancient Silk Road, a network of trade routes that connected East and West during the Western Han Dynasty. Through this evocative musical journey, composer Jiang Ying explores the cultural exchange, commerce, and human connections that defined this iconic route.

The piece opens with a sense of anticipation, reflecting the excitement of embarking on a grand adventure. Rich orchestration and vibrant melodies depict bustling markets, serene oases, and the rhythm of caravans traveling across vast deserts. Each instrument’s voice is distinct, mirroring the cultural diversity encountered along the Silk Road. Throughout, the traditional melodies and contemporary harmonies evoke both nostalgia and optimism, paying homage to the historical significance of the Silk Road while also looking forward to a world where cultures continue to mingle and evolve. As *Silk Road* reaches its climactic finale, the orchestra unites in a resounding celebration of the human spirit’s capacity for exploration and connection. The music captures the essence of a journey that shaped civilizations and left an indelible mark on global history.

**Jiang Ying** is dedicated to innovation in the field of ethnic music. She earned a master’s degree in composition from the Shanghai Conservatory of Music, then joined the Shanghai National Music Orchestra, and later the Central Ensemble of National Music, as a resident composer. Her works include the orchestral piece *Silk Road*; ethnic dramas *Impression of Chinese Music* and *Encounter with Chinese Music*, which have been staged throughout China and at the Kennedy Center Opera House and Carnegie Hall; and the groundbreaking ethnic instrumental drama *Xuanzang’s Journey to the West*.

### **Northwest Suite 西北组曲**

Tan Dun

Tan Dun's *Northwest Suite*, also known as the "Yellow Earth Suite," was commissioned by conductor Chen Cheng-xiong and the Taipei Chinese Orchestra in 1986. It draws upon musical materials from Tan Dun's own dance drama "Yellow Earth," capturing the essence of the music and culture of the north-west region of China. The suite is divided into four movements, each with its own distinct theme and emotional quality. During this evening's performance, movements 1, 2, and 4 will be performed.

1. Heavenly God Bestows Rain 老天爷下甘雨: This movement portrays the longing for rain in dry regions, celebrating the joy and vitality that rain brings.

2. Wedding Chamber Pranks 闹洞房: This lively and festive movement depicts a custom in traditional Chinese weddings where friends and relatives play lighthearted pranks on the newlyweds as they enter their wedding chamber.

4. Stone Slab Waist Drums 石板腰鼓: This movement features unique drum patterns and rhythms, capturing the distinct dance and music elements of the northwest region.

*Northwest Suite* showcases Tan Dun's ability to blend traditional Chinese musical elements with contemporary composition techniques, creating a piece that is both rooted in cultural heritage and innovative in its approach. The popular and beloved suite is recognized as a significant work of Chinese classical music and culture.

**Tan Dun** has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. The world-renowned artist and UNESCO Global Goodwill Ambassador is the recipient of today's most prestigious honors including the Grammy Award, Academy Award, Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy's Golden Lion Award for Lifetime Achievement. Tan Dun has composed music that is played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. Tan Dun is dean of the Bard College Conservatory of Music, aiming to further demonstrate music's extraordinary ability to transform lives. He guides the Conservatory in fulfilling its mission of understanding music's connection to history, art, culture, and society, and educating musicians who also are engaged citizens.

#### **Arranger's Note**

In arranging Tan Dun's *Northwest Suite* from the Chinese orchestral version to a mixed ensemble of nine Chinese instruments and five Western string instruments, I tried to keep the original styles with adjustments based on our chamber music settings. I tried to rearrange the instruments to keep the dissonance and tension in movement 1. For movement 2's main theme, instead of using an erhu section, as in the original version, I featured an erhu solo as a close-up. Since the chamber version only includes two percussionists, I combined Chinese bass drum and paigu into percussion 1 while keeping the large cymbal in percussion 2 in movement 4. For the two voices' melodies in this movement, I arranged suona in high notes and dizi in low notes.

