

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

JANUARY 27 AND 28, 2023

SOSNOFF THEATER  
FISHER CENTER AT BARD COLLEGE

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



**Welcome** to the fourth *Sound of Spring* Chinese New Year Concert with The Orchestra Now, a program of Chinese music especially selected to give New York audiences the experience of an authentic musical celebration of the new year, also known as the Spring Festival.

The Spring Festival is an important traditional holiday in China and many other countries in East and Southeast Asia. It marks the beginning of the new year on the lunar calendar and is a time for people to come together with their families, honor their ancestors, and celebrate the coming of spring. Music plays an important role in Chinese New Year celebrations, creating a festive and joyful atmosphere and helping to foster a sense of unity and community during the holiday.

The US-China Music Institute at Bard College believes that music has another important role to play—as a bridge between cultures. The Institute promotes cultural exchange and understanding between the United States and China through music. In today's globalized world, it is increasingly important for people from different cultures to have opportunities to learn about and from each other. The US-China Music Institute provides a platform for musicians from the United States and China to come together, collaborate, and learn from one another to instill mutual understanding and cultural appreciation.

*The Sound of Spring* Chinese New Year concert reflects the vision of the Institute and its founding director, the conductor and Chinese music scholar Jindong Cai. With a decades-long career leading orchestras in the United States and China, Cai has seen firsthand the important role that Chinese musicians have played in keeping Western classical music alive and vibrant during the 20th and 21st centuries. Cai founded the Institute at the Bard College Conservatory of Music in 2017 with the goal of turning the tables: to introduce Chinese music to Western audiences and ignite a passion and enthusiasm for both the ancient and contemporary music of his homeland.

In collaboration with the prestigious Central Conservatory of Music in Beijing, the US-China Music Institute has created degree programs in Chinese instrument performance and the liberal arts, as well as academic symposia and public performances, including this annual Chinese New Year concert and the annual China Now Music Festival, held each fall. Together, the two institutions are working to imbue a new generation of highly trained young musicians with a deep knowledge of Chinese culture and a mission to bring Chinese musical traditions to the world.

Thank you for joining us for today's concert. We hope you enjoy the beauty of the music while finding inspiration in our message. In music we are all united.

Happy Chinese New Year, 新年快乐!



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

# THE SOUND OF SPRING

## A CHINESE NEW YEAR CONCERT WITH THE ORCHESTRA NOW

Friday, January 27, 2023, 7 pm

Sosnoff Theater, Fisher Center for the Performing Arts

Bard College

Saturday, January 28, 2023, 3 pm

Rose Theater, Frederick P. Rose Hall

Jazz at Lincoln Center

### **The Orchestra Now**

Jindong Cai, conductor

### Program

**Li Huanzhi 李焕之 (1919-2000)**

***Spring Festival Overture***

《春节序曲》

**Liu Wenjin 刘文金 (1937-2013)**

***The Indomitable Spirits of the Snow Mountain*  
for Erhu and Orchestra**

《雪山魂塑》二胡与乐队

Beitong Liu, erhu

**He Zhanhao 何占豪 (b. 1933) and  
Chen Gang 陈钢 (b. 1935)**

***Butterfly Lovers Violin Concerto***

《梁山伯与祝英台小提琴协奏曲》

Na Sun, violin

### Intermission

**Li Minxiong 李民雄 (1932-2009)**

***Prancing Dragons and Jumping Tigers*  
for Percussion and Orchestra**

《龙腾虎跃》打击乐与乐队

Petra Elek, percussion

**Zhou Long 周龙 (b. 1953)**

***King Chu Doffs His Armor*  
Concerto for Pipa and Orchestra**

《霸王卸甲》琵琶与乐队

Gao Hong, pipa

**Guo Wenjing 郭文景 (b. 1956)**

***Riding on the Wind, Op. 27***

《御风万里》（作品第27号）

# 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 tone. 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 is deemed such a model of Chinese orchestral composition that a recording was broadcast in space during China's first lunar probe in 2007.

Li Huanzhi is considered one of the most important Chinese composers of the 20th century. Born more than a century ago in Hong Kong, he studied at the National Conservatory of Music 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 Fine 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 Beijing in 1960.

