

Artist Series

Fan Li Voice Recital

Wednesday, May 22, 2019 at 7:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University
School of Arts and Communication / Department of Music presents

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Welcome to Lagerquist Concert Hall.

Please disable the audible signal on all watches and cellular phones for the duration of the concert.
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

PROGRAM

Nature, the gentlest mother Aaron Copland (1900-1990)
I felt a funeral in my brain
Going to Heaven!

The Crucifixion Samuel Barber (1910-1981)
The Secrets of the Old
Sure on this shining night

Two Love Songs..... Leonard Bernstein (1918-1990)
I. Extinguish my eyes
II. When my soul touches yours
from *I Hate Music!: A Cycle of Five Kid Songs*
III. I Hate Music!
IV. A Big Indian and a Little Indian
V. I'm a Person Too

Spleen Claude Debussy (1862-1918)

Kornblumen..... Richard Strauss (1864-1949)

Partridge day, Yuan Xi has a dream Jun Liang (b. 1973)

Look at your eyes Qi Jin

Program Notes

Perhaps more than any other composer, **Aaron Copland** is revered for having created a sonic palette that evoked the grandeur and spaciousness of the United States. Although modern scholarship recognizes four distinct stylistic periods in Copland's life (a jazz period, a serious "abstract" period, an "Americana" period, and a late twelve-tone period), Copland is currently most associated with his American sound. In establishing this sound within context of classical music, Copland not only created a new voice for his country, but he paved the way for other composers. The *Dickinson Songs* are generally considered to be Copland's crowning achievement in the genre of art song. Copland was first attracted to *The Chariot*, then gradually gathered a collection of twelve poems. The premiere performance of the song cycle occurred on May 18, 1950 at the Sixth Annual Festival of Contemporary American Music at Columbia University, sung by soprano Alice Howland with Copland at the piano. The composer described the cycle as requiring a singer with extraordinary range and an "above-average" sense of rhythm. It is traditionally sung by a high mezzo-soprano or a soprano, thus the original keys have been retained for both the high voice and medium/low voice editions of this collection. Copland wrote that the poems are not related thematically, but share an exploration of the subjects of nature, death, life, and eternity.

Samuel Barber began composing at the age of seven, and in that same year wrote his first song. By the time he wrote *A Slumber Song of the Madonna* in 1925, the earliest song in this collection, he had composed sixteen songs, thirteen piano pieces, an expansive two-piano work, and a first opera, attempted at the age of ten. Between 1924 and 1936 Barber composed more than 50 songs. He was self-critical in the extreme, and as a result only seven songs from this period were published in his lifetime. Others were published posthumously in *Ten Early Songs* (G. Schirmer, 1994), marking the first publication of two early songs, both composed in 1927 - *Mother, I cannot mind my wheel* and *Hey nonny no!* Barber composed the *Hermit Songs*, settings of medieval writings of monks, between October of 1952 and February of 1953. *The Crucifixion* was the first song composed of the cycle, on October 26, 1952. Soprano, Leontyne Price, had made a splash in *Porgy and Bess*, but had not yet made a recital debut. Barber considered her, among other singers including Dietrich Fischer-Dieskau, as the debut artist for *Hermit Songs*. Price and Barber premiered the cycle at Coolidge Auditorium at the Library of Congress, Washington, DC, on October 30, 1953. The original key of *The Crucifixion* found in the high voice edition of this collection, appears in both high and low voice editions of *Samuel Barber: Collected Songs*. The transposition down a whole step makes its first appearance in *Ten Selected Songs*. Both *The Secrets of the Old* and *Sure on this shining night* were composed in 1938 as part of *Four Songs, op. 13*, premiered in 1941 by soprano Barbara Troxell, a student at Curtis from 1939 to 1942. Barber finally met James Agee, author of *Sure on this shining night*, in 1948 when setting the Agee text for *Knoxville: Summer of 1915*. They were friends until Agee's death in 1955.