-Xinyan Li

### **King Chu Doffs His Armor, for pipa and mixed ensemble 霸王卸甲**

Zhou Long

*First performed by the Women's Philharmonic, JoAnn Falletta, conductor, Wu Man, pipa, San Francisco, March 21, 1992; revised in 2023.*

Like many Chinese composers, Zhou Long derives inspiration from ancient folklore and myths that continue to thrive in contemporary Chinese culture. *King Chu Doffs His Armor* remains an extremely popular story in China, even though it dates back to 202 BCE, when an epic battle took place between the kingdoms of Han and Chu, culminating in the tragic suicide of the noble warrior King Chu. Zhou based his concerto on the Chinese classical pipa solo piece of the same title, found in the *Hua Qiu Ping Pipa Music Collection* of 1818, as well as in the later *Yang Zheng Xuan Pipa Music Collection*, edited by Lin Shicheng. Classical pipa music falls into two categories: the military style, which is highly rhythmic and daring in character; and the literary style, which is of a more lyrical nature. The term "military" aptly applies to many special technical and tonal effects; the virtuoso performer can bring the sounds of an entire battle vividly to life. Refined by the Pudong School, one of the four major schools of pipa playing, this manuscript also incorporates the characteristics of the literary style in its portrayal of subtle emotions and varied shadings of dynamics and tone colors. Zhou emphasizes the sensitive inner mood of King Chu in the tragic farewell scene to his concubine.

For this concerto, the composer has retained the original structure of the traditional manuscript and added an introduction, a solo cadenza, and an extended coda, in keeping with concerto form. The concerto is scored for double winds, brass, strings, harp, and four percussionists performing an astonishing array of instruments including timpani, xylophone, suspended cymbals, handbells, snare drum, wind chimes, gongs, crotales, bass drum, and tubular bells. *King Chu Doffs His Armor* was completed during a four-week residency at Yaddo, to which the composer wishes to express his gratitude, in July 1991.

*For more about composer Zhou Long, see page 17.*

CONCERT 2  
PROGRAM NOTES

# CHEN YI AND ZHOU LONG

Three Generations of Composers  
Bridging the United States and China

Chou Wen-Chung, 1923–2019

Chen Yi, born 1953  
Zhou Long, born 1953

Zhou Juan, born 1981  
Li Shaosheng, born 1988







### Chen Yi

A prolific composer who blends Chinese and Western traditions, Chen Yi is a recipient of the Charles Ives Living Award from the American Academy of Arts and Letters. She has been Lorena Cravens/ Millsap/ Missouri Distinguished Professor at the University of Missouri-Kansas City Conservatory since 1998. She is a member of the American Academy of Arts and Sciences and the American Academy of Arts and Letters. Born in China, Chen received bachelor's and master's degrees from the Central Conservatory in Beijing, and a doctor of musical arts degree from Columbia University. She served as composer-in-residence for the Women's Philharmonic, vocal ensemble Chanticleer, and Aptos Creative Arts Center supported by Meet the Composer, and taught

on the composition faculty at Peabody Institute of Johns Hopkins University. She has been Distinguished Visiting Professor at various institutions in China since 2006.

She has received fellowships and commissions from the Guggenheim Foundation, American Academy of Arts and Letters, Fromm Music Foundation, Serge Koussevitzky Music Foundation, and National Endowment for the Arts. Honors include first prize from the Chinese National Composition Competition, Herb Alpert Award in the Arts, ASCAP Concert Music Award, and Elise L. Stoecker Prize from the Chamber Music Society of Lincoln Center. She holds honorary doctorates from the University of Portland, The New School, and elsewhere. Her music is recorded on over 100 CDs, with a Grammy Award for Chanticleer's *Colors of Love*, which features her compositions. *Chen Yi*, a guide to her life and works (University of Illinois Press), appeared in 2020.

World premieres of Chen's works include *Introduction, Andante, and Allegro* by the Seattle Symphony Orchestra; *Pearle River Overture* by Guangzhou Symphony; *Southern Scenes* for flute, pipa, and orchestra by the Hawaii Symphony; *Bamboo Song* by pianist Zou Xiang at China's National Centre for the Performing Arts; and piano concerto *Four Spirits* by the China Philharmonic Orchestra.

### Symphony No. 3: My Musical Journey to America 第三交响曲：我的音乐经历

Chen Yi

*Commissioned by the Seattle Symphony Orchestra for its centennial season, with the generous support of Wah and May Lui of Seattle, Symphony No. 3 was premiered by the SSO at Benaroya Hall on March 18, 2004, conducted by Gerard Schwarz.*

#### Symphony No. 3 has three movements:

##### 1. The Dragon Culture

In ancient totems, in its humanized forms, and in folk traditions, the dragon has long been a symbol of power and spirit in Chinese culture. I come from that culture, with its thousands of years of history. I treasure that heritage tremendously, and want to share it with more people in the world.