## **The Indomitable Spirits of the Snow Mountain for Erhu and Orchestra**

### **《雪山魂塑》二胡与乐队**

Liu Wenjin 刘文金

Renowned composer Liu Wenjin composed *The Indomitable Spirits of the Snow Mountain* in 2007 to commemorate the 70th anniversary of the Long March. This music poem describes the hardships endured by Red Army soldiers in 1934–35 as they trekked many thousands of miles over harsh terrain. The piece is divided into four movements: the Warpath, the Snow Mountain, the Comrade, and the Sunrise. The music depicts the soldiers' sufferings as they cross the snow-capped mountains, their grief over their sacrificed comrades, and their longing for victory.

Liu Wenjin was admitted to the Central Conservatory of Music to study composition theory, piano, and the Chinese musical instruments erhu and suona. He graduated in 1961 and, in addition to being a composer, became one of the most distinguished conductors of his time in China. He served as president and artistic director of the China National Symphony Orchestra and president of China National Opera and Dance Drama Theater. Liu was a professor on the composition faculty of the Central Conservatory of Music for many decades.

### ***Butterfly Lovers Violin Concerto***

#### **《梁山伯与祝英台小提琴协奏曲》**

He Zhanhao 何占豪 and Chen Gang 陈钢

The *Butterfly Lovers Violin Concerto* was composed by Chen Gang and He Zhanhao in 1959, based on the popular Chinese legend of the same name. The story is about Liang Shanbo, a scholar, and Zhu Yingtai, a young woman who disguises herself as a man in order to attend school. Liang and Zhu fall in love, but due to societal expectations and obligations, they are unable to be together. Zhu eventually marries another man, and Liang dies of heartbreak. After Liang's death, Zhu visits his grave and finds that he has been transformed into a butterfly. She becomes a butterfly as well and the two fly away together.

Musically, the concerto is in one movement but tells the tale through several distinct segments. The opening section sets the stage with a fast and energetic melody. The slower, more lyrical middle sections tell the lovers' story through musical phrases that represent the different stages of their relationship, until the tumultuous and sorrowful moment when they are forced to part. The final segment reaches a triumphant and joyful conclusion as the lovers are finally reunited. The composition features the pentatonic scales and ornamentation techniques characteristic of Chinese music.

In addition to its beautiful melodies, the *Butterfly Lovers Violin Concerto* is known for its ability to tell a compelling story through music. Recorded by many musicians over the years, it is also a popular piece for violinists to perform. It has been adapted into a ballet and a film, further cementing its status as a cultural treasure in China. Its combination of virtuosic violin playing, traditional Chinese melodies, and a captivating love story make it a beloved piece for musicians and audiences worldwide.

### ***Prancing Dragons and Jumping Tigers for Percussion and Orchestra***

#### **《龙腾虎跃》打击乐与乐队**

Li Minxiong 李民雄

Classic Chinese gongs and drums fill this piece with intense emotions in a strong folk-music manner. Li Minxiong uses a unique compositional style to create a new form of large-drum group performance. With great passion, this work presents a magnificent, jubilant scene of celebrating crowds, using various combinations of drum timbres and rhythms, and switching between solo and ensemble phrases. In the last section, the percussion and melody mingle to express the enthusiasm and vigor of the crowd.

Li Minxiong was a percussionist and composer who studied folk music at the Shanghai Conservatory of Music. He produced many works for Chinese orchestra and percussion. *Prancing Dragons and Jumping Tigers* is his most famous piece.

### **King Chu Doffs His Armor Concerto for Pipa and Orchestra**

#### **《霸王卸甲》琵琶与乐队**

Zhou Long 周龙

Based on the popular Chinese story of the same name, this concerto is influenced by both Western and Eastern traditions. The musical influences are distinctly Chinese, but Zhou Long adds an introduction, cadenza, and coda in keeping with the Western concerto tradition.

“King Chu Doffs His Armor” is a tale that 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. This work is based on a Chinese classical solo pipa piece 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.

—adapted excerpt from the score, courtesy of Oxford University Press

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 is a graduate of the Central Conservatory of Music in Beijing. He is currently Bonfils Distinguished Research Professor of Composition at the University of Missouri-Kansas City Conservatory.

