THE SOUND OF SPRING

A CHINESE NEW YEAR CONCERT WITH THE ORCHESTRA NOW

JANUARY 25 AND 26, 2020

SOSNOFF THEATER, FISHER CENTER AT BARD COLLEGE
ROSE THEATER, JAZZ AT LINCOLN CENTER’S FREDERICK P. ROSE HALL
Welcome to the first annual Chinese New Year concert with The Orchestra Now, presented by the US-China Music Institute of the Bard College Conservatory of Music. This is a happy, optimistic time of year to honor family and wish one another good fortune, while enjoying the season’s many traditions. I am delighted that you have chosen to join us for today’s celebration.

This year’s program, The Sound of Spring, features many extraordinary musicians on the distinguished faculty of our copresenter, the Central Conservatory of Music in Beijing, China. I would like to thank President Yu Feng of the Central Conservatory, as well as our guests today: conductor Chen Bing; and soloists Wang Jianhua on percussion, Wang Lei on sheng, Yu Hongmei on erhu, Zhang Hongyan on pipa, and Zhang Weiwei on suona. Thanks also to folk singer Ji Tian, who has traveled from Shaanxi Province, in Northwest China, to take part in today’s concert. In this program you will learn more about the performers, their instruments, and the pieces they will perform.

Music plays an important role in ringing in the new year with joyful sounds. In China, an exceptionally long history of musical traditions has been supplemented in recent decades by blending Chinese instruments with Western symphony orchestras. Today’s concert showcases this combination, with compositions that highlight the distinctive character of each instrument and the colorful musical styles from different regions in China.

The US-China Music Institute of the Bard College Conservatory of Music, founded in 2018, promotes the study and appreciation of contemporary Chinese music and supports musical exchange between the United States and China. In addition to concerts such as today’s, the Institute also offers undergraduate degrees in Chinese instrument performance at the Bard Conservatory, hosts the annual China Now Music Festival at Bard in upstate New York and in New York City, and holds an annual scholarly conference. With our partners at China Institute, we have created a new program for Chinese music education in New York City, Music at China Institute, where we offer classes in Chinese instruments for all ages, as well as educational performances and discussions.

I invite you to learn more about our work by visiting our website at barduschinamusic.org. I hope you enjoy today’s concert and will join us again for future events.

新年快乐!

Jindong Cai
Director, US-China Music Institute

January 2020

THE SOUND OF SPRING
A CHINESE NEW YEAR CONCERT WITH
THE ORCHESTRA NOW

Saturday, January 25 at 7 pm
Sosnoff Theater, Fisher Center for the Performing Arts

Sunday, January 26 at 3 pm
Rose Theater, Jazz at Lincoln Center’s Frederick P. Rose Hall

Jindong Cai, conductor

Li Minxiong 李民雄 (1932–2009)  Long Teng Hu Yue (Prancing Dragons and Jumping Tigers)
Percussion Concerto: 打击乐协奏曲《龙腾虎跃》
Wang Jianhua, percussion

Li Yuejin 李毅镜 (b. 1994)  Sheng—Lin Qi Jing (Sheng—Into a Wonderland)
Wang Lei, sheng

Li Shaosheng 李劭晟 (b. 1988)  Yan’an-Yan’an
for Folk Tenor, Suona, and Orchestra, Op. 30
Ye Jingtong (b. unknown), lyrics
为原生态男歌手、唢呐与交响乐队而作的《延安·延安》
Zhang Weiwei, suona

Ji Tian, folk tenor

Intermission

The Orchestra Now
Chen Bing, conductor

Li Huanzhi 李焕之 (1919–2000)  Spring Festival Overture
Wang Danhong 王丹红 (b. 1985)  Yun Xiang Hua Xiang (Cloud and Blossom) Pipa Concerto
Zhang Hongyan, pipa

Wu Houyuan 吴厚元 (1946–99)  HongMei (Red Plum) Capriccio for Erhu
Yu Hongmei, erhu

A Chinese New Year Concert with The Orchestra Now
TRADITIONAL CHINESE INSTRUMENTS FEATURED IN THIS CONCERT

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

The word “erhu” came into use only about 100 years ago, but the origin of the instrument dates back more than 1,000 years. It is thought to have been brought to China from the Silk Road trade route during the Tang Dynasty (618–907 CE).

