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41st Anniversary Season
1983 to 2024

1,478th Concert Worldwide, 1,142st in New York, 687th in Carnegie Hall

Friday, November 24, 2023 at 7:30 PM
Isaac Stern Auditorium / Ronald O. Perelman Stage

Central Conservatory of Music Symphony Orchestra of Beijing, China

Chen Lin, Conductor

YE XIAOGANG

The Faint Ginkgo (US Premiere)

CHANG PING

The Realm of Future (World Premiere)

Jiajing Wang, Violin

JIA GUOPING

Eternal River for Guzheng, Harp, and
Orchestra (World Premiere)

Chang Su, Guzheng | **Guan Wang**, Harp

GUO WENJING

The Short Poem for March for Soprano and
Orchestra, Poem by Haizi (World Premiere)

Yuanming Song, Soprano

INTERMISSION

QIN WENCHEN

First Movement from *Cang Shan Xu*
(World Premiere)

Linfeng Fan, Bamboo Flute

TANG JIANPING

The Stone in Five Colors (World Premiere)

HAO WEIYA

Symphonic Poem *Finché* for Mezzo-Soprano
and Orchestra, Lyrics by PAN Geng
(World Premiere)

Lin Shi, Mezzo-Soprano

ZHANG SHUAI

East West III: Tao for All (World Premiere)

Welcome



In January 2018, the concert for Chinese Contemporary Music titled “World Premiere of New Works by the Composition Faculty at the Central Conservatory of Music (CCOM)” took place in the world-renowned Lincoln Center for the Performing Arts in New York City. New compositions by seven outstanding Chinese contemporary composers—including Ye Xiaogang, Guo Wenjing, Tang Jianping, Qin Wenchen, Jia Guoping, Li Binyang, and Chen Xinru—were premiered. The concert was performed in front of a full house, which was a tremendous success.

Nearly two years later, the Central Conservatory of Music (CCOM) Symphony Orchestra premiered concertos that feature Chinese traditional instrumental soloists in the historic Stern Auditorium / Perelman Stage at Carnegie Hall. There were eight pieces on the program written by prominent composers affiliated with the Chinese Music Creation Center of the Central Conservatory of Music. The collaborations between CCOM Symphony Orchestra and the composition faculty and researchers at CCOM have offered the opportunities to produce and promote a number of masterpieces. The CCOM Symphony Orchestra has also become one of the world’s leading performing arts institutions.

This year, the Central Conservatory of Music Symphony Orchestra returns to Stern Auditorium / Perelman Stage at Carnegie Hall, premiering new works by eight Chinese living composers, including Ye Xiaogang, Guo Wenjing, Tang Jianping, Qin Wenchen, Jia Guoping, Hao Weiya, Chang Ping, and Zhang Shuai. These artists of CCOM will demonstrate the concept of creating, cultivating, and embracing the tradition, culture, and artistry. The representation of such achievements will inspire the future generation to elevate their own style of art.

Wish the everlasting friendship between China and the US!

—Feng Yu

Conductor, Professor and Dean of the Central Conservatory of Music

The Program

YE XIAOGANG

The Faint Ginkgo (US Premiere)

The Faint Ginkgo is the latest piece among the composer's subtropical plant series, the first version of which was completed in May 2019. Ye has always taken a keen interest in mysterious and beautiful plants; his other pieces in this series, such as *Lagerstroemia Indica*, *Scent of Green Mango*, *Datura*, *Enchanted Bamboo*, and *December Chrysanthemum*, have been performed across the globe.

CHANG PING

The Realm of Future (World Premiere)

“Future” is an extremely beautiful word to me. It is the destination of all beauty and hope. Humans use all their wisdom to create it, but everything is so fragile in front of it. It is a journey without an end. We have never arrived, and we have never given up. It is neither real nor illusory; it is the ultimate interpretation of charm. I embrace it at all costs, hoping to use sound to describe it and move towards it—the realm of the future.