### **Riding on the Wind, Op. 27**

#### **《御风万里》（作品第27号）**

Guo Wenjing 郭文景

Celebrated throughout the world as a leading composer of the Chinese avant-garde, Guo Wenjing is a member of the distinguished composition faculty at the Central Conservatory of Music in Beijing. Guo’s large body of work includes operas, ballets, dramatic incidental musical works, concerti, symphonies, other large-scale orchestral works, and string quartets. He has composed scores for more than 40 films and TV shows in China.

Guo composed the symphonic overture *Riding on the Wind* in 1997 to mark the occasion of Hong Kong’s return to China. The work was first performed on the actual day of reunification, July 1, 1997, at a concert conducted by Yu Long in the Hong Kong Coliseum.

This sweeping piece of virtuosic orchestration begins dramatically with the pounding of traditional Chinese drums. The tone has been described as both celebratory and reflective, and draws on Guo’s experiences in scoring films to create a grand, cinematic feeling throughout the work.

## ABOUT THE ARTISTS



### Jindong Cai

Conductor Jindong Cai is director of the US-China Music Institute of the Bard College Conservatory of Music, professor of music and arts at Bard College, and associate conductor of The Orchestra Now (TÖN). Prior to joining Bard, he was a professor of performance at Stanford University for 14 years. 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. Cai started his conducting career with the Cincinnati Symphony Orchestra, and has worked with orchestras throughout North America and Asia. He maintains strong ties to his homeland and has

conducted most of the top orchestras in China. Cai has served as principal guest conductor of the China Shenzhen Symphony Orchestra since 2012. He is a three-time recipient of the ASCAP Award for Adventurous Programming of Contemporary Music. He is principal guest conductor of the Mongolian State Academic Theatre of Opera and Ballet in Ulaanbaatar. Cai joined the Stanford University faculty in 2004 as director of orchestral studies and conducted the Stanford Symphony Orchestra for 11 years. He is also founder of the Stanford Pan-Asian Music Festival.

At Bard, Cai founded the annual China Now Music Festival. In its first two seasons, China Now presented new works by some of the most important Chinese composers of our time, with concerts 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 a major work by Pulitzer Prize-winning composer Zhou Long, *Men of Iron and the Golden Spike*, a symphonic oratorio in commemoration of the Chinese railroad workers on the 150th anniversary of the completion of the Transcontinental Railroad in North America.

Together with his wife, Sheila Melvin, Cai has coauthored many articles on the performing arts in China and 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*.

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 graduate studies at the New England Conservatory and University of Cincinnati College-Conservatory of Music. In 1989, he was selected to study with conductor Leonard Bernstein at the Tanglewood Music Center, and won the Conducting Fellowship Award at the Aspen Music Festival in 1990 and 1992.





### Petra Elek

Petra Elek graduated from Bard College (German studies) and the Bard College Conservatory of Music (percussion performance) in 2016, completed her master of music degree at California State University, Long Beach in 2018. She has studied with Edward Atkatz, former principal percussionist of the Chicago Symphony Orchestra, members of Sō Percussion, and Géza Bánky at Secondary School of Arts in Pécs, Hungary. As part of the University Percussion Group at Long Beach, she won first place in the College Solo division and College Ensembles division at the 2017 California Percussive Arts Society Competition. She completed the Bard Conservatory's Advanced Performance Studies program as a

percussion teaching fellow, and is completing her second year in The Orchestra Now master's program. During an internship with the US-China Music Institute, Elek studied with Central Conservatory of Music professor and famed Chinese percussionist Wang Jianhua.



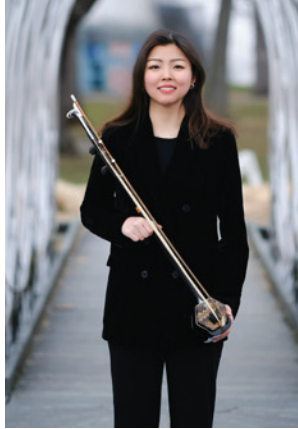
### Gao Hong

Chinese musician and composer Gao Hong is a master of the pear-shaped lute, the pipa. She graduated from the Central Conservatory of Music in Beijing, where she studied with pipa master Lin Shicheng. In 2005 Gao became the first traditional musician to receive the prestigious Bush Artist Fellowship, and she is the only musician in any genre to win five McKnight Artist Fellowships for musicians. As a composer, she has received commissions from the Minnesota Orchestra, Minnesota Sinfonia, Civic Orchestra of Minneapolis, American Composers Forum, Walker Art Center, and Jerome Foundation, among others. Gao's recording of live compositions/improvisations with oudist

