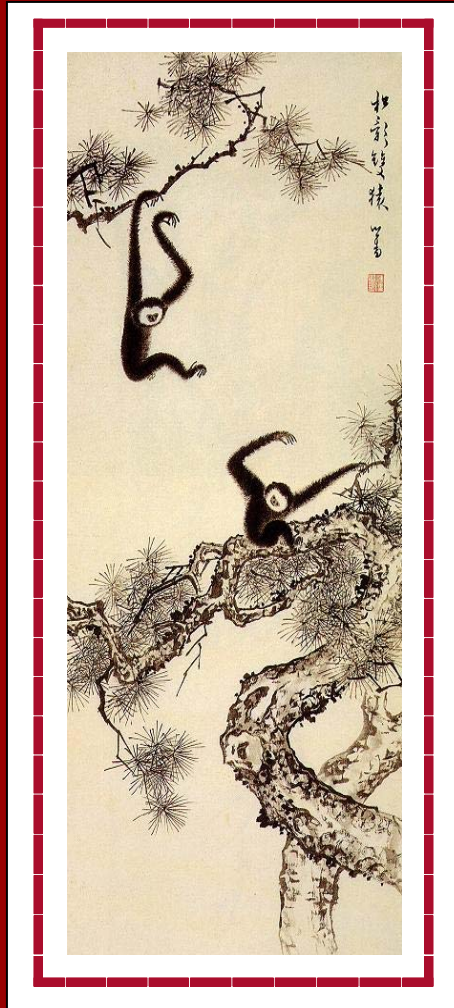


诗词歌赋 Songs of Poetry

辛辛那提大学 CCM 柯布特礼堂

周六晚上七点半至十点半



大辛城中国音乐协会二零零四年
二月七号迎春中乐晚会

The Greater Cincinnati Chinese Music Society

2004 New Year Concert: Songs of Poetry

Saturday, February 7, 7:30 PM – 10:30 PM

Corbett Auditorium, CCM

The University of Cincinnati

Ticket Prices: \$20, and \$50 (Patron). Student tickets week of concert at \$10

For Ticket info: Please call :

A. J. Wang (513)-243-3174,

Xin Zhang (513)-573-0460,

May Wu (513)-777-4996,

Elizabeth Li, (513)-236-6731 or (937)-293-6911

Lizbie Lin (513)-761-6397,

Naide Fei (513)-793-8916,

Steve Hsiung-(513)-489-5751,

(859)-781-7744

大辛城中國音樂協會

GREATER CINCINNATI CHINESE MUSIC SOCIETY

Monday, December 15, 2003

Dear Friends:

On behalf of the Greater Cincinnati Chinese Music Society (hereafter *The Music Society*), I would like to invite you to attend a local non-profits that relies on music as a medium to introduce and present different perspectives of Chinese culture to the Greater Cincinnati community. Since 1995, *The Greater Cincinnati Chinese Music Society (The Music Society)* has organized an annual event to celebrate the Chinese New Year and to promote Chinese culture through music. This year, the annual event will again be in the form of a concert to be held Saturday, February 7, 2004 at the Corbett Auditorium in the College Conservatory of Music (CCM), the University of Cincinnati.

This year's concert will showcase both traditional and contemporary works. The theme of the concert is *The Songs of Poetry (诗词歌赋)*. Highlight of this concert include performances by award winning violinist Liu Yang and pianist/composer Gao Ping; the world premier of a Pipa Concerto by Gao Ping performed by Ming Ke; Qun Style Chinese opera; Erhu virtuoso Karen Han, Guzheng expert Ma Lim and the CCM Philharmonia Orchestra conducted by Mark Gibson performing the works of Tan Dun and Mahler.

The 2004 concert will cost more than \$35,000 to produce, and your support will be critical to the Music Society's ability to continue to deliver high quality performance at an affordable price for the whole family. In addition to attending concert, we would like to ask you to become a contributor to the Chinese Music society. Your support will be **critical** for *The Music Society's* ability to continue to deliver high quality performance at an affordable price for the whole family. It will also help the Chinese Music society to continue our ongoing efforts to increase community interest and involvement in Chinese music and culture.