—Chang Ping

JIA GUOPING

Eternal River for Guzheng, Harp, and Orchestra (World Premiere)

The name of this work originally came from the book *Wangu Jianghe (Eternal River)* by historian Cho-yun Hsu, trying to show a splendid but varied river of time and history in the work. The river starts from a trickle of streams and rushes through reefs, rapids and storms, which is used by the composer as a metaphor for the arduous journey of human civilization development.

GUO WENJING

The Short Poem for March for Soprano and Orchestra, Poem by

Haizi (World Premiere)

Haizi (1964–1989)

Birthplace: Chawan Village, Gaohe Town, Huaining County, Anhui Province

The field of sacred classics

The sun's light spreads over the plains on both sides like a flood

Pull out the wheat that shines like a sword blade

Travel throughout Tibet

From there I trekked a long way

Seeking among snowy mountains, rocks, and lions

Daughter of the Sky and Poems

QIN WENCHEN

First Movement from Cang Shan Xu (World Premiere)

The bamboo flute is a major Chinese musical instrument that is widely used in many genres of Chinese folk music, Chinese opera, as well as the modern Chinese orchestra. This concerto is inspired by two poems in Chinese history — “送张太博知岳州” (Send Zhang Taibo to Yuezhou) by SIMA Guang (1019–1086) in Song Dynasty, and “题谢翰长大韶先生云山障子” (Titled Xie Han, Mr. Shao, Yunshan Shozhi) by CHENG Minzheng (1445–1499) in Ming Dynasty. “Xu” means preface. “Cang Shan” or Cang Mountain is a mountain range immediately west of Dali City in Yunnan province of Southwest China. The mountain range is known for its rich, diverse flora, first scientifically documented by Pierre Jean Marie Delavay in 1882.

TANG JIANPING

The Stone in Five Colors (World Premiere)

The Stone in Five Colors is based on the ancient Chinese mythology “Nüwa Repairing the Pillar of Heaven.” Nüwa, also read Nügua, is a mother goddess, culture hero, and a god in Chinese folk religion and Taoism. She is credited with creating humanity and repairing the Pillar of Heaven.

In the mythology, it states, “Going back to more ancient times, the four pillars were broken; the nine provinces were in tatters. Heaven did not completely cover [the earth]; Earth did not hold up [Heaven] all the way around [its circumference]. Fires blazed out of control and could not be extinguished; water flooded in great expanses and would not recede. Ferocious animals ate blameless people; predatory birds snatched the elderly and the weak. Thereupon, Nüwa smelted together five-colored stones in order to patch up the azure sky, cut off the legs of the great turtle to set them up as the four pillars, killed the black dragon to provide relief for Ji Province, and piled up reeds and cinders to stop the surging

waters. The azure sky was patched; the four pillars were set up; the surging waters were drained; the province of Ji was tranquil; crafty vermin died off; blameless people [preserved their] lives.”

Inspired by mythology, this work reflects the composer’s philosophical thinking.

HAO WEIYA

Symphonic Poem *Finché* for Mezzo-Soprano and Orchestra, Lyrics by PAN Geng (World Premiere)

This work is from a series of collaborative vocal works by composer Weiya Hao and contemporary Chinese poets. Poetry is consistently held in high regard in China, often incorporating expressive folk influences filtered through the minds of Chinese literati. It is a part of Chinese literature, as well as often reflects the influence of China’s various religious traditions.

Let’s go see a play,
I say, in the theater in the middle of the city.

The fog is dark and the clouds are dense, and the deer and horse exchange
their appearances;
The spotted cat roars, and the strange bird chirps.
All living beings arrive, yelling and shouting,
The arrogance of sinking into eternal calamity brings surging clouds and
rising wind.
Your verdant eyes illuminate the vast plains,
The dark armor is engraved with nobility and honor.
The sharp knife that is hanging stops instantly,
The radiant and beautiful tongue and lips rots into mud.
You write the history of the creator with the banner of victory,
The lonely portrait collapses into the silver moonlight.
The veil of the heavens is put up, whimpering and chanting:
The hero lost his left arm in the war of defending the truth.