Issam Rafea, *From Our World to Yours*, received two Global Music Award gold medals (instrumental and album). As a performer, Gao has appeared on five continents in solo concerts and with symphony orchestras, jazz artists, and musicians from various cultures. She has performed at major festivals and venues worldwide, including the Lincoln Center Festival, San Francisco Jazz Festival, Festival d'Automne à Paris, Perth International Arts Festival, and others. Her performances of pipa concerti include world premieres with the China National Traditional Orchestra, Guangdong National Orchestra, and Hawaii Symphony; and world premiere recordings with the Boston Modern Orchestra Project and Moravian Philharmonic.

Gao is guest professor at the Central Conservatory of Music, China Conservatory of Music, and Tianjin Conservatory of Music. She teaches Chinese instruments and is director of the Chinese Music Ensemble and Global Music Ensemble at Carleton College in Minnesota. She also is the author of the first pipa method book published in English.





### Beitong Liu

Beitong Liu is in her final year of the five-year, double-degree program at the Bard College Conservatory of Music, where she is majoring in erhu performance and global and international studies. Liu is in the first class to graduate from Bard with a degree in Chinese instrument performance offered through the US-China Music Institute. After graduation, she plans to enroll in the Master of Arts in Chinese Music and Culture program at the US-China Music Institute. Through Bard's partnership with the Central Conservatory of Music, Liu studies erhu with Professor Yu Hongmei. Originally from Shenyang in Liaoning Province, China, Liu began studying erhu in 2008, and entered the Shenyang

Conservatory middle school in 2012 to study with Li Naiping. In 2017, she began study with Central Conservatory of Music erhu professors Yu Hongmei and Yan Guowei. In 2021, she performed as a soloist in The Sound of Spring Chinese New Year concert with The Orchestra Now (TÖN). Also that year, she won the Bard Conservatory Concerto Competition for her performance of *The Indomitable Spirits of the Snow Mountain* by Liu Wenjin. Every winner of this annual competition is given the opportunity to perform their chosen piece with The Orchestra Now, as Liu does in this concert.



### Na Sun

Violinist Na Sun joined the New York Philharmonic in June 2006 and holds the Gary W. Parr Chair. A native of China, she began playing the violin at age seven, and at nine, was accepted into the Central Conservatory of Music in Beijing. She received her bachelor of arts degree there with highest honors, studying with Yao Ji Lin, and was winner of the conservatory's violin competition. She received her artist diploma from Boston University's College of Fine Arts in 2005, studying with Roman Totenberg, and was the grand prize winner of the Bach Competition. She has performed in numerous recital and chamber music concerts. In 2003, she attended the Kneisel Hall Chamber Music Festival in Blue

Hill, Maine, and in 2005 served as concertmaster of Tanglewood Music Center Orchestra, led by James Levine.

Na Sun recently performed with the China National Theater Orchestra and the Qingdao, Shenzhen, and Guangzhou symphony orchestras, conducted by Yu Long and Tan Dun. Previously, she was concertmaster of the China Youth Symphony Orchestra; principal of the second violin section at the Central Conservatory Chamber Orchestra; and soloist in Brahms's Violin Concerto with the Xiamen Symphony Orchestra, conducted by Michael Feldman. She has also performed with the Icelandic Symphony Orchestra and was a member of the orchestra of the Icelandic Opera.

# THE ORCHESTRA NOW

## LEON BOTSTEIN, MUSIC DIRECTOR

### Violin I

Samuel Frois *Concertmaster*  
Yuna Jo  
Nayoung Kim  
Lana Auerbach  
Yi-Ting Kuo  
Sixuan Zhu  
Mae Bariff  
Zeyi Sun  
Zhen Liu  
Maya Lorenzen

### Violin II

Judith Kim *Principal*  
Julián Andrés Rey  
Peñaranda  
Adam Jeffreys  
Jonathan Fenwick  
Yeseul Park  
Leonardo Pineda '15  
TÖN '19  
Enikő Samu  
Adrienne Harmon  
Angeles Hoyos\*

### Viola

Hyunjung Song *Principal*  
Sydney Link  
Shek Wan Li  
Kyle Davis  
Batmyagmar Erdenebat  
Karen Waltuch