In 2003, *The Music Society* received support from The Fine Arts Fund for a music/education project that involved members of The Cincinnati Junior Strings and the Cincinnati Symphony Youth Orchestra. Members of these orchestras enjoyed the rare opportunity to rehearse and perform Chinese orchestral music, and they learned about aspects of Chinese cultures. Participants of this project also participated in a special scholarship competition, and eight young musicians competed for and received scholarships towards their orchestral studies. This year, The Music Society will continue to get more young people unique opportunities to be involved in Chinese music and culture by serving as interns by volunteering their time and helping in the GCCMS 2004 New Year concert.

Yours Sincerely,

A.J. Wang, Chair
Victor Chiu, Treasurer,
Terry Chen
Steve Hsiung
Tom King
Robert J. Miller

Elizabeth Li, Co-Chair
Chengliang Sheng, Secretary
Naide Fei
P.J. Kao
Lizbie Lin
Xin Zhang

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Concert Program Highlights

Rhythm of Chin & Xian(I) -

Erhu/Guzheng Duet (二胡与古筝合奏)

Butterfly Lovers 梁山伯与祝英台

Fisherman's Song at Sunset 渔舟唱晚

Karen Han-

Ma Li 马莉

Erhu (二胡)

Guzheng (古筝)

Rhythm of Chin & Xian (II) -

Violin and Piano Duet (小提琴与钢琴合奏)

Song of Nostalgia

Fisherman's Harvest Song

Liu Yang 刘扬-小提琴

Gao Ping 高平 -钢琴 piano

Ma Si Gong

高平 Gao Ping

Kun Opera

The Peony Pavilion (牡丹庭)

Northern Style: Big Gate

Southern Style

Qian Yi, Soprano and

Chiu Ming— Dizi笛子

詩經 卷一 周南 關雎 1

關關雎鳩，在河之洲。窈窕淑女，君子好逑。
參差荇菜，左右流之。窈窕淑女，寤寐求之。
求之不得，寤寐思服。悠哉悠哉！輾轉反側。
參差荇菜，左右采之。窈窕淑女，琴瑟友之。
參差荇菜，左右芼之。窈窕淑女，鍾鼓樂之。

Percussions (鼓乐)

Four Poems from Shijing (诗经)

Drama

Qu Xian Song

Guo Wen-Jing

The CCM Percussion Group:

Allen Otte, James Culley, and Russell Burge

Soprano: Audrey Luna

Intermission

World Premier Violin Pipa Concerto

Journey of Pipa (琵琶行) Gao Ping
Liu Yang Violin
Ke Ming Pipa

白居易 琵琶行 潯言江頭夜送客 楓葉荻花秋瑟瑟 主人下馬客在船 舉酒欲飲無管絃 醉不成歡慘將別 別時茫茫江浸月 忽聞水上琵琶聲 主人忘歸客不發 尋聲暗問彈者誰 琵琶聲停欲語遲 移船相近邀相見 添酒回燈重開宴 千呼萬喚始出來	猶抱琵琶半遮面 轉軸撥絃三兩聲 未成曲調先有情 絃絃掩抑聲聲思 似訴平生不得志 低眉信手續續彈 說盡心中無限事 輕攏慢捻抹復挑 初為霓裳後六么 大絃嘈嘈如急雨 小絃切切如私語 嘈嘈切切錯雜彈 大珠小珠落玉盤 間官鶯語花底滑 幽咽泉流水下灘	水泉冷澀絃凝絕 凝絕不通聲漸歇 別有幽愁暗恨生 此時無聲勝有聲 銀瓶乍破水漿迸 鐵騎突出刀鎗鳴 曲終收撥當心畫 四絃一聲如裂帛 東船西舫悄無言 唯見江心秋月白 沈吟放撥插絃中 整頓衣裳起斂容 自言本是京城女 家在蝦蟆陵下住 十三學得琵琶成	名屬教坊第一部 曲罷曾教善才服 妝成每被秋娘妒 五陵年少爭纏頭 一曲紅綃不知數 鈿頭銀篦擊節碎 血色羅裙翻酒汙 今年歡笑復明年 秋月春風等閑度 弟走從軍阿姨死 暮去朝來顏色故 門前冷落車馬稀 老大嫁作商人婦 商人重利輕別離 前月浮梁買茶去	去來江口守空船 繞船月明江水寒 夜深忽夢少年事 夢啼妝淚紅闌干 我聞琵琶已嘆息 又聞此語重唧唧 同是天涯淪落人 相逢何必曾相識 我從去年辭帝京 謫居臥病潯陽城 潯陽地僻無音樂 終歲不聞絲竹聲 住近湓江地低濕 黃蘆苦竹繞宅生 其間旦暮聞何物	杜鵑啼血猿哀鳴 春江花朝秋月夜 往往取酒還獨傾 豈無山歌與村笛 嘔啞嘲晰難為聽 今夜聞君琵琶語 如聽仙樂耳暫明 莫辭更坐彈一曲 為君翻作琵琶行 感我此言良久立 卻坐促絃轉急 淒淒不似向前聲 滿座重聞皆掩泣 座中泣下誰最多 江州司馬青衫濕
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Das Lied Von Der Erde Gustav Mahler
Song of The Earth

2nd Movement, The Lonely Man in Autumn,
and
4th Movement, Of Beauty
Cao Zhang, Soprano

Erhu Concerto
Crouching Tiger and Hidden Dragon Tan Dun

Karen Han—Erhu

Accompanied by

CCM Philharmonia
Mark Gibson, Conductor

白居易 琵琶行并序

元和十年，予左遷九江郡司馬。明年秋，送客湓浦口，聞船中夜彈琵琶者，聽其音，錚錚然有京都聲；問其人，本長安倡女，嘗學琵琶於 穆曹二善才。年長色衰，委身為賈人婦。遂命酒，使快彈數曲，曲罷憫然。自敘少小時歡樂事，今漂淪憔悴，轉徙於江湖間。予出官二年 恬然自安，感斯人言，是夕，始覺有遷謫意，因為長句歌以贈之，凡六百一十六言，命曰琵琶行。

Bai Chuyi

THE SONG OF A GUITAR

In the tenth year of Yuanhe I was banished and demoted to be assistant official in Jiujiang. In the summer of the next year I was seeing a friend leave Penpu and heard in the midnight from a neighbouring boat a guitar played in the manner of the capital. Upon inquiry, I found that the player had formerly been a dancing-girl there and in her maturity had been married to a merchant. I invited her to my boat to have her play for us. She told me her story, heyday and then unhappiness. Since my departure from the capital I had not felt sad; but that night, after I left her, I began to realize my banishment. And I wrote this long poem -- six hundred and twelve characters.

I was bidding a guest farewell, at night on the Xunyang River,
Where maple-leaves and full-grown rushes rustled in the autumn.
I, the host, had dismounted, my guest had boarded his boat,
And we raised our cups and wished to drink-but, alas, there was no music.
For all we had drunk we felt no joy and were parting from each other,
When the river widened mysteriously toward the full moon --
We had heard a sudden sound, a guitar across the water.
Host forgot to turn back home, and guest to go his way.
We followed where the melody led and asked the player's name.
The sound broke off...then reluctantly she answered.
We moved our boat near hebrs, invited her to join us,
Summoned more wine and lanterns to recommence our banquet.
Yet we called and urged a thousand times before she started toward us,
Still hiding half her face from us behind her guitar.
...She turned the tuning-pegs and tested several strings;
We could feel what she was feeling, even before she played:
Each string a meditation, each note a deep thought,
As if she were telling us the ache of her whole life.
She knit her brows, flexed her fingers, then began her music,
Little by little letting her heart share everything with ours.
She brushed the strings, twisted them slow, swept them, plucked them --
First the air of *The Rainbow Skirt*, then *The Six Little Ones*.
The large strings hummed like rain,
The small strings whispered like a secret,
Hummed, whispered-and then were intermingled
Like a pouring of large and small pearls into a plate of jade.
We heard an oriole, liquid, hidden among flowers.
We heard a brook bitterly sob along a bank of sand...
By the checking of its cold touch, the very string seemed broken
As though it could not pass; and the notes, dying away
Into a depth of sorrow and concealment of lament,
Told even more in silence than they had told in sound....
A silver vase abruptly broke with a gush of water,
And out leapt armored horses and weapons that clashed and smote --
And, before she laid her pick down, she ended with one stroke,
And all four strings made one sound, as of rending silk
There was quiet in the east boat and quiet in the west,
And we saw the white autumnal moon enter the river's heart.