It is she who holds up your flesh and bones among the ruins,
Pieces together and reunite the scattered glory.
A piece of feather flited from her smile,
Sowing in your silent blank space,
Blooming in your lonely arms.
She opens her eyes, whispering:
I, become acquainted with you,
A young and soft soul,
Come to the spectacularly wrecked world with simple wishes.
I, am next to you,
Gazing at everything inelegantly,
Swear to protect your spirit and body eternally.

Let me irrigate you,
Immersing with all my compassion and affection,
Melt your sorrow and fill your emptiness.
Come and exchange you and me,
Let our blood integrate gracefully,
From our fingertips to our hair, from the bottom of our hearts to the sole of
our feet.

But you rather side with the loneliness and her absence,
Demand to eliminate, fracture, break away.
She vanishes with the breeze from your sight silently,
But her dripping tears for farewell carries your blood,
Along with the memory with you in her deep soul.

You chase the kite of time, and shout,
Please hold the feather that I have accumulated from my lifetime's luck,
I will stop her from wandering aimlessly,
I will make her to return to my arms,
To become the mighty wings,
Breaking through the hard shell, the clouds, and the solar system,
Until arriving in the galaxy and universe.
But the fragile gossamer was torn apart by destiny,
Leaving you with hollowness ...

When we walk out of the theater, it is drizzling in the moonlight,
Hold my hand, you say, you like the image of us together.
We embrace each other by the meander with blaze,
Just like in the dream of last night.

—PAN Geng, translation by Lily Wintringham

ZHANG SHUAI

East West III: Tao for All (World Premiere)

East West III: Tao for All is the third work in Shuai Zhang's East West composition series. This orchestral work was commissioned by the Central Conservatory of Music. The creation of this series of works is based on the interactions and collaborations of Eastern and Western musical languages, expounding the wisdom and cultural principles of Chinese philosophy and aesthetics. The subtitle of the work "Tao for All" is inspired by the "Tao Te Ching," a Chinese classic text and foundational work of Taoism written around 400 BC and traditionally credited to the sage Laozi.

The Artists

Chen Lin, Conductor

Chen Lin is one of the most promising, talented female conductors that China has brought to the world. Born in Heilongjiang, China, in 1978, Chen Lin had her first piano lesson at age five. By 13, she had already earned the grand prize in the young children category of the second Heilongjiang Youth Piano Competition. At 15, Chen Lin was admitted to the junior high school affiliated with the Beijing Central Conservatory of Music, where she began her studies in composition. Subsequently, in 1996, she enrolled at the Central Conservatory of Music to pursue conducting under the guidance of Yu Feng.



Between 1999 and 2003, Chen Lin distinguished herself as a finalist in the Besançon International Conductors Competition on multiple occasions. Her debut at the Tanglewood Music Festival in the USA in 2000, a recommendation by Seiji Ozawa, further showcased her remarkable talent. Since 2003, she has actively participated in Seiji Ozawa's Ongakujuku as an associate conductor, performing in opera productions of *Die Fledermaus*, *La bohème*, and *Il Barbiere di Siviglia*. In the same year, she achieved a significant milestone by making her successful debut in Japan, conducting the Osaka Century Symphony Orchestra at the prestigious Izumi Hall.

Upon completing her master's degree in Conducting, Chen Lin was swiftly appointed as a Professor at the Central Conservatory of Music, Beijing in 2004. The following year, she also took on the roles of Assistant Field Service Professor of Ensembles and Conducting at the University of Cincinnati College-Conservatory of Music (CCM) and Music Director of CCM Concert Orchestra. In 2006, Chen Lin's talents were showcased at the Saito Kinen Festival in Japan, where she conducted operas for the Young People and Children's Concert. In 2009–2010, Chen Lin's conducting prowess was acknowledged when she was invited to lead the acclaimed Stuttgart Chamber Orchestra.

