



Bard College Conservatory of Music

Bard Chinese Ensemble

Presented by the US-China Music Institute

Shutong Li, *conductor*

Sunday, October 22, 2023 at 2 pm
László Z. Bitó '60 Conservatory Building

Song of the Wind 风之歌

Zhang Zhao 张朝曲 (b. 1964)

Dance of the Yao People 瑶族舞曲

Liu Tieshan 刘铁山 (b. 1923)
and Mao Yuan 茅沅曲 (b. 1926)
arr. Peng Xiuwen

Qin Terracotta Warriors Fantasia

Peng Xiuwen 彭修文曲 (1931-1996)

秦·兵马俑幻想曲

I. Discipline Is Strict in the Army

III. A Ten Thousand Mile March Across the Snowy Mountain

Intermission

Jasmine Flower 茉莉花

Liu Wenjin 刘文金曲 (1937-2013)

A Peaceful Night 良宵

Liu Tianhua 刘天华曲 (1895-1932)
orch. arr. by Yan Huichang

Nocturne to the Victoria Harbour 维港夜曲

Alfred Wong 黄学杨曲 (b. 1980)

Impression of Chinese Music "Daqu" 印象国乐“大曲”

Jiang Ying 姜莹曲 (b. 1983)

All pieces in this program arranged or re-arranged by Shutong Li.

PROGRAM NOTES

Zhang Zhao 张朝曲

Song of the Wind 风之歌

The sunlight has seven colors; only when these seven colors are put together will it shine. The seven-movement suite *Seven Colors of Harmony*, composed by Zhang Chao, expresses the harmonious coexistence of different ethnic groups in China. The first movement “*Song of the Wind*” adopts the Mongolian style. The first half depicts that spring breeze awakes the grassland, while the second half shows enthusiastic and bold horse-riding Mongolians.

Liu Tieshan 刘铁山; **Mao Yuan** 茅沅曲

Dance Of The Yao People 瑶族舞曲

This work, originally composed for a Western orchestra, is inspired by the “*Long Drum dance*”, a form of traditional festival music of the Yao people of southern and southwestern China. The orchestra's string instruments introduce a tranquil and graceful theme, reminiscent of a young maiden dancing with elegance and beauty. As the theme unfolds, an increasing number of young girls join the dance, gradually adding to the liveliness of the scene. The wind instruments play a lively and cheerful theme, as if a group of young men couldn't resist the urge to join the young ladies. They leap into the dance with unbridled enthusiasm, expressing their excitement and exuberantly showcasing the spirited nature of the Yao people.

Peng Xiuwen 彭修文曲

Qin Terracotta Warriors Fantasia 秦·兵马俑幻想曲

I. Discipline Is Strict in the Army

This passage depicts soldiers accompanying the Emperor on an arduous journey, wading through water, day after day. The music begins with the footsteps of the soldiers and the clinking of weapons and armor. The army's theme is fully realized by the sound of the *suona*. Then, the music takes a turn, with the *erhu* playing a slightly melancholic melody to convey the soldiers' homesickness, followed by a rhythmic passage on the small drum. The movement concludes with the grand sounds of the large gong and drum, symbolizing the Emperor's procession.

III. A Ten Thousand Mile March Across the Snowy Mountain

The troops are on the march once again, in a solemn procession. However, as the weather gradually turns colder with dark clouds looming and a chilling wind that howls through the air, snowflakes gently drift down. In this second section, the soldiers' yearning for their homeland is reflected in a transformed melody. The *suona*'s marching theme now carries a more somber and desolate tone. The music seems to be questioning the heavens: When will we be able to return to our loved ones back home? As the section draws to a close, the music crescendos into a powerful chorus of shouts, expressing the soldiers' fervent emotions and their resolute determination.

Liu Wenjin 刘文金曲

Jasmine Flower 茉莉花

In 1994, the composer Liu Wenjin created this Chinese orchestral piece based on the widely popular folk song "*Jasmine Flower*", from the Jiangsu and Hebei regions. Jiangsu's "*Jasmine Flower*" is soft and gentle, whereas the version from Hebei is more lively and cheerful. The orchestration retains the melodious and enchanting melody of the song while infusing the music with rich expressiveness and emotional depth. It fully embodies the beauty and kindness of Eastern notions of femininity, aspirations for love, and unwavering inner strength.

Liu Tianhua 刘天华曲

A Peaceful Night 良宵

Liu Tianhua originally composed *A Peaceful Night* as an erhu piece for New Year's Eve in 1928. Yan Huichang's orchestration makes it an even more heartfelt expression of supreme elegance and the beauty of a peaceful night, filled with various different instrumental colors, melodic echos, and countermelodies. The music flows as naturally as a mountain spring running freely. This kind of celebration doesn't rely on deafening fireworks or banquets with clinking glasses. Instead, it represents the quintessential Chinese character of traditional intellectuals, who extend warm wishes to each other and look to the future with hope, all while maintaining an air of grace and sophistication.

