

Juchen Wang
saxophone

Recital in partial fulfillment of the
Master of Music degree, 2024
Student of Kenneth Radnofsky

with

Ziang Yin, piano
Xinyi Liao, alto saxophone
Zhikang Chen, tenor saxophone
Cheng Wang, baritone saxophone

visual artists

Xian-Hao Harry Liao, Baopu Wang, Haoyu Noah Li, Yu Wang
Lingyi Kong, Yikun Xu

Her Way Home

Friday, March 29, 2024
8:30 p.m.
Brown Hall

PROGRAM

Yangfan Xu
(b. 1998)

Turn Me Into Ocean (2023)

Ziang Yin, piano
visual artists: Xian-Hao Harry Liao, Baopu Wang

Dorothy Chang
(b. 1970)

New Stories

Floating Worlds
A Tall Tale Told
Reflection
Folksong

Ziang Yin, piano
visual artists: Xian-Hao Harry Liao, Baopu Wang

Zining Wu
(b. 1999)

Sarula

Silver Autumn Morning
Naadam
Sarula's Eyes

Ziang Yin, piano
visual artists: Haoyu Noah Li, Yu Wang

Intermission

Yi Chen
(b. 1953)

Chinese Ancient Dances

Ox Tail Dance
Hu Xuan Dance

Ziang Yin, piano
visual artists: Haoyu Noah Li, Yu Wang

Stella Sung

(b. 1959)

Sur la mémoire

Ziang Yin, piano

visual artists: Lingyi Kong, Yikun Xu

Haihuai Huang

(1935–1967)

arr. for saxophone quartet by

Lingbo Ma

Horse Racing

Xinyi Liao, alto saxophone

Zhikang Chen, tenor saxophone

Cheng Wang, baritone saxophone

visual artists: Lingyi Kong

Xu *Turn Me Into Ocean*

Turn Me Into Ocean was commissioned by Kenneth Radnofsky and draws inspiration from a poem written by the composer about a nocturnal journey through a cityscape leading to a personal transformation and a discovery of solitude.

Turn Me Into Ocean

I walk down the street at the witching hour,
The night sky looks like an endless abyss of Coca-Cola.
Fizzing, sparkling, bubbling,
So deep as if to devour everything.
I can smell midsummer in the air.

I walk on the sidewalk to the right.
Streetlights are shaking and blurring,
And it makes me dizzy in a sober way
Street lamps are gradually morphing into moons
Many different moons above my head.

I walk down the hill on the sidewalk to the right,
Many moons are ramping by.
I fell headlong into a mass of soft shadows.
While the waves hit my soles hard,
The world turns upside down,
Many moons below my feet.

My limbs are melting away.
I float in the middle of the ocean.
Falling into unconsciousness.
My mind turns into an ocean.

– *Yangfan Xu*, April, 2023

Chang *New Stories*

New Stories is a reflection on the various musical influences and experiences I've had as a second generation Chinese American who has lived in both North America and Asia. Chinese folk songs, 80's pop ballads and marching band music are equally a part of my musical identity, as is the influence of composers ranging from Bach, Brahms and Stravinsky to more recent contemporary composers. The four movements that comprise *New Stories* are personal musical narratives that result when these diverse elements are embraced and woven together in various ways.

The first movement, "Floating Worlds," begins with two primary musical elements: a very quiet and sustained note in the saxophone and a chain of piano chords moving slowly beneath. The chords are tonally ambiguous and only loosely

connected, as if floating independently in a hazy harmonic world. From this opening, the harmonies thicken and gradually become more grounded as the saxophone spins out long, lyrical lines.

The second movement, "A Tall Tale Told," begins with a simple melody that has a dance-like, scherzo quality. As the movement progresses the melody is repeated, embellished and distorted, eventually building to a peak of unexpected intensity.

The title of the third movement "Reflection," is a play on two meanings of the word: self-reflection, in that the movement is very still, intimate and contemplative, and reflection as an image or representation, in this case that of traditional Chinese music. The borrowed elements, however, are merely blurred and indistinct shadows of 'genuine' Chinese music, being filtered through layers of cultural distance and other influences.

The closing movement, "Folksong," is fast and energetic, bringing together elements from a wide variety of music that have helped to shape and define my own musical voice.

– *Dorothy Chang*

Wu Sarula

The name of this work, Sarula in Mongolian, is a female name symbolizing a bright future. I chose this title for two reasons. Firstly, this title can be seen as an expression of my social beliefs: "women" represent the colorful spectrum of life, the gentle force of society, and the symbol of endless possibilities. Their future, like a bright light, illuminates the path ahead, filled with hope and potential. Secondly, this work was commissioned by Juchen Wang and was ultimately created. I also hope that Juchen, who is about to graduate, will have a bright future.

This piece is divided into three movements.

The inspiration for the first movement comes from two lines of poetry by Mongolian poet Bie Yawohulang: "The cracks in the skylight are filled with light, and dawn is imminent." Therefore, traditional Mongolian long tunes were used to compose this movement, expressing a sense of anticipation for dawn. This emotion can be vividly conveyed through the traditional Mongolian long tunes, which often carry profound and distant characteristics, suitable for expressing the waiting and anticipation inherent in the poetry.