Currently, Chen Lin holds the position of Professor in the conducting department at the Central Conservatory of Music, Beijing. Her journey as a conductor continues to inspire and enrich the world of classical music.



Jiaping Wang, Violin

Jiaping Wang was born in Ningbo, China. She began learning the violin with her father at the age of four. At the age of 10 she was accepted by the Shanghai Conservatory of Music where she studied until 2003. She was then studying as a full scholarship holder at Sydney Conservatorium of Music under Prof. Peter Zhang and Prof. Goetz Richter. In 2020 she earned her PhD at Central Conservatory of Music under Prof. Weidong Tong.

Jiaping has appeared as a soloist with numerous orchestras including the China National Orchestra, China National Opera Orchestra, Macao Orchestra, Ningbo Symphony Orchestra, Shenzhen Symphony Orchestra, Zhejiang Symphony Orchestra and Orquesta Sinfonica de Michoacan. She also performed regularly at Sydney Opera House and Sydney Government House in Australia.

Jiaping is currently appointed as the violin teacher and concertmaster of Central Conservatory of Music in Beijing, China. Jiaping plays on the 1725 D. Tecchler violin.



Chang Su, Guzheng

Chang Su is an exceptionally talented Guzheng performer and Guzheng instructor at the Central Conservatory of Music. Su was named “New Top Ten Guzheng Performer” in China. Su has been awarded the gold medal at the “Long Tone” International Music Competition, the gold medal at the first National Instrumental Solo Competition, the gold medal at the CCTV Chinese Instrumental Music Competition and the first solo prize at the YouTube Symphony Orchestra 2011.

Guan Wang, Harp

Guan Wang is currently Professor of Harp of the Orchestral Department, supervisor of the master’s degree, and Deputy Director of the Teaching & Research Office of Percussion, Harp & Guitars at the Central Conservatory

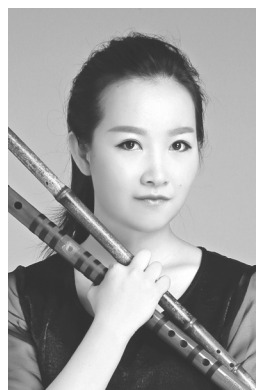
of Music (CCOM), Beijing. She is Board Member of the World Harp Congress, Secretary General of the Harp Society of Chinese Musicians' Association, and Artistic Director of the China Harp Competition.

In 2016, her solo album, *Harp Classic*, was the first harp album of harp classical works published in China. In 2019 she released her second album, *Impression of Iris*, an album of chamber music for harp.



Linfeng Fan, Bamboo Flute

Linfeng Fan, a celebrated young bamboo flute virtuoso, is a faculty member at the Central Conservatory of Music. With a remarkable career in music, she wears multiple hats—teaching the renowned Eight Great Pieces of Jiangnan Silk and Bamboo, bearing the title of “Morning Light Scholar,” and boasting an impressive track record, winning the CCTV National Ethnic Instrumental Music TV Competition, the esteemed “Wenhua Award,” and achieving a triumphant three-time victory at the National Bamboo Flute Invitation Competition. Her mentor is the renowned bamboo flute maestro, educator, and doctoral advisor, Professor Tang Junqiao.



Lin Shi, Mezzo-Soprano

Lin Shi is a mezzo-soprano, opera singer, and teacher in the Central Conservatory of Music's Vocal and Opera Department. She graduated from the Central Conservatory of Music's attached middle school and was admitted to the Central Conservatory of Music in the same year. She received a scholarship to the University of Music and Drama in Munich and, in 2013, earned a double master's degree in Opera Performance and Concert Singing. Subsequently, she was admitted to the Curtis Institute of Music in the US and signed as a young soloist with Semper Opera in Dresden and Zurich Opera in Switzerland.





Yuanming Song, Soprano

Yuanming Song obtained a Graduate Artist Diploma and Double Master's Degree in "Opera and Light Opera" and "Art Songs and Cantata" at University of Music and Performing Arts Vienna under the tutelage of Professor Franz Lukasovsky. As professor of vocalism, Yuanming Song teaches at the Voice and Opera Department of the Central Conservatory of Music, Beijing.



