

In order to ensure a pleasant concert experience for both performers and audience, please refrain from:

- Entering or leaving during the performance.
- Bringing food or drink into the concert hall.
- Taking flash photographs.
- Using electronic devices (please remember to turn off your cellular phone, pagers and watches that chime on the hour).

Children who are able to sit quietly during the performance are welcome to our concerts.

Tape/video recording of performances is strictly prohibited without permission of the performers!

Thank you!

The Dragon and the Eagle: Music of China and the West

中国主题音乐会

Xiaoman Chen, Mandarin reader
Donald George, English reader

Sunflowers 向日葵

Yuxi Wang
(1928-2009)

Ting Ting Goh, Piano

Composed in 1962 and later transcribed into a piano virtuoso piece, *Sunflowers* is based on a traditional Hebei (northern China) folk tune and symbolizes the joyful life.

Poem: Song of Sunset on the River, Bai Juyi

白居易-暮江吟

Autumn Heart

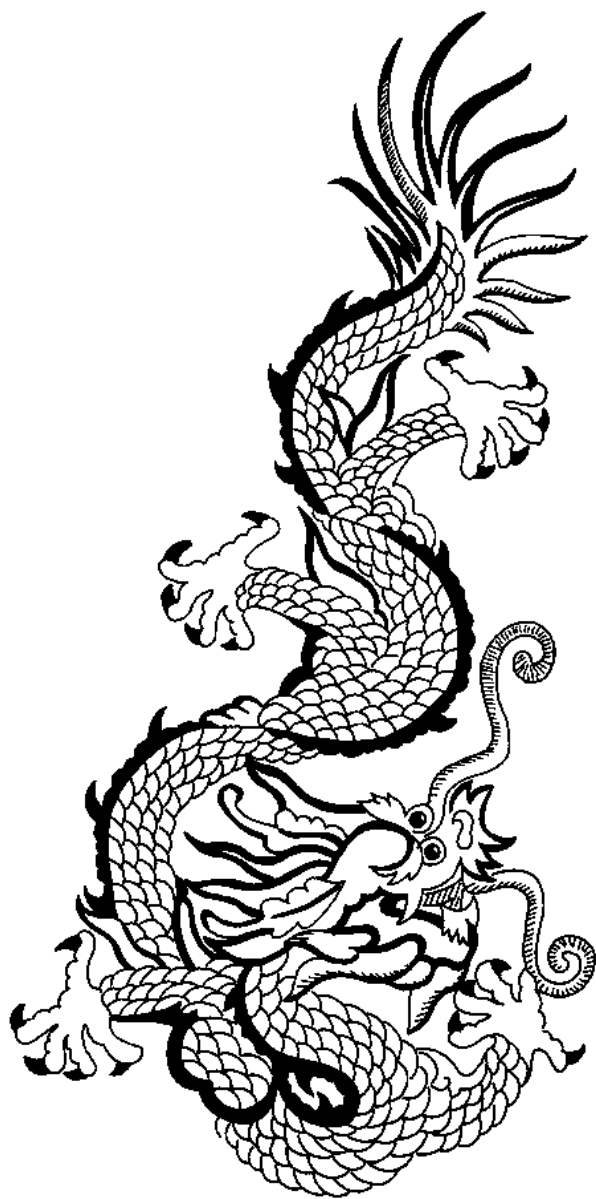
Chin-Chin Chen

Kathleen Miller, Soprano
Adam Conforti, Vibraphone
Stacy King, Cello

These are the last 2 songs of the song cycle by this modern Taiwanese composer. She has chosen poems from the Song Dynasty (960-1367) which were chosen by their title *Die Lian Hua*, which literally means “butterflies are attached to flowers”. In ancient China, the poem’s title implies the form of the poem. These poems all deal with regrets. The poets are Ouyang Xiu and Yon Shu.

Poem: Dawn of Spring, Meng Haoran

孟浩然-春晓



Men's Ensemble

Kevin Brady	John Lynd
Scott Bromschwig	Brandon Manning
James Bucki	Kevin Marcinko
Anthony Calderaro	Matthew Marco
Michael Celentano	Michael McAvaney
Vincent Cerasoli	Matthew Morris
John Clinton	Stephen Mucciolo
Nathaniel DelleFave	John Neggers
Michael Deshaies	Alex Newby
Daniel Donovan	Christopher Oill
Matthew Duclos	Jeffri Peralta
Phillip Ducreay	Lawrence Perez
Cody Hampton	Alex Perry
Francis Hartley	Michael Pitocchi
Nathaniel Hebert	Donte Reid
Daniel Johnstone	Joseph Schuessler
Boone Keefer	Christopher Sendziak
Jeffrey Kerr	Kyle Sherlock
Thomas Killourhy	Timothy Simmons
Keith Kirkpatrick	Robert Valentine II
	Jindong Zhang

Jasmine Flower 茉莉花

Traditional Chinese
Arr. by Jill Gallina

Crane Children's Choir
Heather Eyerley, Conductor
Krista Easton, Pianist
Nikki, Langhorne, Flute

Created during the Qianlong Emperor period of the Qing Dynasty (18th century), the *Jasmine Flower* enjoys popularity in the whole world and has always been one of the most popular Chinese folk songs. It is well known to Western listeners, as it was included in the opera *Turandot* by Puccini. Also, an adaptation of the melody was played during the Beijing Olympic Games in 2008.