Leonard Bernstein was a leading advocate of American composers, particularly Aaron Copland. The two remained close friends for life. As a young pianist, Bernstein performed Copland's *Piano Variations* so often he considered the composition his trademark, Bernstein programmed and recorded nearly all of the Copland orchestral works – many of them twice. He devoted several televised Young People's Concerts to Copland, and gave the premiere of Copland's *Connotations*, commissioned for the opening of Philharmonic Hall (now Avery Fisher Hall) at Lincoln Center in 1962. *I Hate Music!*, composed fall of 1942 into 1943 received its premiere performance on August 24, 1943 at the Public Library in Lennox, Massachusetts. The work was dedicated to Edys Merrill, artist, friend and flat mate of Bernstein in the 1940s, because she apparently used to emphatically exclaim the title phrase as Bernstein made much noise coaching singers and playing the piano. *Two Love Songs* was composed in 1949, based on poems by Rainer Maria Rilke. *Extinguish my eyes* was first performed March 13, 1949, at Town Hall in New York.

No musician of any nationality (with the possible exception of Hugo Wolf) had greater mastery in creating the mysterious allure of music and poetry than **Claude Debussy**; not only in the prosody of the literary text and in the rhythm of speech, for which he had a prodigious instinct, but also because he attained the deepest concordance between the poetic idea and the musical idea. This, for the interpreters, is beyond price. Too often they have to fight to make the marriage of words and music appear natural and sincere. In Debussy's vocal works there are no problems, and it is easy for the singers (as it is also their duty) to serve the music first, without betraying the poet. Let us first consider a very important series of melodies, where Debussy's strong personality suddenly breaks out with all its rarest and most precious qualities – one of his first great masterpieces, *Ariettes Oubliées* (Forgotten Airs), written in 1888 on poems by Verlaine.

Richard Georg Strauss was a famous German composer in the late Romantic and early modern times. His early works were characterized by typical romanticism, which was recognized as the most important representative figure of late romanticism in the peak of his creative career. However, his later works began to show certain modernist tendencies, such as the disintegration of tonality and so on. Strauss has a remarkable ability of contrapuntal writing, and the texture of almost all his works is very complex. He is known for opera productions, including *Salome* and *Der Rosenkavalier*. He wrote a number of symphonic poems, including philosophical ones, such as *Also sprach Zarathustra*, Nietzsche's work, along with narrative symphonic poems such as *Don Quixote*. Inspired by the destruction of opera houses throughout Germany during World War II, he created the string musical instrument metamorphosis. His final masterpiece, the last four songs of soprano and orchestral music, was written between 1947 and 1948.

Chinese art songs are typically exquisite solo songs that nowadays refer to vocal works with a strong, artistic and elegant style. The term art song was first used in China in the 1920s. At that time, some Chinese intellectuals and musicians filled in the lyrics with the tunes of western music and formed school songs, such as Li Shutong's *Farewell and spring outing*. During his study in Germany, the early Chinese composer Qing Dian wrote the first art song in China in 1920 according to the song

of the Song Dynasty poet Su Shi. The founders of Chinese art songs represented by Qingzhu, Zhao Yuanren, Huang Zi and others have created a number of artistic songs with rich romanticism and high standards. In the 1930s, the sound of the *Nine Eighteen* shocked the Chinese music scene. The patriotic composers represented by Huang Zi expressed their anti-Japanese salvation in their artistic songs. The revolutionary musicians represented by Nie Er and Xing Xinghai sprang up, and more artistic songs have been newly developed. It has also led people to have a broader understanding of art songs. Representative works include pieces such as *Song of the Iron Horse* and *Yellow River*. The creation of artistic songs has emerged with two new mainstreams of music creation – one is that folk songs have been adapted into artistic songs. In the second period, many professional composers wrote about the artistic songs written by Mao Zedong's poems. Because of the impact of the Cultural Revolution, artistic songs are inferior in the artistic exploration and the number of excellent works. The times are developing. In the late 1970s, some Chinese art songs showed bold artistic innovation and opened up the road to recovery of artistic songs. Since the reform, the creation of Chinese art songs has experienced unprecedented prosperity. The expansion of the theme, the use of music language and composition techniques is more diverse. The rhythm sequence of the twelve-tone sequence, atonality and tonality, and the Chinese five-syllable melody in the sequence structure are all examples. Such as the works *That is me*, and *Song of the Swan*. After the 1990s, the creation and promotion of Chinese art songs entered a new climax. For example, the Chinese and Foreign Art Song Concert and the Harbin Summer Art Song Competition, hosted by the Chinese Ministry of Culture. Representative artists of this period include Shi Guangnan, Zheng Qiufeng, Lu Zaiyi, Jin Qi, and Liang Jun.