##### 2. The Melting Pot

I have been working in a multicultural environment in the United States for almost two decades, composing music that is expected to be a hybrid of Eastern and Western cultures. I want my music to express the lifeblood of the new world in sound and to act as a bridge, uniting people toward a better future in the new century.

##### 3. Dreaming

Only in the world of dreams can I forget that I am far away from my homeland. . . . The music is mildly sentimental and nostalgic.

*The work is dedicated to Maestro Gerard Schwarz and the Seattle Symphony, and the composer's dear friends and supporters May and Wah Lui, with deep admiration and great gratitude.*



### 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 the Elise L. Stoecker Prize from the Chamber Music Society of Lincoln Center. He is a recipient of commissions from the Koussevitzky and Fromm Music Foundations, Meet the Composer, Chamber Music America, and the New York State Council on the Arts. He has received fellowships from the National Endowment for the Arts, the Guggenheim and Rockefeller Foundations, and the New York Foundation for the Arts. In 2015, Zhou Long and Chen Yi together were nominated for the Best Orchestral Performance Grammy Award.

Born on July 8, 1953, in Beijing. Zhou enrolled in the Central Conservatory of Music in Beijing in 1977. Following graduation, he was appointed composer-in-residence with the China Broadcasting Symphony. He travelled 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 and received a doctorate of musical arts. Zhou is currently Distinguished Professor of Music at the University of Missouri-Kansas City Conservatory.

He recently completed the *Tsingtao Overture*, which received recognition from the China National Arts Fund; *Beijing Rhyme: Symphonic Suite for Orchestra*, commissioned by the Beijing Symphony Orchestra; a quartet commissioned by Wigmore Hall and Lincoln Center; and his first piano concerto, *Postures*, commissioned by the BBC Proms and Singapore Symphony. His symphonic epic, *Nine Odes* on poems by Qu Yaun for four solo vocalists and orchestra, was commissioned by the Beijing Music Festival. Zhou's music of all genres has been widely performed and recorded, and published by the Oxford University Press and the Shanghai Music Publishing House.

### Beijing Rhyme 京华风韵

Zhou Long

*Commissioned by the Beijing Symphony Orchestra, first performed and recorded in September 2012 in Beijing, conducted by Tan Lihua.*

#### 1. Wind of Bell and Drum

Bells and drums were musical instruments in ancient China. Later they were used to tell time. I grew up in a courtyard at the foot of the Bell and Drum Towers, the time-telling center of Beijing during the Yuan, Ming, and Qing Dynasties (1271-1911). The Drum Tower is a two-story structure made of wood. On its second floor were 25 drums, one of them quite large. Now, only the big drum is left. The drum is beaten four times a day, for 15 minutes at a time.

The Bell Tower, made of bricks and stone, also is two stories. Arched doors are on all four sides of the tower's first floor. On the second floor is another arched door with a stone window framing each side. A big copper bell right in the middle tells the time. It is the heaviest bell in China.

During the Ming Dynasty, the bell and drum were beaten together both day and night. When Qian Long was emperor in the Qing Dynasty, the bell and drum were beaten together only twice at night. The drum and bell informed people when it was time to go to sleep and time to rise. The drum ritual occurred 108 times, 18 times very rapidly and 18 times very slowly. The bell was beaten following the same method.

Although the Bell and Drum Towers lost their time-telling function in 1924, when the last Qing emperor was forced to leave the Forbidden City, these silent towers always fascinated me as a child. In my imagination, I heard the ancient bells and drums, which sometimes would sound like a hazy wind, and sometimes as a peal of thunder.

In this movement, I am exploring my fantasy of their sounds in the wind and the pulse of drum beats. Gradually, new patterns develop, each time in a faster tempo, building to a climax that brings the music to a presto, wind-like section. Finally, the hazy wind rings the lingering bells.

## 2. Wind of Temple Festival

This movement is based on a market tradition from the Tang Dynasty. Festivals, often held on holidays, featured ceremonies in the temple or in the streets, with lively trade taking place between town and countryside. People played games and gave performances. I have used my imagination to revive this ancient market custom.