...When she had slowly placed the pick back among the strings,
She rose and smoothed her clothing and, formal, courteous,
Told us how she had spent her girlhood at the capital,
Living in her parents' house under the Mount of Toads,
And had mastered the guitar at the age of thirteen,
With her name recorded first in the class-roll of musicians,
Her art the admiration even of experts,
Her beauty the envy of all the leading dancers,
How noble youths of Wuling had lavishly competed
And numberless red rolls of silk been given for one song,
And silver combs with shell inlay been snapped by her rhythms,
And skirts the colour of blood been spoiled with stains of wine....
Season after season, joy had followed joy,
Autumn moons and spring winds had passed without her heeding,
Till first her brother left for the war, and then her aunt died,
And evenings went and evenings came, and her beauty faded --
With ever fewer chariots and horses at her door;
So that finally she gave herself as wife to a merchant
Who, prizing money first, careless how he left her,
Had gone, a month before, to Fuliang to buy tea.
And she had been tending an empty boat at the river's mouth,
No company but the bright moon and the cold water.
And sometimes in the deep of night she would dream of her triumphs
And be wakened from her dreams by the scalding of her tears.
Her very first guitar-note had started me sighing;
Now, having heard her story, I was sadder still.
"We are both unhappy -- to the sky's end.
We meet. We understand. What does acquaintance matter?
I came, a year ago, away from the capital
And am now a sick exile here in Jiujiang --
And so remote is Jiujiang that I have heard no music,
Neither string nor bamboo, for a whole year.
My quarters, near the River Town, are low and damp,
With bitter reeds and yellowed rushes all about the house.
And what is to be heard here, morning and evening? --
The bleeding cry of cuckoos, the whimpering of apes.
On flowery spring mornings and moonlit autumn nights
I have often taken wine up and drunk it all alone,
Of course there are the mountain songs and the village pipes,
But they are crude and-strident, and grate on my ears.
And tonight, when I heard you playing your guitar,
I felt as if my hearing were bright with fairymusic.
Do not leave us. Come, sit down. Play for us again.
And I will write a long song concerning a guitar."
...Moved by what I said, she stood there for a moment,
Then sat again to her strings-and they sounded even sadder,
Although the tunes were different from those she had played before....
The feasters, all listening, covered their faces.
But who of them all was crying the most?
This Jiujiang official. My blue sleeve was wet.

2004 Chinese New Year Concert
February 7, Saturday 7:30-10:30 PM

I would like to purchase _____ Patron tickets at \$50 each.

Seating Preference: Box Seats: _____, Orchestra Seats _____.

I would like to purchase _____ ticket at \$20 each.

I would like _____ Orchestra or _____ Balcony tickets.

I would like to enclose _____ donation.

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\$25-\$49 donation— Sheng circle

\$1- \$24 donation—guanzi circle

* A \$15 charitable deduction can be claimed for each Patron ticket.

Your generous donation help us bring a high quality Chinese concert program to celebrate the Chinese New Year, and to provide support for music, education and culture programs consistent with the missions of the Greater Cincinnati Chinese Music Society.

For Ticket info: Please call :

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