Lu Zaiyi, a famous composer in the Chinese music circle, is now the vice chairman of the Chinese Musicians Association, the chairman of the Shanghai Musicians Association, and a national first-class composer. Over the years, Lu Zaiyi's music works have been involved in a variety of genres and achieved fruitful results. The composition *Rainbow after rain* was selected as the 20th century Chinese world music classic. Art songs such as *Motherland, kind mother* have been spread at home and abroad. Other works include *China, my lovely mother*, for large chorus and symphony orchestra, which has won many awards such as the Golden Bell Award, the highest award of music in China, and Shanghai Literature and Art Award, the highest honorable prize of the Shanghai literature and art circle. Symphonic sound paintings *Water Lily* and *Two Symphonic Sketches* won the 10th Shanghai spring music festival excellent works award; the art songs *bridge, home, hope* and *I love this land* respectively won the first and second China music top award Golden Bell Award in 2001 and 2002. In view of Lu Zaiyi's artistic achievements, in 1993, a number of organizations jointly held the first personal work concert in the history of the Shanghai spring music festival for him, which was praised as "one of the highest level of personal works concerts in China." In 1997, he was elected as the first national writer and artist with both virtue and skill. Lu Zaiyi's music works are rich in emotion, profound in connotation and rich in singing character and lyrical temperament. *I Love This Land* sees the composer at the peak of his creation. It is based on a poem written by poet Qing Ai from 1938. It was published in the *Ten Days Collection* published by Guilin in December of the same year.

Over the years **Qi Jin** has devoted himself to the creation of artistic songs, combining Western traditional writing techniques with Chinese national tones. In the course of more than 30 years of creation, Qi Jin published three albums, *Spring Breeze Kissing My Motherland*, *Spring Rain*, and *Southern Rain*. These works are broadcasted and published on mainstream media and core journals such as CCTV, and *Music Creation*, etc., and also published by the *National Publishing House* and other national publishing units. The work *The Moon that Sings* won first prize, and was listed by the Chinese Music Association as the designated track for the Chinese music Golden Bell Award vocal competition. The work *Crows and Foxes* was enrolled in the National Education Department for a nine-year compulsory education fourth grade music textbook with in-depth and simple educational significance. Composer Qi Jin explained his work *Look at your eyes* as, "a public service song written in the way of art songs. I hope to use the power of art to move people, change their ideas, and make it a social norm to volunteer, and to donate."

Text and Translations

Nature, the gentlest mother

Impatient of no child
The feeblest or the waywardest
Her admonition mild
In forest and the hill
By traveler is heard
Restraining rampant squirrel or too impetuous bird.
How fair her conversation
A summer afternoon.
Her household, her assembly
And when the sun goes down
Her voice among the aisles
Incites the timid prayer of the minutest cricket
The most unworthy flower.
When all the children sleep,
She turns as long away,
As will suffice to light her lamps

Then, bending from the sky,
With infinite affection
And infiniter care
Her golden finger on her lip
Wills silence ev'rywhere, Wills silence ev'rywhere.

I felt a funeral in my brain

I felt a funeral in my brain,
And mourners to and fro,
Kept treading, treading,
treading till it seemed that sense was breaking through
And when they all were seated
A service like a drum
Kept beating, beating,
beating till I thought my mind was going numb,
And then I heard them lift a box,
And creak across my soul
With those same boots of lead again,
Then space began to toll
As all the heavens were a bell
And Being but an ear.
And I and silence some strange race wrecked solitary here.

Going to Heaven!

Going to Heaven! Going to Heaven! Going to Heaven!
I don't know when
Pray do not ask me how
Indeed I'm too astonished to think of answering you
Going to Heaven! Going to Heaven!
How dim it sounds.
And yet it will be done
As sure as flocks go home at night
Unto the shepherd's arm!
Perhaps you're going too!
who knows?
If you should get there first
Save just a little place for me,
Close to the two I lost
The smallest "robe" will fit me
and just a bit of "crown" for you know we do not
mind our dress when we are going home.
Going to Heaven, Going to Heaven!
I'm glad I don't believe it
For it would stop my breath

And I'd like to look a little more at such a curious earth.
I am glad they did believe it
Whom I have never found
Since the mighty autumn afternoon,
I left them in the ground.

The Crucifixion

At the cry of the first bird
They began to crucify Thee,
O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suff'ring borne
By the body of Mary's son,
But sorer still to Him was the grief
Which for His sake
Came upon his Mother.

