*Music For You- Young Musicians presents*

*2022 Harmonize the World*

*Carnival of the World’s Animals*

*crowdsourced world music concert*

December 17, 2022

PROGRAM NOTES

\*Please note that all recordings were submitted voluntarily (or are public domain).

1. “**Introduction**” from The Carnival of the Animals (1868), by Camille Saint-Saëns

*Fiona Thendean* and *Wilmer Lin*, piano, from California

A bold and stately introduction, fit for the king of the jungle. Piano tremolos with dark and brooding strings open the introduction before a dramatic piano glissando heralds the arrival of the roaring ruler.

2, “**Lion Dance**” from Taiwan Suite(1966), by Shui-Long Ma

*Yu-Ting Chen*, piano, from California

Lion dance is a traditional Chinese folk art often seen in Chinese New Year as well as other celebrations and festivals, with one dancer manipulating a lion costume’s head and another, the body. Performed to vigorous drumbeats, the dancers mimic a lion’s jumping and prancing using skills from Chinese martial arts. Chinese lion dance is divided into Northern and Southern styles; the Southern style is depicted here.

This music is part of the composer’s Taiwan Suite for solo piano, which is one of the examples showing how he famously blends the pentatonic scales and sonority into Western instruments, bringing forth the cultural traditions he grew up with.

3. “**The Cat and the Mouse**” (1920) by Aaron Copland

*Janine Jiang*, piano, from California

“The Cat and the Mouse”, also known as “Scherzo Humoristique”, is an early work of Aaron Copland, the American composer. Composed for the piano, it depicts the show-off between a skittering mouse and a sinister cat in an etude style that is demanding yet enjoyable.

When Copland was still a student, he played this piece in a student recital, and Jacques Durand, a publisher, immediately asked to publish it. Later, Copland said, “I was so delighted that Debussy's publisher wanted my piece, I would have given it to him for nothing!”

4. “**Story about Fishing and Dolphin**”

*Gene Blow* (*Noonuccal and Taribelang elder*), voice, clapstick, from Australia

Video provided by *Cultural Infusion*, Australia

Gene Blow related the story about how Australian Aboriginals Fish with Dolphins: Australian aboriginals slap the seawater, signaling dolphins (both bottlenose dolphins and orcas) to chase fish towards the fishermen’s nets. This relationship enables both dolphins and humans to catch more fish; there is a deep spiritual connection with these dolphins.

5. “**Nashoba/Wolf**” from Choctaw Animals: Four Not-Too-Difficult Pieces for Piano (2019), by Charles Shadle

*Charles Shadle*, piano

Dr. Charles Shadle’s *Choctaw Animals* is “a set of…accessible piano pieces” that reflect both his personal style and his Choctaw heritage. For example, the compositions are inspired by elements of Choctaw social dance songs, while also containing his own melodic juxtaposition and harmonic exploration.

“Nashoba,” the third piece in the set, emulates the wolf’s “stealthy and mysterious nature” through dissonant but quiet swells. “It’s almost as if we never see the wolf, we just sort of sense that it’s there,” says Shadle.

Original Article: <https://shass.mit.edu/news/news-2021-choctaw-animals-mit-composer-charles-shadle>

6. “**Issuba /Choctaw Pony**” from Choctaw Animals, by Charles Shadle

*Charles Shadle*, piano

“A rare and historically important breed of pony [the Choctaw pony], that is actively being brought back from near extinction, has come to symbolize the qualities of resilience and strength that characterize the Choctaw people. The music of this piece reflects the rhythm of hoof-beats, and is joyful and optimistic.” -Charles Shadle, composer

Original Article: <https://shass.mit.edu/news/news-2021-choctaw-animals-mit-composer-charles-shadle>

7. “**New Song of the Herdsmen”**(1966), by Guang-Yi Jian

*Rachel Yu, YiWen Gong, Catherine Wang, Jonah Wen*, and *Jascha Wen*, Chinese flute ensemble, from California

“A New Song of Herdsmen” (牧民新歌) was composed by Jian Guangyi (简广易) for the dizi. Drawing inspiration from Inner Mongolia folk tones and scenery, it uses the pentatonic yu diao, a five-note scale with the yu note as its first note, which is often used in Chinese and Mongolian music. It is regarded as one of the most famous Chinese flute songs in history.

Original Video: <https://www.youtube.com/watch?v=pGTUYQEBBeE>

8. “**Wild Donkeys Swift Animals**” from The Carnival of the Animals, by Camille Saint-Saëns

*Neal and Nancy O’Doan*, piano and *the Seattle Youth Symphony/Vilem Sokol*

From IMSLP (EFF open audio) https://imslp.org/wiki/Le\_carnaval\_des\_animaux\_(Saint-Saëns,\_Camille)

With such a feverish great speed, it must have been Tibetan wild donkey describing here!

9. “**Horse Dance**”(2022), by Gary Haggerty

*Faisal Zedan*, derbakki, and *Gary Haggerty*, oud, from California

Arabian horse is one of the most popular and oldest breeds. In rural Egypt of the old days, while waiting for their owner’s wedding, the horses dance out of the joy and the love for their owner and that became the origin of horse dancing. Here composer Gary Haggerty played the melody on an oud, with pear-shaped body, fretless neck and usually 11 strings, is considered the king of instruments in Arab origin. And with the derbakki drum rhythms performed by Syrian master Arabic percussionist Faisal Zedan, one can easily imagine the dancing horse.