## 3. Wind of Beijing Rhyme

The inspiration for this movement came from Chinese traditional *shou chang* (storytelling) music *Jing Yun Da Gu* (big drum in Peking style) that originated about 100 years ago. The singing, which also adopted elements from Peking opera, is often accompanied by such traditional Chinese instruments as gu (drum), ban (clapper), sanxian (three-string long-necked lute), sihu (four-string vertical fiddle), erhu (two-string vertical fiddle), and pipa (pear-shaped lute). The piece begins with high glissandos, followed by a response on percussion, to evoke an old-city atmosphere. The slow section leads gradually to the sound of bells. A percussive rhythmic section creates momentum. The competition between wind, strings, and percussion, in presto, generates the climax of the piece.

## 4. Wind of Hasty Beats

In the final movement, the orchestra integrates the sound and rhythm of the Blaster proof type, displaying Peking opera percussion effects to produce tension and a sense of urgency.



### Chou Wen-Chung

Chou Wen-Chung was born in Yantai, China, in 1923, and moved to the United States in 1946. His earliest work, *Landscapes*, written in 1949, is often cited as the first composition in music history that is independent of either Western or Eastern musical grammar. The piece premiered in 1953 with the San Francisco Symphony, conducted by Leopold Stokowski, and launched the young composer onto a career that steadily gained in momentum over the next two decades.

His canon of work, a contemporary expression of the principles of traditional Chinese aesthetics, has had a momentous impact on the development of modern music in Asia and postcolonial cultures. He exhorted young composers to study their own cultural heritage and warned: "If you don't know where you came from, how do you know where you are going?" His students represent an international mix of accomplished composers, including Tan Dun, Zhou Long, Chen Yi, and Bright Sheng. His vision for the music of the future, however, extends far beyond the preservation of any particular heritage. He foresaw a flourishing of creative output, benefitting from a confluence of many cultures, but grounded in an understanding of the history and traditions of each.

*Adapted from Chou Wen-Chung's biography by Michelle Vesper at chowenchung.org.*

### **And the Fallen Petals** 花落知多少

Chou Wen-Chung

*And the Fallen Petals* is a short poem for orchestra in three parts all based on the same thematic materials. The title is taken from a poem by Meng Hao-jan (689-740 CE):

*All through the night  
And the fallen petals  
Such noise of wind and rain  
Who knows how many!*

This mood is developed in the following sections:

**Prologue:** A voice is heard out of the stillness of the wilderness.

**Part 1:** Against a quiet and mysterious landscape, budding blossoms dance the praise of life in the spring wind.

**Part 2:** A storm breaks and the furious wind drives the dazed petals far and wide.

**Part 3:** Against a quiet and mysterious landscape, the fallen petals are swept away and fresh blossoms on the branches dance in the spring wind.

**Epilogue:** A voice is heard out of the stillness of the wilderness meditating on the eternity of heaven and earth.

Thinking of all the young people lost to violence and terror who, dying, looked back at the incomprehensible landscape of their lives, I composed this work in memoriam. I have also tried to convey the emotional qualities of Chinese landscape painting and to achieve this end with the same economy of means. The changing mood and emotional content of the work are projected by a tonal brushwork extending over the entire orchestral spectrum. In this I am influenced by the philosophy that governs every Chinese artist: affinity to nature in conception, allusiveness in expression, and terseness in realization.



### Li Shaosheng

Li Shaosheng is a composer in residence at the China National Symphony Orchestra and Guangxi Symphony Orchestra. He studied at the Central Conservatory of Music in Beijing. He then went to the United States and attended the Juilliard School and University of Missouri-Kansas City Conservatory. Li's works encompass symphonies, chamber music, and opera; they include the opera *Marco Polo* and symphonies *Youth Chinese Caprice*, *Yunnan Song*, *The Breeze Comes*, and *The Covenant of Magnificence*. His chamber music works include *Linghu*, *Silk Road*, and *Five Aggregates*. His works integrate Chinese and Western musical languages, and are performed at renowned events, such as Australia's Chinese Traditional Cultural Festival, the Nanjing Music Festival, and Thailand International Composition Festival.

His works are performed widely by many top orchestras, including the American Composers Orchestra, Lithuanian National Symphony Orchestra, Iceland National Symphony Orchestra, Thai National Philharmonic Orchestra, China Symphony Orchestra, Shanghai Symphony Orchestra, Shenzhen Symphony Orchestra, Guangzhou Symphony Orchestra, Beijing Symphony Orchestra, Suzhou Symphony Orchestra, Guangxi Symphony Orchestra, Beijing Chinese Traditional Orchestra, and Nanjing Chinese Orchestra.