The Secrets of the Old

I have old women's secrets now
That had those of the young;
Madge tells me what I dared not think when my blood was
strong,
And what had drowned a lover once
Sounds like an old song.
Though Marg'ry is stricken dumb
If thrown in Madge's way,
We three make up a solitude.
For none alive today
Can know the stories that we know
Or say the things we say:
How such a man pleased women most of all that are gone,
How such a pair loved many years
And such a pair but one,
Stories of the bed of straw
Or the bed of down.

Sure on this shining night

Sure on this shining night
Of starmade shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder wand'ring far
alone of shadows on the stars.

Two Love Songs

I. Extinguish my eyes

Extinguish my eyes
I still can see you:
Close my ears,
I can hear your footsteps fall;
And without feet I still can follow you;
Voiceless I can still return your call.
Break off my arms and I can embrace you;
Enfold you with my heart as with a hand;
Hold my heart, my brain will take fire of you,
As flax takes fire from a brand!
And flame will sweep in a flood;
Through all the singing currents of my blood.

II. When my soul touches yours

When my soul touches yours a great chord sings:
How can I tune it then to other things?
Oh, if some spot in darkness could be found
That does not vibrate when your depths sound!
But everything that touches you
and me welds us as played strings sound one melody.
Where, where is the instrument whence the sounds flow?
And whose the magic hand that holds the bow?
Oh, sweet song! Oh!

Spleen

Les roses étaient toutes rouges,
Et les lierres étaient tout noirs.

Chère, pour peu que tu e bouges,
Renaissent tous mes desespoirs.

Leciel était trop bleu, trop tender,
La mer trop verte et l'air trop doux.

Je crains toujours – ce qu'est d'attendre!
Quelque fuite atroce de vous.

Du houx à la feuille vernie
Et du luisant buis je suis las,

Et de la campagne infinie
Et de tout, fors de vous, hélas!

I Hate Music!

III. I Hate Music!

I hate music! But I like to sing:
la dee da da dee; la dee da da dee;
But that's not music, not what I call music.
No, sir.
Music is a lot of men in a lot of tails,
making lots of noise like a lot of females;
Music is a lot of folks in a big dark hall,
where they really don't want to be at all;
with a lot of chairs, and a lot of airs, and a lot of furs and
diamonds!
Music is silly! I hate music! But I like to sing:
la dee da da dee; la dee da da dee; la dee da dee.

IV. A Big Indian and a Little Indian

A big Indian and a little Indian were walking down the
street.
The little Indian was the son of the big Indian;
but the big Indian was not the father of the little Indian;
You see the riddle is, if the little Indian was the son of the
big Indian,
but the big Indian was not the father of the little Indian,
Who was he? I'll give you two measures: His mother

V. I'm a Person Too

I just found out today that I'm a person too, like you:
I like balloons; lots of people like balloons:
But everyone says, "Isn't she cute? She likes balloons!"
I'm a person too, like you!
I like things that everyone likes:
I like soft things and movies and horses and warm things
and red things:
don't you?
I have lots of thoughts; like what's behind the sky;
and what's behind what's behind the sky:
But everyone says,
"Isn't she sweet?"
She wants to know everything!"
Don't you? Of course
I'm very young to be saying all these things in front of so
many people like you;
But I'm a person too! Though I'm only ten years old;
I'm a person too, like you!

The roses were completely red,
And the ivy was all black.

Dear, even by your slightest stir,
All my despair is reborn.

The sky was too blue, too tender,
The sea too green and the air too mild.

I fear always, how it is to be expected!
Some hateful flight by you away from me.

Of the holly and its lustrous leaf
And of the shiny boxwood I am weary,

And of the vast countryside!

Kornblumen

Kornblumen nenn'ich die Gestalten
die milden, mit den blauen Augen,
die, anspruchslos,
in stillem Walten den Thau des Friedens,
den sie saugen aus ihren eignen,
Klaren See len,

mitteilen, dem sie nah'n, bewusstlos der
Gefühlsjuwelen, die sie von.
Himmelshand empfah'n.
Dir wird so wohlin ihrer Nähe,

als gingst du durch ein Saatgefilde,
durch das der Hauch des Abends wehe,

voll frommen Friedens und voll Milde,

voll frommen Friedens und vollmilde.