### Cello

Sam Boundy *Principal*  
Emma Churchill  
Amelia Smerz  
Jihyun Hwang  
Lucas Button TÖN '21  
Anita Balázs  
Eva Roebuck\*

### Bass

Zack Merkovsky *Principal*  
Kiefer Fuller  
Luke Stence TÖN '22  
Rowan Puig Davis

### Flute

Danielle Maeng *Principal* <sup>1, 2, 3</sup>  
Jordan Arbus *Principal* <sup>4, 5, 6</sup>  
Chase McClung *Piccolo* <sup>2, 4, 6</sup>

### Oboe

Shawn Hutchison *Principal*  
Mark Sophia  
Jasper Igusa\*  
JJ Silvey\*

### Clarinet

Colby Bond *Principal* <sup>1, 2, 3</sup>  
Mackenzie Austin  
*Principal* <sup>4, 5, 6</sup>  
Olivia Hamilton\*

### Bassoon

Philip McNaughton  
*Principal* <sup>1, 2, 3</sup>  
Han-Yi Huang *Principal* <sup>4, 5, 6</sup>

### Horn

Kenshi Miyatani *Principal* <sup>1, 2, 3</sup>  
Tori Boell *Principal* <sup>4, 5, 6</sup>  
Zachary Travis  
Kwong Ho Hin

### Trumpet

Maggie Tsan-Jung Wei  
*Principal* <sup>1, 2</sup>  
Diana Lopez *Principal* <sup>3, 4</sup>  
Forrest Albano *Principal* <sup>5, 6</sup>

### Trombone

Stephen Whimple *Principal*  
Christopher Paul  
Samuel Boeger  
*Bass Trombone*

### Tuba

Jarrod Briley TÖN '22

### Timpani

Keith Hammer III

### Percussion

Petra Elek  
Felix Ko  
Taylor Lents  
Esteban Ganem IAP '24  
Yining Zhu '26

### Harp

Cheng Wei (Ashley) Lim

### Keyboard

Ji Hea Hwang\*

<sup>1</sup> *Spring Festival*

<sup>2</sup> *Indomitable Spirits*

<sup>3</sup> *Butterfly Lovers*

<sup>4</sup> *Prancing Dragons*

<sup>5</sup> *King Chu*

<sup>6</sup> *Riding on the Wind*

\*not performing in  
this concert

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. In fall 2022, the Institute enrolled its first students in the new Master of Arts in Chinese Music and Culture program, a singular multidisciplinary opportunity for graduate-level academic study and performance of Chinese music outside of China. The construction of a permanent home for the Institute is planned 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 combines rigorous conservatory training with a challenging and comprehensive liberal arts program. All Conservatory students pursue their degrees 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. Founded in 2005 by cellist and philosopher Robert Martin, the Conservatory welcomed the composer Tan Dun as its dean in 2019. [bard.edu/conservatory](http://bard.edu/conservatory)

Established in 1949, the **Central Conservatory of Music** (CCOM) in Beijing is a specialized Chinese institution of higher education for nurturing high-level music professionals. CCOM consists of the Departments of Composition, Musicology, Conducting, Piano, Orchestral Instruments, Traditional Instruments, and Voice and Opera, as well as the Institute of Music Education, Violin Making Center, Orchestra Academy, CCOM Middle School, Modern Distance Music Education College, and a key research center. It currently enrolls more than 1,500 undergraduates and more than 600 graduate students. Functioning as a national center of music education, composition, performance, research, and the social promotion of music, CCOM is a world-renowned institute that represents the highest caliber of music education in China, offering a comprehensive range of specialized programs.

**The Orchestra Now** (TŌN) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences by sharing their unique personal insights in a welcoming environment. Hand-picked from the world's leading conservatories—including the Yale School of Music, Shanghai Conservatory of Music, Royal Academy of Music, and Eastman School of Music—the members of TŌN are enlightening curious minds by giving on-stage introductions and demonstrations, writing concert notes from the musicians' perspective, and having one-on-one discussions with patrons during intermissions.