Chang Ping, Composer

Ping Chang, Ph.D., Professor of Composition and Deputy Director of the Composition Department at the Central Conservatory of Music, is among the first batch of the institution's dual-specialization doctoral supervisors. As a visiting scholar, Chang went to Berlin University of the Arts in 2009. He received four Wenhua awards, including one first prize for his "Concerto for Orchestra." His *Wind Strings* for Chinese ensemble was awarded the Gold Prize by the Traditional Chinese Musical Instruments Association.

In June 2015, Chang's symphonic music concert was programmed at the National Centre for the Performing Arts of China by the Chinese National Symphony Orchestra. In August 2019, the Harbin Symphony Orchestra held a dedicated concert for Chang's symphonic works at Harbin Concert Hall. His symphonic works *Singularity* and *Black Light* was programmed at Carnegie Hall in New York, in 2018 and 2019 respectively.

In addition, Chang published his monograph, "Analysis of the Selected Orchestral Works in the Twentieth Century". He was chosen to be included in the "Four Batches" talent development plan of Beijing's official public and cultural system; In 2018, Naxos Records released Chang's Symphonic works and sent the album for Grammy Awards' candidacy.

Guo Wenjing, Composer

Guo Wenjing is a professor of composition at the Central Conservatory of Music and was the head of the composition department for many years, has devoted himself to country's music education. He has been honored

among the “Top One Hundred Outstanding Chinese Artists.” Guo Wenjing’s operas are the most performed Chinese operas in the world in the most countries and also the most produced versions of Chinese operas.

Abroad, his works have been featured at festivals in Amsterdam, Berlin, Glasgow, Paris, Edinburgh, New York, Aspen, London, Turin, Perth, Huddersfield, Hong Kong and Warsaw, and at venues like Frankfurt Opera, the Berlin Konzerthaus, Amsterdam’s Concertgebouw and New York’s Lincoln Center.



He has written works for leading ensembles including the Holland Festival, Milan-Turin Art Festival, Festival d’Automne à Paris, the Nieuw Ensemble, Atlas Ensemble, Cincinnati Percussion Ensemble, Slagwerk Den Haag, Kronos Quartet, Arditti String Quartet, Ensemble Modern, and Hong Kong Chinese Orchestra, Göteborg Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, Guangzhou Symphony Orchestra, Singapore Symphony Orchestra and Hong Kong Philharmonic Orchestra.

Hao Weiya, Composer

Born in 1971 in Xi’an, Shaanxi Province, Hao studied with renowned Chinese composition Professor Zuqiang Wu and obtained his doctoral degree at the Central Conservatory of Music in Beijing in 1999. Currently Mr. Hao is a professor at the Composition Department of the Central conservatory of Music. Visiting scholar at the Conservatorio Santa Cecilia in Rome, Italy (2006-07) and Columbia University in New York, U.S. (2014-15).



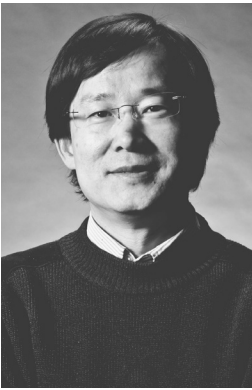
Jia Guoping, Composer

Jia Guoping is a professor at the Central Conservatory of Music in Beijing, where he holds the position of Director of Musicology Institute.

Regarded as one of China’s most prominent composers of serious music, Jia has composed a number of acclaimed chamber and orchestral works. His compositions have been played by major orchestras in China and numerous ensembles overseas and been published by Sikorski (Hamburg).



Strongly committed to cultural exchange between China and Germany, Jia has devoted vast energy to organizing concerts and scholarly events. He initiated the annual Con Tempo Composition Competition in 2007. In 2011, with the support of the Siemens Foundation and the International Ensemble Modern Academy, Jia founded the Ensemble ConTempo Beijing, the first Chinese ensemble for modern music in which Western and Eastern instruments are combined. In 2015, he held the Music Critics Training Project promoted by the China National Arts Fund.