Li Shaosheng has a special talent for planning and organizing artistic events. He serves as the music director at the China-ASEAN Music Festival, project director of the Beijing Modern Music Festival, and executive director of the Qingdao Ocean Music Festival.

### **The Tale of the Southern Tour** 南疆巡记

Li Shaosheng

*The Tale of the Southern Tour* for orchestra was commissioned by the Ministry of Culture and Tourism for Shaoguan City, Guangdong Province, in 2019. The piece received its world premiere in December 2019 at the Guangzhou Opera House.

This work is a musical sketch depicting the story of Emperor Shun's southern tour, which took place thousands of years ago. The piece consists of four sections, with each section depicting a different scene. Various compositional techniques are used to build the thematic fabric. *The Tale of the Southern Tour* is not

only a blend of Chinese and American musical styles, Eastern and Western techniques and ideas but is also a new kind of creation, in which the different methods and ideas find similarities or fusible points and are to be grafted together. This piece also holds a special significance as it also represents my doctoral defense work. Therefore, I dedicated this piece to Professors Chen Yi and Zhou Long, who have greatly influenced me throughout my career.



#### Zhou Juan

Zhou Juan holds bachelor's and master's degrees from the Central Conservatory of Music in China, and a doctorate of musical arts from University of Missouri-Kansas City. Her works include *Second Language* (orchestra), *Heroine Trilogy* (Chinese orchestra), *Wu Kong* (chamber opera), *Hamlet* (incidental music), *Oedipus the King* (incidental music), *Roots of Culture* (a cappella chorus), and many chamber works. She received two China National Arts Fund awards, two Golden Bell Awards, two National Music Composition Awards, China National Centre for the Performing Arts Young Composer Program Award, ASCAP Foundation's Morton Gould Young Composer Award, and GEDOK International Composition Competition award in Germany, among others. She received commissions from the Korean Traditional Arts Foundation, Beijing People's Art

Theatre, Chongqing Opera House, Adorno Ensemble, Nieuw Ensemble in Amsterdam, Kansas City Chorale, Mizzou New Music Initiative Summer Festival, Virginia Arts Festival, Leipzig Bach Festival, Nelson-Atkins Museum of Arts, Festival Alte Musik Knechtsteden, Juilliard School Focus! 2018, Tiankong Choir, Shanghai International Arts Festival, Staunton Music Festival, and many others. She is a professor of music composition at the Central Conservatory and recipient of the Edgar Snow Fellowship in music.

#### **Half the Reason Is You 半缘君, pipa concerto**

Zhou Juan

Legendary Tang Dynasty poet Xue Tao, known for her talent and beauty, was trapped in unrequited love. Eventually she converted to Taoism and lived alone. Coincidentally, the poet Yuan Zhen, whom Xue Tao loved, had a well-known verse "Half for Taoism and half for you." I read that Xue Tao's fate could be foreseen from her youth, based on a translation of the poem: "A Chinese parasol [a type of tree symbolizing love in Tang poetry] in the courtyard towers its trunk into the clouds. Its branches welcome the birds from north and south, and the leaves send the wind back and forth."

This inspired me to think musically about the poem and pipa, which, among all Chinese instruments, I believe best represents the Tang Dynasty. The Chinese character for "trap" is "困," literally a tree in a courtyard; similarly, "囚" for "imprison" is a person in a courtyard. Sometimes people get lost in love, not letting go of their obsessions. Sometimes they may choose to be trapped that way. This concerto reflects the above thoughts based on the poems and legends: courtyard with birds and leaves, wind in the vast sky, beautiful youth yet endless waiting, poetic fantasy yet heartbreaking love, struggling and fight against destiny, and much more. This pipa concerto with orchestra is based on my *Heroine Trilogy* for Chinese orchestra.

## About the Conductors



#### **Jindong Cai, artistic director and 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 received his early musical training in China, where he learned to play violin and piano. He came to the United States for his graduate studies at the New England Conservatory and the College-Conservatory of Music in Cincinnati. He is a three-time recipient of the

ASCAP Award for Adventurous Programming for Contemporary 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.

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'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—a symphonic oratorio in commemoration of 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*.