Prior to 1915, the erhu was mainly a popular folk instrument, often accompanying folk operas and various festive occasions but not considered among the ancient elite instruments such as the guqin or pipa. The modern prominence of the erhu can be attributed to master Liu Tianhua (1895–1932). Liu wrote several important compositions for erhu and adopted some violin techniques in his own playing, which contributed to the erhu’s evolution into the virtuosic solo and concert instrument widely recognized today.

Percussion (Chinese drumming traditions)
As anyone familiar with Chinese compositions for orchestra knows, percussion tends to play a prominent role and typically involves a wide variety of drums, gongs, and other percussion instruments.

The history of Chinese music begins with percussion, and goes back as far as Chinese history itself. Extraordinary examples of bronze bells have been unearthed from archeological sites from the Chinese Bronze Age many thousands of years ago.

Likewise, the earliest Chinese drums date from nearly 4,000 years ago. Throughout their history, drums have played a significant role in ceremonies, festivals, weddings, and other celebrations, and even warfare. Many Chinese drums are painted red to convey both power and good fortune. Strongly associated with celebration and expressions of power, Chinese drumming is always exciting, intense, and deeply symbolic.

Pipa
The pipa is a pear-shaped instrument played by plucking or strumming its four strings. It features frets running down the neck and onto the base, and is typically held upright rather than sideways (unlike the similarly shaped European lute). The pipa is thought to have come to China through the Silk Road during the Han Dynasty (206 BCE – 220 CE).

With such a long history, the pipa has enjoyed periods of great popularity and it is now considered one of the most vibrant and iconic of China’s traditional musical instruments. Many regional, traditional, and contemporary compositions have been written for pipa, ranging over a wide repertoire of solo performance and large and small ensembles. The pipa has also become one of the most widely recognized and performed Chinese instruments outside of China.

Sheng
The sheng is a fascinating instrument with a long history. It belongs to the organ family of wind instruments and so has some relation to the harmonica, but the sheng has a different construction. It features a distinctive cluster of bamboo pipes connected to a mouthpiece. Modern shengs come in many different sizes, from a small, handheld instrument to a large, freestanding version. The sound is produced by blowing through the mouthpiece, which causes reeds to vibrate within each pipe. Modern shengs typically employ keys to manipulate the sound, whereas older-style shengs have finger holes. The sheng is a polyphonic instrument, meaning it can produce many notes simultaneously.

The ancient form of this instrument is known to have been in use as far back as 3,000 years ago. It was traditionally used as an accompaniment to other instruments and in folk operas, and more recently in Chinese traditional orchestras. Interest in the sheng as a solo instrument is increasing, as is the solo repertoire.

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

Long Teng Hu Yue (Prancing Dragons and Jumping Tigers) Percussion Concerto 打击乐协奏曲《龙腾虎跃》
Li Minxiong 李民雄

Classic Chinese gongs and drums fill this piece with intense emotions in a strong folk style. Li Minxiong uses a unique compositional style to create a new form of large-drum group performance. With great passion, this piece presents a magnificent and 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 together 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. Long Teng Hu Yue is his most famous piece.

Sheng—Lin Q Ji Jing (Sheng—Into a Wonderland)《笙·临奇境》
Li Yuejin 李玥锦

Sheng is a charming, double-reed instrument that can produce powerful rhythms or sounds as soft as silk. This piece of music uses harmonic and pop music styles to create a piece that feels happy, but also mysterious. The sheng makes a sense of strength and tenderness against the background of the symphony orchestra. The whole piece combines power and beauty. The composer hopes to lead the audience into a world of fantasy. This piece was composed in June 2019. The symphonic arrangement was specifically prepared to be premiered at this concert.

Composer Li Yuejin is a graduate of the Central Conservatory of Music Composition Department. She has studied under composition masters Tang Jianping, Qin Wenchen, and Xu Zhitong.

Yan’an-Yan’an for Folk Tenor, Suona, and Orchestra, Op. 30 为原生态男歌手、唢呐与交响乐队而作的《延安·延安》
Li Shaocheng 李劭晟

Ye Jingtong，lyrics 词：叶静桐

Yan’an-Yan’an was commissioned by the China National Symphony Orchestra in 2019. The work incorporates many musical elements from Shanbei, in Shaanxi Province, into the composition of the symphony orchestra, including Xintianyou (a folk music style), Ansai waist drum dancing, storytelling, and so on. It uses a variety of contemporary composition techniques to present these elements, as well as to offer the audience a newer and more contemporary form of music. The work was composed for suona and a folk vocalist from Shanbei along with orchestra. As two of the areas most distinctive musical symbols, suona and the folk vocalist represent the unique historical, natural, and cultural qualities of Shanbei. Their desolate, dramatic, and rustic tone and musical characteristics, as well as the regional temperament they represent, have injected spirit into this work.