Qin Wenchen, Composer

Qin is presently the Vice President of the Central Conservatory of Music where he holds professorship of the Composition Department. Composer and educator Qin Wenchen possesses one of the most distinguished positions in China's current music scene. With a scholarship from the German Academic Exchange Commission (DAAD), he studied with Nicholas A. Huber in Essen, Germany, from 1998 to 2001. Qin has received commissions for numerous international music organizations, including the Deutsches Symphonie-Orchester Berlin, Warsaw

Autumn, Bayerischer Rundfunk, and Shanghai Spring International Music Festival. His works have been widely programmed by various major orchestras and music ensembles throughout Asia, Europe, and overseas, including Vienna Radio Symphony Orchestra, the Ensemble Europeo Antidogma in Italy, Tokyo City Symphony Orchestra, St. Petersburg Philharmonic, Nieuw Ensemble Holland, Ensemble Phoenix Basel, Helsinki Philharmonic Orchestra, Contemporary Music Ensemble Korea (CMEK), and Sinfonia Varsovia in Poland. His creative outputs have been broadcast on major radio stations in Germany, France and Switzerland, including North German Radio (NDR), West German Radio (WDR), Radio France, Swiss Radio, Rundfunk Berlin-Brandenburg (RBB) and ORF-Radio. Qin is the recipient of seven international awards and his music is published exclusively by Sikorski Musikverlag, Hamburg.

Tang Jianping, Composer

Composer, professor of composition at the Central Conservatory of Music, and the first Chinese composer to earn a doctoral degree in composition, Tang Jianping has won numerous awards, including the

National Symphony Works Competition, the National Culture Award, and the National Stage Art Excellent Creation Project. He has also been awarded the National Excellent Teacher Award, the National Teaching Achievement First Prize, and the Baogang Outstanding Teacher Special Award.



His opera *The Dawns Here Are Quiet* was jointly performed by the National Grand Theater of China and the Mariinsky Theater in St. Petersburg and Moscow in October 2018. His opera *Voyage To The East: A Fearless Buddhist Master's Mission To Japan* has been performed in cities such as Tokyo, Osaka, Nara, and Lincoln Center in the United States. His opera *The River of Fate* won the Grand Prize at the second China Opera Festival.

Ye Xiaogang, Composer

Xiaogang Ye is a music educator, professor of composition, and doctoral tutor at the Central Conservatory of Music. Ye is currently vice chairman of the China Federation of Literary and Art Circles, chairman of the China Musicians Association, an international honorary member of the American Academy of Arts and Sciences, international chair in composition at the Royal Northern College of Music, distinguished professor of the Xinghai Conservatory of Music in Guangzhou and Shanghai Conservatory of Music, honorary professor of the Ukrainian National Tchaikovsky Academy of Music, and a consultant to the Tianjin Juilliard School. Ye is the founder and artistic director of the Beijing Modern Music Festival, Shenzhen Belt & Road International Music Festival, Tsingtao International Music Festival, Guangdong-Hongkong-Macau Greater Bay Area Music Season, and International Music Competition Harbin.



Ye's works have been widely performed by orchestras in China and abroad, including the New York Philharmonic, Philadelphia Orchestra, Detroit Symphony Orchestra, Cleveland Orchestra, Royal Philharmonic Orchestra, Royal Scottish National Orchestra, RTÉ National Symphony Orchestra of Ireland, and New Zealand Symphony Orchestra. His works have been presented in the Hong Kong Arts Festival, Macau Arts Festival, Beijing Music Festival, Shanghai Spring International Music Festival, Shanghai New Music Week, Musikfestspiele Saar, Warsaw Autumn International Festival of Contemporary Music, and George Enescu International Festival.