#### **Chen Bing**

A professor in the Conducting Department at the Central Conservatory of Music (CCOM), Chen Bing is one of China's most promising conductors. She has conducted concerts in more than a dozen countries in Asia, North America, South America, and Africa. Her repertoire covers a wide range of musical forms, including symphony, opera, choral works, Chinese music, and chamber music. Chen previously worked as assistant to Maestro Zubin Mehta, and was later invited by the National Centre for the Performing Arts in Beijing to produce the opera *Aida*. She has conducted at a number of events for world leaders, heads of state, and ambassadors, and produced numerous albums, including *Tug at China's Heartstrings*, which is in the permanent collection at the Library of Congress. Committed to the promotion of Chinese music, she frequently conducts new concerts featuring a wide variety of both Chinese and Western pieces.

## About the Performers



### Liu Xiaojing, pipa

A pipa teacher in the Folk Music Department of the Central Conservatory of Music (CCOM), Liu Xiaojing also is an instructor for the CCOM Plucked String Orchestra and a primary member of Zhang Hongyan's Plucked String Band. She earned both her undergraduate and her master's degrees at the Central Conservatory, studying with famed pipa player Zhang Hongyan and earning several scholarships. Liu won the runner-up title in the traditional group category of the CCTV China Instrumental Music Television Competition, as well as the CCTV Ethnic Instrumental Music Competition. She has held solo concerts and participated in major state performances and cultural events, as well as engaging in exchange visits to more than 20 countries and regions.



### Bryan Zhe Wang CMC '24, guqin

Bryan Zhe Wang is among the first candidates in Bard Conservatory's Master of Arts in Chinese Music and Culture, where he studies with guqin virtuoso Zhao Jiazhen of the Central Conservatory of Music in Beijing. Wang ranked first in both the traditional and nontraditional categories at the 2021 Singapore International Guqin Tournament. In 2022, he won the Bard Conservatory Concerto Competition. Wang holds a bachelor's degree in English literature and linguistics and a master's degree in translation and interpreting from Beijing Foreign Studies University. In the future, he plans to expand his studies to a PhD in ethnomusicology.



### Wu Man, pipa

Prominent instrumentalist of traditional Chinese music, composer, and educator Wu Man has premiered hundreds of works for the pipa, and performed with major orchestras worldwide. She is a frequent collaborator with ensembles such as the Kronos and Shanghai Quartets and The Knights, and is a founding member of the Silkroad Ensemble. She has played on more than 40 recordings, including the Silkroad Ensemble's Grammy Award-winning recording *Sing Me Home*. She is also featured in the 2015 Emmy Award-winning documentary *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble*.

Born in Hangzhou, Wu Man studied at the Central Conservatory of Music (CCOM) in Beijing, where she became the first recipient of a master's degree in pipa. Wu received the 2023 National Heritage Fellowship from the National Endowment of the Arts, and was honored with the Asia Society's Asia Arts Game Changers Award for her contributions to contemporary art. She is visiting professor at CCOM and a Distinguished Professor at the Zhejiang and the Xi'an Conservatories. She received an honorary doctorate of music from the New England Conservatory of Music.

## Bard East/West Ensemble Jindong Cai, artistic director

### Dizi

Katelyn Weng

### Sheng

Eric Zheng

### Suona/ Guanzi

Hiu-Man Chan

### Pipa

Jinou Dong  
Xiaoyan Luo

### Zhongruan/ Daruan

Sulwyn Lok

### Guzheng

Jiaying Zhao

### Erhu

Beitong Liu

### Percussion

Dániel Matei  
Jaelyn Quilizapa  
Yining Zhu

### Violin

Yuchen Zhao  
Ana Aparicio

### Viola

Kyle Davis

### Cello

Anita Balázs

### Bass

Njya Lubang

### Assistant Conductor

Shutong Li

The Bard East/West Ensemble, as the name suggests, aims to combine the instrumentation and musical traditions of the East and the West, to bring together Chinese music and Western music, and to seek a new model of cross-cultural music cooperation. Under the direction of Jindong Cai, the ensemble consists of young musicians from the Bard College Conservatory of Music and invites accomplished artists to collaborate as guest soloists. The Bard East/West Ensemble is dedicated to playing works with unique instrumental combinations and arrangements, thus creating a new form of musical expression.