As one of the most active young composers of China, Li Shaocheng is dedicated to using his music to introduce a different China to the world, one that comes from a special perspective.

lyrics by Ye Jingtong follow on page 8.
《延安·延安》
词：叶静桐

延·延
你是天上的星
晨曦天地间
用手托着星
咆哮吧
河天
照耀吧
北斗
弃旧世
展新章
河岸壶口
彩
云
飞
抬头红霞
绕日月
风伴黄土
篝火燃
岁月悠悠
总关情
窑洞烛光
心灯明
叩问
云
天
可知否
天地床
日月被
天湛蓝
地金黄
万马千军
来飞渡
千重烟云
有净天
来到新延·延
高楼处处
万象新
红霞起舞
旌旗扬
酒曲伴随
信天游
千年河塔
幸福情
伴世界
踏征程
紧紧拉着
亲人手
伴世界
踏征程
永远拉着
亲人手
山丹丹花开
红艳艳
咱们的中国
站起来
山丹丹花开
红艳艳
咱们的中国
富起来
咱们的中国
强起来

Music at China Institute 华美音乐
Chinese Music Education and Performance in Lower Manhattan

The US-China Music Institute of the Bard College Conservatory of Music and China Institute in Manhattan have teamed up to create

Music at China Institute 华美音乐
Chinese Music Education and Performance in Lower Manhattan

Music at China Institute 华美音乐

Learn more about our classes and performances at chinainstitute.org/school/music-china-institute

Music at China Institute 华美音乐
ABOUT THE ARTISTS

Jindong Cai
Conductor Jindong Cai is director of the US-China Music Institute, professor of music and arts at Bard College, and associate conductor of The Orchestra Now (TON). 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 professional conducting career with the Cincinnati Symphony Orchestra, and has worked with numerous 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 the 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. Cai has received much critical acclaim for his opera performances. He serves as principal guest conductor of the Mongolia 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 major concerts performed by The Orchestra Now at Bard’s Fisher Center for the Performing Arts, Lincoln Center, Carnegie Hall, and Stanford University. This year, the festival premiered a major new 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 of North America on the 150th anniversary of the completion of the Transcontinental Railroad.


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. In 1989, he was selected to study with famed conductor Leonard Bernstein at the Tanglewood Music Center, and won the Conducting Fellowship Award at the Aspen Music Festival in 1990 and 1992.

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 worked as the 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. In addition, she frequently conducts new concerts featuring a wide variety of both Chinese and Western music.

Chen has worked with many renowned musicians and composers, and has premiered and recorded a vast number of new works.

She is committed to the promotion of Chinese music. She conducted CCOM’s Chinese Chamber Orchestra and top Chinese soloists in the 2018 Chinese contemporary music concert featuring CCOM composers at Lincoln Center in New York and the National Centre for the Performing Arts in Beijing, opening up a historic new chapter in bringing Chinese music to the world.

Ji Tian
Ji Tian is a folk singer from Shaanxi Province, a region with a prominent folk music tradition. He was born in Jingbian County and is a member of the Shaanxi Musicians Association, the Shaanxi Northern Folk Song Research Association, and the Shaanxi Folk Music Research Association. Considered one of the region’s top folk singers, he describes himself as the inheritor of the Shaanxi folk song tradition.

In 2016, Ji performed the concert ‘Forever Folk Song’ at the National Theatre in northern Shaanxi, and in 2018, he performed in the ‘What Do You Know about Chinese Folk Songs’ concert at the National Centre for the Performing Arts in Beijing. Among his many awards, Ji won first prize at the third Shaanxi North Folk Song Contest and was named one of the top 10 folk singers. He also won the Gold Award in the 2018 China Vocal Music Festival. He won the silver award in the professional ethnic graduate group of the 2019 Huanglong Music Festival.

Wang Jianhua
Wang Jianhua is a professor at the Central Conservatory of Music in Beijing, where he also serves as director of percussion and research in the Department of Traditional Instruments. He is a member of the Chinese Musicians Association, vice president of the Percussion Association of China, vice president of the Chinese National Percussion Association, and a member of the Chinese National Traditional Orchestra.