Alfred Wong 黄学杨曲

Nocturne to the Victoria Harbor 维港夜曲

As its title suggests, the music describes Hong Kong's Victoria Harbor at night. Crossing the harbor in a ferry, you can feel the breeze brushing your skin, and you cannot help feeling captivated by the charming nocturnal scene. The music opens with wave after wave surging in from afar. It is followed by a theme which consists of different elements that slowly bring the music to its climax before it comes to a brief close.

Jiang Ying 姜莹曲

Impression of Chinese Music: "Daqu" 印象国乐“大曲”

Impression of Chinese Music was conceived as a multimedia staged concert directed by Wang Chaoge for the China National Traditional Orchestra in 2013. One of its sections, "*Daqu*" (literally "Grand Piece"), aims to portray the blossoming and rejuvenation of an ancient musical culture in a contemporary world by reshaping the musical codes of Chinese music through the vivid use of modern aural aesthetics. This piece encompasses the unique performing styles of different instruments layered upon and juxtaposed with one another, exuding the rich culture and history of Chinese civilization.

BARD CHINESE ENSEMBLE

Shutong Li, conductor and arranger

Flute

Elizabeth Bennett
Francisco Verastegui

Clarinet

Jalen Mims

Bassoon

Chloe Brill
Adelaide Braunhill

Suona/ Guanzi

Hui Man Chan

Pipa

Xi Lu
Jinou Dong
Xiaoyan Luo
Wenjun Lu

Zhongruan

Yuling Nan
Yijie Yin*

Guzheng

Jiaying Zhao
Lucina Yue
Yixin Wang
Sunnie Ling

Timpani

Jaelyn Quilizapa

Chinese Percussion

Yining Zhu
Bryan Wang
Wenrui Shi
Danni Chen

Erhu

Beitong Liu

Gaohu

Feifei Yang*

Konghou

Kexilin Ke
Jiayi Sun

Violin

Noa Doucette
Angeles Hoyos**

Viola

Tania Ladino Ramirez**

Cello

Anita Balázs*

Bass

Njya Lubang

Piano

Niu Niu Chan

**guest artist*

***TON musician*

Shutong Li joined USCMi in 2021 as the assistant conductor of Bard Chinese Ensemble, Bard East/West Ensemble, and the annual NY China Now Festival. From 2017-2019, he was the founder and music director of Musicians For Musicians in New Mexico, where he organized and conducted 19 projects with 38 public concerts and hosted over 50 young opera singers and instrumental soloists. At that time, he also served as chief conductor of the Symphony of Albuquerque and UNM Health Sciences Centers Orchestra. Shutong has also worked with orchestras such as Sofia Philharmonic Orchestra, The Orchestra Now, State Opera Stara Zagora, Chinese Music Ensemble of New York, Orchestra of the New Asia CMS, Dolce Suono Choir, China National Chorus, and the Bard Philharmonic Orchestra.

ABOUT THE BARD CHINESE ENSEMBLE

The Bard Chinese Ensemble is one of the key components of the Chinese instrument major at the Bard Conservatory, offering numerous public performance opportunities for students of Chinese instruments. Students of Western instruments are also encouraged to participate, as well as non-majors with interest in Chinese music. The Ensemble performs at least two major concerts on campus every semester to showcase the varied styles of both modern and traditional Chinese instrumental music.

ABOUT THE US-CHINA MUSIC INSTITUTE

The US-China Music Institute was founded in 2017 by conductor Jindong Cai and Robert Martin, founding director of the 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 programs in Chinese instrument performance in a U.S. conservatory, the annual China Now Music Festival focusing on music from contemporary China, annual scholarly conferences, and public Chinese music education programs.
barduschinamusic.org

Jindong Cai, Director

Kathryn Wright, Managing Director

Hsiao-Fang Lin, Director of Music Programming

Shutong Li, Assistant Conductor and Chamber Music Coordinator

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COMING UP...

Sunday, December 4, 2023 at 2pm

László Z. Bitó '60 Conservatory Building

BARD CHINESE ENSEMBLE WINTER CONCERT

Free and open to the public.

Saturday, February 10 & 11, 2024 at 3pm

Sosnoff Theater, Fisher Center, Bard College

Rose Theater, Jazz at Lincoln Center, New York City

THE SOUND OF SPRING

A Chinese New Year Concert with The Orchestra Now

Tickets and program details coming soon to barduschinamusic.org/events

Sunday, March 3, 2024 at 2pm

László Z. Bitó '60 Conservatory Building

BARD CHINESE ENSEMBLE SPRING CONCERT

Free and open to the public.

April 11-13, 2024

Bard College

US-CHINA MUSIC INSTITUTE ANNUAL CONFERENCE

Sunday, May 5, 2024 at 1pm

László Z. Bitó '60 Conservatory Building

BARD CHINESE ENSEMBLE YEAR-END CONCERT

Free and open to the public.