Zhang Shuai, Composer

Zhang Shuai, a renowned Chinese composer, holds a doctoral degree and serves as a professor and doctoral supervisor at the Composition Department of the Central Conservatory of Music. He is also the Music Director of the “Sound in China” program at Xinhua News Agency and the composer of the theme song “Snowflake” for the opening and closing ceremonies of the Beijing Winter Olympics. His works have received numerous national-level awards, including two China Music “Golden Bell Awards.” His representative work, the piano

suite *Three Preludes*, which won the China Music Golden Bell Award, has been frequently performed and widely acclaimed both domestically and internationally. It was also selected in the music score series of “A Century of Piano Solo Works by Chinese Composers (1913-2013)” published by Shanghai Music Publishing House. In 2019, Zhang Shuai’s *Panda Suite* titled “Xi Xi Xi” had its world premiere at the Concert Hall of the Royal Danish Academy of Music, conducted by Chen Lin, performed by flutist Dai Ya and the Copenhagen Philharmonic Orchestra. His album “Daughter of the Sun” was published by Beijing Universal Music Publishing Group in 2018. His works, including the chamber music piece *Little Thing* and the large-scale mixed chamber music work *East and West-II: Harmonious with the Dust/He Guang Tong Chen*, have been published by the Central Conservatory of Music Press.

Central Conservatory of Music Symphony Orchestra

The Central Conservatory of Music Symphony Orchestra is an internationally acclaimed professional symphony orchestra affiliated with the Central Conservatory of Music in Beijing, China. Its primary mission is to cultivate high artistic excellence and nurture musical talent. The orchestra consists of exceptional professional musicians from both domestic and international backgrounds, making it the premier advocate of national music art creation and performance. It plays a crucial role in talent development, providing performance opportunities, facilitating international exchanges, hosting music festival competitions, and undertaking other essential responsibilities.

Established in December 2016 under the visionary leadership of Professor Yu Feng, a renowned conductor and the Dean of the Central Conservatory of Music, the orchestra boasts a highly skilled team of musicians selected through rigorous assessments and global recruitment. With their passionate and dedicated approach to performance, the orchestra brilliantly interprets classical works by both ancient and contemporary Chinese composers, as well as compositions from around the world.

Central Conservatory of Music

The Central Conservatory of Music (CCOM) functions as a national hub for music education, composition, performance, and research, earning global recognition for its role in nurturing high-caliber music professionals and upholding the most rigorous standards in music education. CCOM was established in 1949, following the merger of the National College of Music and several other music educational institutions in China. Currently, it boasts an enrollment of 1,543 undergraduate students and 633 graduate students. While preserving China's rich musical heritage, CCOM actively embraces and incorporates a wide range of music cultures and styles from around the world. Looking ahead, CCOM remains steadfast in its commitment to its vision of becoming a world-leading conservatory with top-tier music education programs. It is dedicated to preparing the next generation of professional music leaders who will contribute to the artistic development of China and share China's vibrant music culture with the global community.

MidAmerica Productions, Inc.

MidAmerica Productions, Inc. was founded by Peter Tiboris in 1983. Now in its 41st season, MidAmerica presents conductors, soloists, and choral and instrumental ensembles from around the world in New York's Carnegie Hall, Weill Recital Hall at Carnegie Hall, and Alice Tully Hall and David Geffen Hall, Lincoln Center. MidAmerica also presents concerts in international locations including Vienna; Salzburg; Florence; Verona; Venice; Paris; Prague; Berlin; Warsaw; Krakow; Lisbon; Porto; London; Oxford; and, since 2005, in Syros, Greece (The International Festival of the Aegean), Bath; Malta; Stockholm and Uppsala. To date, MidAmerica Productions has produced more than 1,450 concerts worldwide.

Peter Tiboris: Founder, General Director and Music Director
Norman Dunfee: Executive Director and Production Manager, Emeritus
John Rutter, CBE: Conductor Laureate

MidAmerica Productions
265 Sunrise Highway, Suite 1-183; Rockville Centre, NY 11570
212-239-0205 | midamerica-music.com

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Fadi Khair



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