Born in Tianjin in 1957, he was admitted as a percussion major to the Beijing opera class of the Tianjin Opera School in 1971, and studied Beijing opera gong and drum under Li Shuping. He graduated in 1976,
and in 1977 he entered the Chinese music department of the Central Conservatory. He graduated in 1982 with a bachelor's degree and became a teacher there. From 2009 to 2012, he was honorary head of the percussion department of Singapore Chinese Orchestra. Wang has long been engaged in the performance, teaching, and research of Chinese percussion instruments. As a soloist, he has performed with many orchestras. He won the gold prize for performing arts in the Shaanxi International Gong and Drum Competition, and first prize in the Second Jiangnan Sizhu Competition, as well as the WenHua Award, among others.

Wang Lei
Wang Lei is a contemporary sheng performer, associate professor and graduate school adviser at the Central Conservatory of Music, and director of the Department of Traditional Instruments in the band and chamber music divisions. He is the first recipient of a sheng doctor of arts degree in China, studying with Professor Yang Shoucheng and Professor Lin Chongzhen. He has won many major awards such as the second Long Yin Cup traditional instrumental music competition, second and fourth WenHua Award, seventh China Music JinZhong Award, and 28th Shanghai Spring International music competition. He has recorded and published “Peacock,” “Melody of Jin Dynasty,” and “Voice of Tibet,” and edited “Research and Practical Performance Tutorial of Sheng.”

He has collaborated with the China National Symphony Orchestra, Royal Scottish National Orchestra, Beijing Symphony Orchestra, National Ballet of China, Guangzhou Symphony Orchestra, and Netherlands Philharmonic, among others. He has played hundreds of concerts and new works, including the premiere of sheng works by Qin Wenchen, Hao Weiya, Jia Guoping, Chen Xiaoyong, and Zhou Juan.

Yu Hongmei
A graduate of the Central Conservatory of Music (CCOM), Yu Hongmei is one of the most brilliant erhu virtuosos and the most influential erhu educator in contemporary China. She is vice president of CCOM and the designated guest erhu soloist for the China National Traditional Orchestra. Yu has toured Europe, America, Africa, and many regions in Asia. She has premiered classic erhu works and has produced works embodying different times in Chinese history: Dreams of Jinghua, Eight Banners, Tianxiang, and West Rhapsody. She has appeared in world-class concert halls such as Musikverein, Vienna; Carnegie Hall and Lincoln Center, New York; Kennedy Center for the Performing Arts, Washington, D.C.; Théâtre des Champs-Elysées, Paris; and Lucerne Concert Hall.

As an educator, Yu recorded Erhu by Maestros, and edited and published Collections of Erhu Works presented by China Central Television, the predominant state television broadcaster. Her publications, such as Dynamics in Erhu Performance and How to Play a Flower (an erhu piece by Song Fei) are widely cited in Chinese music journals. Yu has lectured at institutions ranging from California Institute of the Arts to the City University of Hong Kong.

Zhang Hongyan
Zhang Hongyan is an outstanding contemporary Chinese pipa performer and educator. She is a professor and doctoral supervisor at the Central Conservatory and serves as dean of the Department of Traditional Instruments and the Cultural Heritage Protection and Research Center. She is a guest professor at the Art Institute of Beijing University, honorary academician of Beijing Normal University–Hong Kong Baptist University United International College (UIIC), and director of the Central Institute of Vocational and Technical Education in China. She has also been a visiting scholar at Columbia University.

Zhang studied under Zhang Shijun, Sun Weixi, and Lin Shicheng, beginning her studies when she was seven years old. In 2011, she created a weeklong pipa festival, presenting four concerts of solo, chamber, ensemble, and concerto performances, essentially summarizing all of classical pipa music. In connection with the festival, Zhang also published a research paper, “Boat Against the Current: The Feeling of a Musician Today.” This festival and her paper were among the most important musical events at the start of the 21st century in China. Zhang, also known as Pipa Walker, has performed at such venues as Carnegie Hall, Lincoln Center, Kennedy Center, Berlin Philharmonic Hall, Vienna’s Golden Hall, St. Petersburg’s Mariinsky Theatre, and Suntory Hall in Tokyo. As a soloist, she has played with world-class orchestras such as the Bavarian Radio Symphony Orchestra, Israel Philharmonic, Brazilian Symphony, and Tokyo Philharmonic. In recognition of her contributions to traditional Chinese music, her album House of Flying Daggers is part of the permanent collection at the Library of Congress in Washington, D.C.