Partridge day, Yuan Xi has a dream

The flow of fat water to the east will never stop.
If I had known it was a sad day,
I should not have missed it so much.
The meeting in the dream is always not clear,
can't catch up to see the portrait more clearly,
and this kind of wet dream is often helpless
will be startled by the call of the mountain birds.
The grass is not yet green. My temples are silver.
I am growing old too fast.
We leave too long, slowly all the pain will be
gradually forgotten by time.
I do not know who, let me yearn,
year after year reunion night, this feeling,
only you and I understand the heart.

I love this land

If I were a bird,
I should sing with a hoarse throat,
If I were a bird,
I should sing with a hoarse throat, too.
The land hit by the storm,
This river, ever raging with our grief and anger,
This angry wind that blows ceaselessly,
And from the soft dawn among the trees,
This angry wind that blows ceaselessly,
And the soft dawn from the woods.

And then I died,
Even feathers rot in the ground.
Why do my eyes often contain tears?
Because I love this land so much.

I call "cornflowers" those women
Who are gentle and have blue eyes,
Who, undemanding in their still ways,
Impart the dew of peace,
which they absorb

From their own clear souls,
To everyone that they approach,
Unaware of the jewels of feeling
That they receive from a heavenly hand.

You feel as good in their presence
As if you were walking through a field of grain

Through which the evening breeze was blowing,

Full of pious peace and full of gentleness

Look at your eyes

The first time I looked you in the eye, it was a long, long
time ago.
Two clear springs intoxicated me and let me linger.
Winter has gone and spring has come, the sun has set and
the moon is full.
Every time I look into your eyes, happiness is in my heart.

When I looked into your eyes, it was a split second between
yin and yang,
Two lines of cold tears, how many helpless how
sentimentally attached.
Flowers fade, hearts break, the sky falls, the ground sinks,
You say you keep your eyes, and you stay with me every
day.
Ah, you say leave your eyes, you say leave your eyes, you
accompany me every day around.

Look into your eyes again, as if you were right in front of
me,
That wipes the familiar look, the familiar look awakens the
memory to awaken the dream.
People go to love came, the heart did not go feeling stretch.
Over and over I look in your eyes, like the moon that keeps
me awake.

About the Performers

Fan Li enjoys a career of vocal performance, research and teaching as an outstanding Chinese young vocal artist. Fan won numerous prizes including third place in the 11th National Young Singer Competition held by China Central Television, which is the highest level competition in China. She also plays leading roles in many well-known operas, such as *Rigoletto*, and *Song of the Youth*. In addition, Fan released an album by the China Recording Corporation. She also performed the theme song for the upcoming cartoon *Dragon Warrior*. In addition to her vocal performance, Fan also involves herself in academic work. She has participated in a couple of research projects including one from the National Ministry of Education on ethnomusicology and has some publications. Fan Li considers vocal teaching a vital part of her career. She has tutored many excellent students who are now well-recognized all over China. Fan Li holds degrees from Jiangxi Normal University and the Shanghai Conservatory of Music with additional studies in the department of vocal music and opera. Fan was invited to record the CCTV-3 Art Life special *Changyong Liao Aria Performance* program. Fan was also invited to sing in the 125th lesson of the famous tenor Yuqiang Dai's online masterclass. Fan has been interviewed by *Jiangxi Daily*, *Jiangxi Pictoria*, *Jiangxi Provincial TV station-program 2*, the *Jiangxi Radio and Television station*, *Jiangxi Publishing Group Morning Post*, and Jiangxi musician association, Voices from Heart. Fan Li is a member of the Jiangxi Musicians Association, director of the Jiangxi Vocalists Association, secretary-general of the Jiangxi branch of China Youth Singers Association, and deputy secretary-general of singing art professional committee of the Jiangxi Association for the Promotion of Culture and Art.

Amy Boers is one of the region's most sought after collaborative artists. She is well known as a pianist, coach, teacher, and music director. Her playing for conductors and professional soloists has been characterized as deeply expressive, artistic, and insightfully supportive. Amy's work as conductor, director, and pianist ranges from musical theater, church, ACDA regional honor choirs, to choral organizations throughout the Puget Sound. She is currently serving as collaborative artist with Pacific Lutheran University, Symphony Tacoma Chorus and Symphony Tacoma. She is choir director and keyboardist for Pilgrim Lutheran Church and regularly works with the Puyallup High School and Spanaway Lake High School choral programs. Amy has conducted honor choirs, coached choral conductors, and most recently led workshops for choral conductors and collaborative artists across the Northwest and Canada. Milton is her home, where she lives with her husband Geoffrey and son Jakob.