Poem: For Hua Qing, Du Fu

杜甫-贈花卿

“Signore, ascolta” from *Turandot*

Giacomo Puccini:
(1858-1924)

Lydia Zervanos, Soprano
Julie Miller, Piano

The last opera of Puccini, this aria is based on the folk tune just heard in the Children's Choir. In this aria Liu begs the Caláf not to pursue Turandot.

Liang Zhu 梁祝 (The Butterfly Lovers Violin Concerto)

Gang Chen
(b. 1935)
Zhanhao He
(b. 1933)

John Lindsey, Violin
Julie Miller, Piano

Composed by two students from Shanghai Conservatory of Music in 1958, *The Butterfly Lovers* has been recognized as one of the most influential original Chinese concertos since its debut in Shanghai in 1959. It's based on the Yue Opera style from a southeastern Chinese province and tells the famous story of Liang Shanbo and Zhu Yingtai (the Chinese Romeo and Juliet) in three movements – introduction, development, and recurrence.

Intermission

“Dein ist mein ganzes Herz” from *Land des Lächelns*

Lonel Woods, Tenor
Kathryn Koscho, Piano

Franz Lehár
(1870-1948)

Franz Lehar used Chinese themes throughout his operetta *The Land of Smiles*. This is perhaps his most famous aria in which the tenor Sou Chong sings of the beauties of his loved one.

Poem: Hearing a Flute on a Spring Night in Luoyang, Li Bai

李白-春夜洛城闻笛

“News, News, News”
(Entrance Aria of Richard Nixon from *Nixon in China*)

Michael Celentano, (Nixon) Baritone
Carolyn Yuan, Piano

John Adams
(b. 1947)

After years of no diplomatic relations with China; Richard Nixon and Henry Kissinger traveled to China and began normal relations between the two countries. This was the unusual plot device for Adams famous minimalist opera. Alice Goodman, the librettist, used rhymed, metered couplets, reminiscent of poetic and theatrical styles, native to China. Nixon has just landed in Beijing and sings of his hopes and fears for his historic visit.

“Von der Jugend” from *Song of the Earth*
(1911)

Li Bai (701-762), Poet
Hans Bethge, (1876-1946) German text
Donald George, Tenor
Kathryn Koscho, Piano

Gustav Mahler (1860-

A pavilion of green and white porcelain stands in the middle of a tiny pond. Like a tiger's back, a Jade bridge arches over to it. Inside the house beautifully-dressed friends drink and chat, and some write poetry: their silk sleeves slip back and their silk caps hang cheerfully over their necks.

Poem: Drinking Wine, Tao Yuanming

陶渊明-饮酒

Socialism is Good 社会主义好

Men's Ensemble
Jeffrey Francom, Conductor
Tom Killourhy, Solo
Terry Paynter, Pianist

Huanzhi Li
(1919-2000)

As a typical revolution song composed right after the establishment of the Communist regime in 1949, the “Cold-War tone” of *Socialism is Good* elaborates the passion and confidence of the people. This song is no longer popular nowadays, but it's still a perfect witness of contemporary Chinese history and communist music in the former Socialist Camp.

On the Farm of Hope 在希望的田野上

Deborah Massell, Soprano
Men's Ensemble
Jeffrey Francom, Conductor
Winnie He, Piano

Guangnan Shi
(1940-1990)

Composed in 1982, *On the Farm of Hope* is an interpretation of what the composer had been witnessing after China opened up since 1978 - the huge economic change, the improvement of living standards, and above all, a beautiful blueprint for the economic development in the following decade, especially for rural areas. This song sings out the joy for prosperity, transformation and a bright future for the “new age” of China.

The Dragon and the Eagle: Music of China and the West 中国主题音乐会

The meeting of the two cultures; that of the young American Western culture and the ancient 5000-year-old Chinese culture are evident in all aspects of life in the two countries. This concert will attempt to show the wide range of the music in all aspects and styles of composition and performance not only in the United States and the West, but also in China both modern and in the past. This is a meeting of the two cultural spheres on a plane of mutual understanding, that of music and the ability of music to express universal emotions of humanity. As Leonard Bernstein said: “Music... can name the unnamable and communicate the unknowable.” Or the great Chinese poet Du Fu wrote: “Music such as this should only go to heaven above, / In this human world, how many times can it be heard?”

Simon J. Zhang, student organizer and consultant