Conductor, educator, and music historian Leon Botstein, whom *The New York Times* said “draws rich, expressive playing from the orchestra,” founded TŌN in 2015 as a graduate program at Bard College, where he is also president. 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 Frank Gehry-designed Fisher Center at Bard, where TŌN performs multiple concerts each season and takes part in the annual Bard Music Festival. It also appears regularly at the finest venues in New York, including Carnegie Hall, Lincoln Center, Metropolitan Museum of Art, and others. *HuffPost* has called TŌN’s performances “dramatic and intense,” praising these concerts as “an opportunity to see talented musicians early in their careers.”

TŌN has performed with distinguished guest conductors and soloists, including Leonard Slatkin, Gil Shaham, Fabio Luisi, Vadim Repin, Hans Graf, Tan Dun, and JoAnn Falletta. Recordings featuring The Orchestra Now include two albums of piano concertos with Piers Lane on Hyperion Records, and a Sorel Classics concert recording of pianist Anna Shelest performing works by Anton Rubinstein with TŌN and conductor Neeme Järvi. *Buried Alive*, with baritone Michael Nagy, on Bridge Records, includes the first recording in almost 60 years—and only the second recording ever—of Othmar Schoeck’s song cycle *Lebendig begraben*. Recent releases include *Classics of American Romanticism*—featuring the first-ever complete recording of Bristow’s *Arcadian* Symphony—and an album of piano concertos with Orion Weiss, both on Bridge Records, 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 regularly on *Performance Today*, broadcast nationwide. [ton.bard.edu](http://ton.bard.edu).

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 12 programs; eight early colleges; and numerous dual-degree programs nationally and internationally. Building on its 163-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).

## BOARDS

### BARD COLLEGE

James C. Chambers '81, *Chair*  
Emily H. Fisher, *Vice Chair*  
George F. Hamel Jr., *Vice Chair*  
Elizabeth Ely '65, *Secretary*;  
*Life Trustee*  
Stanley A. Reichel '65, *Treasurer*;  
*Life Trustee*  
Fiona Angelini  
Roland J. Augustine  
Leonard Benardo  
Leon Botstein, *President of the College*,  
*ex officio*  
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  
Robert S. Epstein '63  
Barbara S. Grossman '73,  
*Alumni/ae Trustee*  
Andrew S. Gundlach  
Matina S. Horner, *ex officio*  
Charles S. Johnson III '70  
Mark N. Kaplan, *Life Trustee*  
George A. Kellner  
Mark Malloch-Brown  
Fredric S. Maxik '86  
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  
Geoffrey W. Smith  
Alexander Soros  
Jeannette H. Taylor, *ex officio*  
James A. von Klemperer  
Brandon Weber '97, *Alumni/ae Trustee*  
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  
Melissa Wegner '08  
Eric Wong

### FISHER CENTER

Jeanne Donovan Fisher, *Chair*  
Carolyn Marks Blackwood  
Leon Botstein, *ex officio*  
Stefano Ferrari  
Alan Fishman  
Neil Gaiman  
S. Asher Gelman '06  
Nina B. 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 Alcala  
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  
Christina A. Mohr  
James H. Ottaway Jr.  
Felicitas S. Thorne

## ADMINISTRATION

### BARD COLLEGE

#### Senior Administration

Leon Botstein, *President*  
Coleen Murphy Alexander '00, *Vice*  
*President for Administration*  
Myra Young Armstead, *Vice President*  
*for Academic Inclusive Excellence*  
Jonathan Becker, *Executive Vice*  
*President; Vice President for Academic*  
*Affairs; Director, Center for Civic*  
*Engagement*  
Erin Cannan, *Vice President for Civic*  
*Engagement*  
Deirdre d'Albertis, *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, *Executive*  
*Director, Bard Early College; Vice*  
*President for Early Colleges*  
Dumaine Williams '03, *Vice President*  
*for Student Affairs; Dean of Early*  
*Colleges*

### BARD COLLEGE CONSERVATORY OF MUSIC

Tan Dun, *Dean*  
Frank Corliss, *Director*  
Marka Gustavsson, *Associate Director*

### US-CHINA MUSIC INSTITUTE

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

### 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, *Professor of*  
*Orchestral Practice*  
Keisuke Ikuma, *Artistic Coordinator of*  
*Chamber Music*  
Sima Mitchell, *TÔN Seminar Faculty*

#### Administrative Staff

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

#### 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**  
Shannon Csorny, *Executive Coordinator*  
Kayla Leacock, *Hiring/Special Projects Manager*