PLU Faculty Acknowledgements

Dr. James Brown enjoys an eclectic career of singing, teaching, stage direction, and conducting. His work has been seen at Vashon Opera in *Il Barbiere di Siviglia* (stage director and conductor), *Madama Butterfly* (stage director), *Carmen* (stage director and conductor), *Eugene Onegin* (conductor) and *Così fan tutte* (stage director, conductor and arranger). Other recent productions include Mozart's *Le Nozze di Figaro* (conductor), Previn's *A Streetcar Named Desire* (conductor and stage director), and *La Traviata* (conductor and stage director) with Vashon Opera, Boito's *Mefistofele* with Pacific Northwest Opera, Handel's *Semele* (PLU Opera), *La Bohème* (Bellevue Opera) and a critically acclaimed production of *Sweeney Todd* (Lakewood Playhouse). As a singer, James has distinguished himself on the opera and concert stage. James has sung with Il Festival dei due Mondi in Spoleto, Italy, New Orleans Opera, New York City Opera, Opera Company of Philadelphia, Pacific MusicWorks, Rogue Opera, Skylight Opera Theatre and Tulsa Opera. The tenor has appeared with Seattle's world-renowned community of early music specialists in concerts and operas at Seattle's Town Hall, St. James Cathedral, Intiman Theatre and the Moore Theatre. At the Moore Theatre, James performed in *Il Ritorno d'Ulisse in Patria* with Tony award winners Handspring Puppet Company with music direction by Stephen Stubbs and stage direction by internationally celebrated artist William Kentridge. James has appeared as concert soloist at the Aspen Music Festival, Ravinia Festival (Steans Institute) and Lincoln Center's Alice Tully Hall. He has performed the tenor solos in *Messiah* with the Tacoma Symphony and Mozart's *Requiem* with Central Washington University. James is the Chair of Vocal Studies at Pacific Lutheran University where he directs the opera and oversees a large voice program. Brown's students have gone on to study at University of Arizona, Indiana University, The Juilliard School, University of Michigan, Oberlin Conservatory and Yale University. James holds degrees from Loyola University/New Orleans, The Juilliard School, and the State University of New York at Stony Brook with additional studies at The Academy of Vocal Arts.

Dr. Gregory Youtz received his B.M. in composition from the University of Washington in 1980 and his D.M.A. in composition from the University of Michigan in 1987. His principal teachers have included Leslie Bassett, William Bergsma, William Bolcom and William Albright. He was awarded a Charles Ives Award in 1984 from the American Academy and Institute of Arts and Letters and has received annual awards from ASCAP since 1990. His *Scherzo for a Bitter Moon* for band won the 1984 National Bandmasters Association contest and in 1990 his *Fire Works* for wind ensemble won the American Bandmasters Association Ostwald Award. A choral work, *If We Sell You Our Land*, based on the famous speech by Chief Seattle was the subject of a story on National Public Radio's *Morning Edition* show in 1987 and his subsequent opera *Songs from the Cedar House* based on the history and legends of Indian and White cultural interaction in the Pacific Northwest premiered in February of 1991 at Pacific Lutheran University in Tacoma, Washington and received national notices in opera journals. He was selected as the Washington State Music Teachers National Association "Composer of the Year" in both 2001 and 2016. Youtz's wind ensemble music is performed regularly throughout North America, Europe and Japan. In 2008, *The Five Changes: Concerto for Percussion and Winds* was performed at Carnegie Hall by the Oregon State University Wind Ensemble, and in 2010 *The Monkey King* for wind ensemble was performed by the Shanghai Wind Orchestra at the 2010 Shanghai World Exposition. In 2012 his oratorio *Drum Taps: Nine Poems on Themes of War* was nominated for the Pulitzer Prize in music. His compositions include works for orchestra, band, choir, voice and chamber ensembles, two operas and a full-length musical theater show. In 2016 he completed a third opera, *Fiery Jade: Cai Yan*, with librettist Zhang Er. He is currently at work on a third opera, with librettist Zhang Er, about the Chinese in America.