The inspiration for the second movement is drawn from the traditional festival and sports competitions of the Mongolian—Naadam. It's a vibrant and enthusiastic scene. The Shaman drum, as a significant instrument during the Naadam festival, carries the atmosphere of the celebration and the emotions of the ethnic group. Its rhythm resembles the heartbeat of the grassland, igniting people's passion and vitality. The structure of this movement is designed to be rhythmic and compact, reflecting the dynamic energy of the Naadam festival. It aims to immerse the audience in the ambiance of the Naadam festival, allowing them to experience the unique charm and lively spirit of the Mongolian ethnic group.

The third movement, *Sarula's Eyes*, carries a profound symbolism and emotion within the music. The title embodies themes of feminine strength, wisdom, and aspirations. In this movement, the use of air-tone and its unique development in tone color creates an atmosphere reminiscent of distant winds, imbued with mystery and depth. The progression of the music, from afar to nearby, symbolizes the gradual recognition and understanding of women's inner strength and wisdom and in the third movement of this piece, may every woman's eyes shine with clarity, infusing their lives and futures with strength and hope, and may they all realize their dreams, showcasing their infinite charm and wisdom.

– Zining Wu

Chen *Chinese Ancient Dances*

Co-commissioned by Chamber Music Society of Lincoln Center, Virginia Arts Festival, La Jolla SummerFest, and Chamber Music Northwest in Portland, OR, the duet *Chinese Ancient Dances* is written for and dedicated to David Shifrin and Andre-Michel Schub for their national tour and the Alice Tully Hall concert on May 7, 2004, on which the complete work was given its world premiere. The premiere performance was dedicated to the celebration of the 70th birthday of Prof. Mario Davidovsky, one of the my great professors and mentors at Columbia University. The work includes two movements: Ox Tail Dance and Hu Xuan Dance.

It's said that in the ancient time, there was an ethnic group called Ge Tian Shi. Three people would dance in slow steps with ox tails in their hands, while singing eight songs to praise the earth, the totem of the black bird, the plants, the grains, the nature, the heaven, the weather, and the flourishing of breeding livestock. I got my imagination from the gestures of holding the ox tails and went into the atmosphere of composing the first movement, Ox Tail Dance. The pitch material is drawn from an old Chinese mountain song originated in Shaanxi province, called *Jiao Fu Diao* (A Porter's Song).

The second movement is entitled Hu Xuan Dance. There is a poem, *Hu Xuan Lady*, written by the famous poet Bai Ju-Yi in Tang Dynasty, which described the Hu Xuan Dance in detail. The energetic dance has continuing fast spinning gestures, introduced to China from the West in the ancient time. I reproduced the image in the second movement, the music is written vividly for clarinet and piano. The pitch material is drawn from ancient Dunhuang music on the Silkroad.

Thanks to a request by Prof. Carrie Koffman at the Hartt School of Music, I adapted *Chinese Ancient Dances* for soprano saxophone and piano, for her to premiere in 2010.

– Yi Chen

Sung *Sur la mémoire*

Sur la mémoire was commissioned in 1995 by saxophonist Claude Delangle. The work was inspired by a trip to Asia which the composer took in 1993, where the sights and sounds of the incense-filled temples were of particular interest. The sounds of temple bells, the constant hum of people paying homage to their ancestors, the ritualistic chants are all part of the content in *Sur la mémoire*.

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Jerry Yingjie Hong, *saxophone* (BM)

Student of Kenneth Radnofsky

Saturday, March 30, 2024 at 8:00 p.m., Pierce Hall

Song Hyeon Kim, *piano* (BM)

Student of HaeSun Paik

Saturday, March 30, 2024 at 8:00 p.m., Williams Hall

Tristan Leung, *collaborative piano* (DMA '25)

Student of Jonathan Feldman and Cameron Stowe

Saturday, March 30, 2024 at 8:00 p.m., Brown Hall

Justin Park, *trumpet* (BM)

Student of Michael Dobrinski

Saturday, March 30, 2024 off campus

Richard Stanmeyer, *jazz trumpet* (MM)

Student of Jerry Bergonzi

Saturday, March 30, 2024 at 8:00 p.m., Burnes Hall

Bram Fisher, *viola* (BM)

Student of Melissa Reardon

Sunday, March 31, 2024 at 12:00 noon, Brown Hall

Ari Freed, *cello* (UC)

Student of Paul Katz

Sunday, March 31, 2024 at 12:00 noon, Keller Room

Ross Jarrell, *percussion* (MM)

Student of Will Hudgins

Sunday, March 31, 2024 at 12:00 noon, Eben Jordan

Lemuel Marc, *jazz trumpet* (BM)

Student of Davide Ianni and Stratis Minakakis

Sunday, March 31, 2024 at 12:00 noon, Williams Hall

Garrett Comrie, *bassoon* (BM)

Student of Marc Goldberg

Sunday, March 31, 2024 at 4:00 p.m., Keller Room

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