Zhang founded the national orchestra of the Central Conservatory of Music, and has won many awards in China and internationally for music education, including the Yang Xuelian Music Education Award, Baosteel Education Fund Outstanding Teacher Award, and more.

Zhang Weimei
Zhang Weimei is a young suona player and teacher of suona at the Central Conservatory of Music (CCOM). He is also deputy secretary-general of the professional suona committee of the Chinese National Orchestral Society. In 2007, he was admitted to CCOM and studied under the famous suona performer and educator Professor Shi Haibin, whose careful guidance further deepened Zhang’s understanding and grasp of music. He won the gold medal of the suona group in the CCTV National Folk Instrumental Television Competition in 2009. In 2013, he was admitted to the graduate school of CCOM for a master’s degree in suona. In 2014, he won the gold prize in the small folk music chamber music group of the Fifth National Youth National Musical Instrument Competition (WenHua Award). He obtained a master’s degree from CCOM in 2016, and stayed on to teach.
THE ORCHESTRA NOW
LEON BOTSTEIN, MUSIC DIRECTOR

Violin
Tianpei Ai
Linda Duan
Jacques Gadway
Ting Yan Lee
Zhen Liu
Bram Margoles
Stuart McDonald
Yurie Mitsuhashi
Gaia Mariani-Ramsdell
Dillon Robb
Esther Goldy Roestan
Weiqiao Wu
Yuqian Zhang

Flute
Leanna Ginsburg
Matthew Ross
Denis Saveliev
Oboe
Regina Brady
Shawn Hutchison
James Jihyun Kim
Clarinet
Matthew Griffith
Ye Hu
Rodrigo Orviz Pevida

Bass
Sarah Schoeffler
Eva Roebuck
Sara Page
Chiyuan Ma
Luke Baker
Viktor Tóth

Tuba
Jarrod Briley

Timpani
Jacob Lipham

Percussion
Charles Gillette
Won Suk Lee
Wanyue Ye

Harp
Emily Melendes

THE US-CHINA MUSIC INSTITUTE
The US-China Music Institute was founded in 2018 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 program 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 Chinese music education programs for youth. barduschinamusic.org

Recognized as one of the finest conservatories in the United States, 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 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, 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 of music that represents the highest caliber of music education in China, offering a comprehensive range of specialized programs. In 2016, the Central Conservatory of Music established a professional orchestra—the Central Conservatory Orchestra.

China Institute advances a deeper understanding of China through programs in education, culture, art, and business. Founded in 1926 by Chinese reformers Hu Shi (胡适) and Kuo Pingwen (郭秉文) and American educators John Dewey and Paul Monroe, China Institute is the oldest bicultural, nonprofit organization in America to focus exclusively on China. Its programs, school, and gallery exhibitions bring to life the depth, complexity, and dynamism of China.

Music at China Institute 华美音乐 is a collaborative program between the US-China Music Institute and China Institute, bringing the beauty, wisdom, and philosophy of traditional Chinese music to people of all ages and backgrounds in the heart of Lower Manhattan. Small group classes in guqin and pipa, with other instruments being added over time, are taught by award-winning musicians and educators carefully selected by the US-China Music Institute. Lecture-performances on Chinese music, including the Chat on Chinese Music series, offer opportunities for the public to learn about and listen to the breadth and depth of Chinese musical forms. chinainstitute.org/school/music-china-institute
The Orchestra Now (TON) is a group of vibrant young musicians from across the globe who are making orchestral music relevant to 21st-century audiences. They are lifting the curtain on the musicians’ experience and sharing their unique personal insights in a welcoming environment. Conductor, educator, and music historian Leon Botstein founded TON in 2015 as a master’s degree program at Bard College, where he also serves as president. The orchestra is in residence at Bard’s Fisher Center for the Performing Arts, presenting multiple concerts there each season as well as taking part in the annual Bard Music Festival. It also performs regularly at the finest venues in New York and beyond, including Carnegie Hall, Lincoln Center, The Metropolitan Museum of Art, and elsewhere. The orchestra has performed with many distinguished conductors, including Fabio Luisi, Neeme Järvi, Gerard Schwarz, and JoAnn Falletta. theorchestranow.org

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, bache- lor of science, and bachelor of music degrees, with majors in nearly 40 academic programs; graduate degrees in 11 programs; nine early colleges; and numerous dual-degree programs nationally and internationally. Building on its 160-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 our 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.