**Artistic Direction**  
Caleb Hammons, *Director of Artistic Planning and Producing*  
Carter Edwards, *Producing Operations Manager*  
Jason Collins, *Associate Producer*  
Rachael Gunning '19, *Producing Coordinator*

**Development**  
Debra Pemstein, *Vice President for Development and Alumni/ae Affairs*  
Alessandra Larson, *Director of Institutional Advancement and Strategy*  
Kieley Michasiow-Levy, *Senior Individual Giving Manager*  
Cate Hope, *Development Communications Manager*  
Caroline Ryan, *Development Operations Coordinator*  
Michael Hofmann VAP '15, *Development Associate*

**Theater & Performance and Dance Programs**  
Jennifer Lown, *Program Administrator*  
Sophia Doctoroff '20, *Administrative and Digital Operations Assistant*

**Production**  
Jason Wells, *Director of Production*  
Stephen Dean, *Orchestra Production Manager*  
Jessica Myers, *Production Manager*  
Carmine Covelli, *Satellite Project Manager*  
Dávid Bánóczy-Ruof '22, *Production Administrator*  
Rick Reiser, *Technical Director*  
Tim Duffy, *Assistant Technical Manager*  
Hick Renadette, *Head Rigger*  
Sam Dickson, *Carpenter*  
Maggie McFarland, *Carpenter*  
Josh Foreman, *Lighting Supervisor*  
Nick Hawrylko, *Head Electrician*  
Walter Daniels, *Sosnoff Light Board Operator*  
Moe Schell, *Costume Supervisor*  
Sara Sa, *Assistant Costume Shop Manager*  
Kat Pagsolingan, *Video Supervisor*  
Will Olivia, *Video Engineer*  
May Pocsy, *Video Technician*  
Lex Morton, *Audio Supervisor*  
Olivia Denison, *Audio Engineer*  
Duane Lauginiger, *Audio Engineer*  
Adam Bach, *Audio Engineer*  
Booker Stardrum, *Audio Engineer*  
Manuel Martinez, *Audio Engineer*  
Nora Rubenstone, *Orchestra Stage Manager*

Danielle Brescia, *Orchestra Stage Manager*  
Lydia McCaw, *Orchestra Stage Manager*  
Jarrod Briley, *Orchestra Stage Manager*  
Lauryn Schaffer, *Orchestra Stage Manager*

**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*  
Karen Spencer, *Designer*

**Marketing and Audience Services**  
David Steffen, *Director of Marketing and Audience Services*  
Nicholas Reilingh, *Database and Systems Manager*  
Paul Laibach, *Manager, Technical Services*  
Maia Kaufman, *Audience and Member Services Manager*  
Brittany Brouker, *Marketing Manager*  
Sean Jones, *Assistant Marketing Manager*  
Garrett Sager HRA '23, *Digital Archive Associate*  
Elyse Lichtenthal, *House Manager*  
Simon Dimock '22, *Associate House Manager*  
Rea Ábel '23, *Assistant House Manager*  
Lukina Andreyev '23, *Assistant House Manager*  
Joel Guahnich '24, *Assistant House Manager*  
Mariella Murillo '25, *Assistant House Manager*  
Paulina Swierczek VAP '19, *Audience and Member Services Assistant Manager*  
Jardena Gertler-Jaffe VAP '21, *Audience and Member Services Coordinator*  
Erik Long, *Box Office Supervisor*  
Sam Rauch VAP '22, *Box Office Supervisor*  
Lea Rodriguez '22, *Box Office Supervisor*  
Alexis Seminario VAP '22, *Box Office Supervisor*  
Courtney Williams, *Box Office Supervisor*

**Facilities**  
Mark Crittenden, *Facilities Manager*  
Ray Stegner, *Building Operations Manager*  
Hazaiah Tompkins '19, *Building Operations Coordinator*  
Liam Gomez, *Building Operations Assistant*  
Chris Lyons, *Building Operations Assistant*  
Robyn Charter, *Fire Panel Monitor*  
Bill Cavanaugh, *Environmental Specialist*  
Drita Gjokaj, *Environmental Specialist*  
Oksana Ryabinkina, *Environmental Specialist*