## The Orchestra Now (TŌN) Leon Botstein, artistic director

### Violin

Lana Auerbach  
Yaewon Choi  
Jonathan Fenwick  
Samuel Frois  
Haley Maurer Gillia  
Angeles Hoyos  
Judith Kim  
Nayoung Kim  
Yi-Ting Kuo  
Chance McDermott  
Emerie Mon  
Seunghye Park  
Julián Andrés  
Rey Peñaranda  
Enikő Samu  
Haley Schricker  
Zeyi Sun  
Shengjia (Sherry)  
Zhang

### Viola

Michael Halbrook  
Tania Ladino Ramirez  
Sydney Link  
Andrea Natalia  
Torres-Álvarez  
  
**Cello**  
Yuri Ahn  
Dariimaa Batsaikhan  
Sam Boundy  
Emma Churchill  
Elvira Hoyos  
Jihyun Hwang  
Eva Roebuck  
Amelia Smerz

### Bass

Rowan Puig  
Davis Holdan  
Silva Acosta

### Flute

Jordan Arbus  
Olivia Chaikin  
Chase McClung

### Oboe

Quinton  
Bodnár-Smith  
David Zoschnick

### Clarinet

Colby Bond  
Zachary  
Gassenheimer  
Dávid Kéringér

### Bassoon

Kylie Bartlett  
Han-Yi Huang  
Miranda Macias

### Horn

Tori Boell  
Daniel Itzkowitz  
Douglas Nunes  
Stefan Williams  
Ziming Zhu

### Trumpet

Forrest Albano  
Jid-anan Netthai  
Giulia Rath

### Trombone

Zachary Johnson  
Stephen Whimple  
Samuel Boeger  
*Bass Trombone*

### Tuba

Tyler Woodbury

### Timpani

Hamza Able

### Percussion

Petra Elek  
Luca Esposito  
Nick Goodson

### Harp

Cheng Wei  
(Ashley) Lim

### Keyboard

Neilson Chen

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. TŌN performs regularly at Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and other venues across New York City and beyond, and has appeared with many distinguished guest conductors and soloists.

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 in collaboration with the prestigious Central Conservatory of Music, China. China Now is dedicated to promoting an understanding and appreciation of classical music from contemporary China. Each year's festival explores a singular theme. The inaugural festival in 2018, *Facing the Past, Looking to the Future: Chinese Composers in the 21st Century*, presented US and world premieres of orchestral works by 11 living Chinese composers in concerts at Bard College, Carnegie Hall, and Lincoln Center. The following year, the festival presented *China and America: Unity in Music* at Bard College, Carnegie Hall, and Stanford University, and featured the world premiere of the symphonic oratorio *Men of Iron and the Golden Spike*, by Pulitzer Prize-winning composer Zhou Long, honoring the Chinese railroad workers of the American West on the 150th anniversary of the completion of the Transcontinental Railroad. Recent seasons featured *Beethoven and China* in 2020, *Asian American Voices* in 2021, and *East of West* in 2022.

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 finest conservatories in the United States, 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. The mission of the Conservatory is to provide the best possible preparation for a person dedicated to a life immersed in the creation and performance of music. The five-year, double-degree program, 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.

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 Chinese 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 is actively absorbing the essence of various music cultures across the world, embracing different artistic elements with an open mind. Facing a time of increasing opportunities, 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 art in China, and to bringing China's vibrant music culture to the world.

## SPECIAL THANKS TO THE FOLLOWING FOR HELPING TO MAKE THE 2023 CHINA NOW MUSIC FESTIVAL POSSIBLE

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## The US-China Music Institute Needs Your Support!

Visit [barduschinamusic.org/support](http://barduschinamusic.org/support) for information on ways to give.

**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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### Bard Chinese Ensemble Fall/Winter Concerts

October 22 and December 3, 2023  
Bard College

### Bard East/West Ensemble Washington, DC, Tour

December 2023  
Stay tuned for details

### The Sound of Spring Chinese New Year Concerts

February 10 and 11, 2024  
Fisher Center at Bard and  
Jazz at Lincoln Center, NYC

More information at  
[barduschinamusic.org/events](http://barduschinamusic.org/events)

## Also Coming Up

### Central Conservatory of Music Symphony Orchestra of Beijing

November 24, 2023  
Stern Auditorium / Perelman Stage at Carnegie Hall  
Save 50% with code TRZ43030 at [carnegiehall.org](http://carnegiehall.org)

### Wu Man performs alongside The Knights

February 29, 2024  
Stern Auditorium / Perelman Stage at Carnegie Hall  
Save 10% on tickets with code NYC45600 at  
[carnegiehall.org](http://carnegiehall.org)

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