About the artists: <https://www.faisalzedan.com>

<https://www.linkedin.com/in/gary-haggerty-8a77068>

10. “**Horse Racing**”(1964), by Haihuai Huang

呂明紘 (*Ming-Hung Lu*), erhu and *Szu-Ting Hsiung*, yangqin accompaniment, from Taiwan

Inspired by the Mongolian folk song “The Red Banners” and the Mongolian horse racing scene, the Horse Dance is written for Chinese two-string instrument erhu solo. Exuberant and passionate, the music is undeniably charming and engaging. No wonder it has become one the of most representative Chinese music. Original Video: <https://youtu.be/0rRLFWYd4nE>

11. “**Characters with Long Ears**” from The Carnival of the Animals, by Camille Saint-Saëns

*Emerson Yu* and *Evan Chin*, piano, from California

Enough with this serious music malarkey, after that brief but beautiful watery "Aquarium" , Saint-Saëns returned to his musical jokes. The duet mimicking the animal’s signature “hee-haw”. Although the title is a little cryptic, many believe it to be a taunt at music critics, comparing them to braying donkeys.

12. “**Wild Geese Descending on the Sandbank**” (composer unknown, before the Ming Dynasty)

鄭正華 (*Zhenghua Zheng*), guqin, from Canada

“平沙落鴈”, translating to “Wild Geese Descending on the Sandbank”, is an Ancient Chinese piece for the guqin, dating back to before the Ming Dynasty. It is often associated with a piece of art with the same name painted by Bian Shoumin in 1730 that depicts four geese landing on a sandbank, as the name suggests. The music brings the scene to life, creating a calm yet intense image in the listener’s mind.

More from the artist https://m.youtube.com/channel/UC3K3--h3e5BQXuVUukXX\_Mg

13. “**Shchedryk**” by Mykola Leontovych

*Alina* and *Teryn Kuzma*, bandura

“Shchedryk” is a Ukrainian New Year’s folksong composed by Mykola Leontovych, and the predecessor to “Carol of the Bells.” The title translates to “Bountiful Evening,” as the song tells the story of a little swallow foretelling to a family their prosperity to come in the following year. Alina and Teryn Kuzma have performed this song on the bandura, a traditional Ukrainian plucked instrument that dates back to the 6th century AD.

Original Video: <https://www.youtube.com/watch?v=8kx_My0mq54>

Website: <https://www.terynkuzma.com/>

14. **“Nkomo” (Wild Cattle)** by Dizu Plaatjies

*Kronendal Music Academy African Instrument Ensemble*, from South Africa

This percussive rearrangement of Dizu Plaatjies’s “Nkomo” celebrates the cultural and agricultural importance of cattle in South Africa through dancing rhythms. This particular ensemble highlights a djembe (hide-covered drum), three African marimbas, and a rainstick (used to mimic or summon rain).

Original Video: <https://www.youtube.com/watch?v=iIJES-30FmE>

Website: <https://kmahoutbay.org/>

Facebook: <https://www.facebook.com/KronendalMusicAcademy>

Instagram: <https://www.instagram.com/kronendalmusic/>

This ensemble was taught by the nonprofit Kronendal Music Academy, which provides impoverished South African children with music education, meals, and safe spaces, among other things.

15. “**Swan**” from The Carnival of the Animals by Camille Saint-Saëns

*Evan Chin*, cello and *Richard Bai*, piano, from California

The most famous of the 14 movements and certainly the most graceful one. Piano evokes the rippling flow of a body of water, over which glides the soaring and elegant swan that the cello melody expresses. Saint-Saëns recognised the brilliance of this work, and it was the only part of The Carnival of the Animals that he permitted to be published during his lifetime.

16. “**Grasshopper Teasing the Rooster**” by Ban-Yen Chang

*Kai-Li Cheng*, violin and *Yu-Ting Chen*, piano accompaniment, from California

Like most Taiwanese folk songs which often telling stories of simple village life in rural Taiwan, this amusing Grasshopper Teasing the Rooster vividly depicts the entertaining match between how the smart grasshopper plays tricks on the rooster, making the rooster jump and flap.

Original video:<https://m.youtube.com/watch?v=6KCJFmjqZjg>

17. “**Birds in the Shade**” (1950), by Guanyue Liu

鄭正華 (*Zhenghua Zheng*), Chinese flute, from Canada and 譚卉 (*Hui Tan*), yangqin accompaniment, from Taiwan

“Birds in the Shade”, or “荫中鸟”, is a Chinese folk song composed by Liu Guanyue (刘管乐) in the 1950’s. Composed for the dizi, it mimics the sound of the cries of birds through sharp whistles and trills.

The composer, Liu Guanyue, was a professional folk musician who had earned a meagre living playing the suona and dizi in rural ritual ensembles before becoming a soloist in the Tianjin Song-and-Dance Ensemble in 1952.

Original video: <https://youtu.be/Ux4bhmaNorU>

18. “**Finale**” from The Carnival of the Animals, by Camille Saint-Saëns

*Neal and Nancy O’Doan*, piano and the *Seattle Youth Symphony/Vilem Sokol*

From IMSLP (EFF open audio) https://imslp.org/wiki/Le\_carnaval\_des\_animaux\_(Saint-Saëns,\_Camille)

The finale opens with the same piano trills as in the introduction and is soon fleshed out by the piccolo, clarinet, glass harmonica and xylophone. The movement cycles quickly through the animals that have appeared before with spirited interjections from the lions, hens and kangaroos, before the donkey has the last laugh with six “hee-haws” that bring the piece to a close.