## BARD MUSIC FESTIVAL

**Executive Director**  
Irene Zedlacher

**Artistic Directors**  
Leon Botstein  
Christopher H. Gibbs

**Associate Director**  
Raissa St. Pierre '87

**Scholars in Residence 2023**  
Byron Adams  
Daniel Grimley

**Program Committee 2023**  
Byron Adams  
Leon Botstein  
Christopher H. Gibbs  
Daniel Grimley  
Richard Wilson  
Irene Zedlacher

**Director of Chorus**  
James Bagwell

**Vocal Casting**  
Joshua Winograde

## THANK YOU TO THE FOLLOWING SPONSORS AND CONTRIBUTORS TO TODAY'S CONCERT

Bank of China, USA  
Central Conservatory of Music Office of  
International Affairs  
Guo Wenjing

The Family of Liu Wenjin  
Shining Sung  
Diana Wang  
Wei Zhou and Yu Cao, Weiber Consulting

Special thanks to Yi-Zhi Huang for *The Sound of Spring* calligraphy.

The US-China Music Institute of the Bard College Conservatory of Music 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.

### Major Contributors

Bank of China USA  
Jinqing Cai  
Jinyong Cai and Dawn Vermilya  
Angela Chen  
Chen Wei and Chen Maoan  
China United States Exchange  
Foundation  
Col-Lab NFT  
Linda Mei He  
Derek Hu and Malena Zhang  
Joseph Kahn and Shannon Xian  
Wu, The Kahn Charitable  
Foundation  
Corina Larkin and Nigel Dawn  
Li Lu, The Li Lu Humanitarian  
Foundation  
Y. S. Liu  
The Mona Foundation  
Rebecca Li Ping  
Denise S. Simon  
Jonathan Slone '84  
Shining Sung  
Oscar Tang, The Tang Fund  
Nick Tao, The Nick Tao  
Family Trust  
Robert Thomson  
Barbara Tober  
James A. von Klemperer  
Diana Wang  
Estate of Shirley Young  
Zhang Xin and Pan Shiyi

### US-China Music Institute Donors

Christina Bai  
Susan Baker  
Richard Barker

Laurie Beckelman  
Geraldine Brodsky  
Jinliang Cai  
Stephanie Chang  
Dongsheng Chen  
Hope Chen  
Sizi Chen and Matthew Staib  
Ernest Chiu, DSC Global  
Management, Inc.  
Silas Chou  
Linda Schwab Edmundson  
The Elbrun and Peter Kimmelman  
Foundation, Inc.  
Eileen Fu  
Mei Gao  
Marilyn W. Gleysteen, PhD  
Jean Golden  
Mary Hackenbracht  
Elizabeth Harrington, Borse  
Exchange LLC  
Alan Hilliker and Vivien Liu  
Bill and Amy Hsieh  
David and Lizzy Hsieh  
Feng Hu  
iChina Restaurant  
Joan and Alan Ades-Taub  
Foundation, Inc.  
Peter Kimmelman  
Richard Kortright  
Arthur and Eva Lerner-Lam  
Huaixi Li and Haiyan Song  
Ping Li  
Lin Lin  
Yabo Lin  
Dong Liu and Xiaomei Song  
Frank H. Liu  
Michael Liu

Toni Wong McNicoll  
Steven Murphy, Murphy &  
Partners  
Patricia Pei  
Sanford Robertson, Jeanne and  
Sanford Robertson Fund  
William S. Robinson and  
Keting Chu  
David and Susan C. Rockefeller  
Eric Rosenblum and Titi Liu  
Dexter Sun  
Clinton K. Swett  
Allyson Tang  
Celia Yuk Chun Tiu  
Rich Tomlinson and Yingxi Fu  
Joanne Wang  
Hing Wong and Jean Z. Wong  
Elaine Wu  
Mei Wu  
Nora Wu  
Guang Yang  
Huoy-Ming Yeh  
Qing and Shan Shan Yeh  
Genevieve Young  
Peter Yu  
Ying-Ying Yuan  
Nassrin Zahedi  
Hansong Zhang and Sally Y. Shi  
Wu Zhang  
Xiu Ping Zhang  
Wei Zhou

List current as of January 15, 2023

## THE US-CHINA MUSIC INSTITUTE NEEDS YOUR SUPPORT!

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





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

Bard College, Annandale-on-Hudson, New York  
[uschinamusic@bard.edu](mailto:uschinamusic@bard.edu) | [barduschinamusic.org](http://barduschinamusic.org)