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STANFORD CELEBRATES “CHINA ON STAGE”
WITH FOURTH ANNUAL STANFORD PAN-ASIAN MUSIC FESTIVAL
PRESENTED APRIL 20–MAY 4 ON UNIVERSITY CAMPUS

Highlights of two-week-long festival include:

• U.S. debut of China’s Jin Xing Dance Theatre, presented in partnership with Stanford Lively Arts
• U.S. premiere of the kunqu opera Butterfly Dream
• Online concert with musicians from Stanford’s Center for Computer Research in Music and Acoustics (CCRMA) and China
• Award-winning documentary films, lectures on the Chinese performing arts today by scholars, demonstrations by performers, and more

Stanford, CA, March 17, 2008 — Artistic director and founder Jindong Cai announced details of the Stanford Pan-Asian Music Festival 2008, presented April 20–May 4 at Stanford University. On the eve of the Beijing Olympics, the fourth annual festival puts the spotlight on China with a celebration of traditional and contemporary Chinese music and dance, showcasing the cultural resurgence of the country and its growing influence around the world. Highlights of the two-week-long series of performances and symposium events include the U.S. debut of China’s Jin Xing Dance Theatre, presented in partnership with Stanford Lively Arts; the U.S. premiere of the traditional Chinese kunqu opera Butterfly Dream featuring Taiwan’s Contemporary Legend Theater and Stanford New Ensemble; Chinese rock star Cui Jian; and a webcast concert with musicians from Stanford and China performed online.

A passionate proponent of traditional music and its ever-evolving new faces, Professor Cai notes, “The best way to understand other cultures is through their art. Though our world is ever more globalized, the things that bring us together are often overlooked, sometimes in favor of politics and conflicts. I hope the festival can contribute to a better understanding and appreciation of the music and people of Asia.”
The festival’s performance series opens on Friday, April 20 with the premiere of the kunqu opera *Butterfly Dream* performed by two of the most famous stars of Chinese opera, Wu Hsing-Kuo and Qian Yi. The festival goes on to explore a wide variety of traditions and styles in performances by legendary Chinese rock ‘n roll star Cui Jian (May 4); the unique and rarely seen Xianghua Buddhist monks’ ceremonial music from southern China (May 3); renowned contemporary dancer Jin Xing and her dance company, *Jin Xing Dance Theatre making their U.S. debut* with two performances of *Carmina Burana* on April 26-27, featuring the combined forces of Stanford’s Symphony Orchestra and Symphonic Chorus (a program that travels to China in June as part of the cultural events celebrating the Beijing Olympics); Chinese erhu master Wang Guo-Tong (April 24); a performance by International Tchaikovsky Violin Competition winner Chen Xi (April 25); a choral concert, *Harmonies from China*, by the Shanghai Jiaotong University Chorus (May 1) and Stanford’s own talented musicians.

Additionally, a special first-of-its-kind cyberspace concert, *Pacific Rim of Wire*, will connect the premiering Stanford Laptop Orchestra and musicians from Beijing, performing together in real time via a webcast (April 29). The symposium series includes award-winning documentary films, plus lectures on the Chinese performing arts today by scholars of Chinese studies and demonstrations by the performers.

**TICKETS AND VENUE INFORMATION**

All concerts are at Stanford University venues. Tickets can be purchased through the Stanford Ticket Office (650) 725-ARTS (2787). Ticket prices are $5 - $50 with discounts for groups of 10 or more. Several events are free. For details and online tickets, please visit the festival website: [http://panasianmusicfestival.stanford.edu](http://panasianmusicfestival.stanford.edu)

**ABOUT THE STANFORD PAN-ASIAN MUSIC FESTIVAL**

Nationally recognized as an important forum for Asian music, the Stanford Pan-Asian Music Festival is dedicated to promoting an understanding and appreciation of music in contemporary Asia through a series of concerts, commissions, artist residencies, academic events and lecture-demonstrations. Festival founder and artistic director, Stanford Professor Jindong Cai is director of orchestral studies and conductor of the Stanford Symphony Orchestra. The festival is presented by the Stanford Institute for Creativity and the Arts (SICA) - Center for Global Arts; Office of the President; Office of the Dean, School of Humanities and Sciences; and the Stanford Department of Music in collaboration with Stanford Lively Arts, Stanford Center for East Asian Studies, Star Image/星映象国□传媒, and *The World Journal/世界日報*. 
ABOUT THE STANFORD ARTS INITIATIVE

The Stanford Arts Initiative is fundamentally reimagining the role of the arts in a 21st-century education and the way the Stanford community engages with the arts across all campus programs. The arts are about creativity, though creativity is not limited to the arts. Intuition and imagination are integral to all research. The initiative builds upon Stanford University’s strengths at the intersection of the arts, science, and technology, while creating a shared language that bridges cultures and promotes understanding. The recently established Stanford Institute for Creativity and the Arts (SICA) is leading the implementation and oversight of the Arts Initiative’s many objectives by fueling collaborations between the arts and other disciplines through diverse programs, performances, and campus residencies.

NOTE TO EDITORS

High-resolution images and b-roll footage are available on the festival website press room (http://panasianmusicfestival.stanford.edu) and by request. To schedule artist interviews or obtain more information, contact Sheela Jayaram: sheelaj@stanford.edu, (408) 972-9041.

STANFORD PAN-ASIAN MUSIC FESTIVAL 2008 CALENDAR OF EVENTS

Performance:

Butterfly Dream – A contemporary kunqu opera
Featuring Taiwan’s Contemporary Legend Theater and Stanford New Ensemble
Sunday, April 20, 8:00 p.m.
Dinkelspiel Auditorium; $20/10
Jindong Cai, conductor

In a unique U.S. concert premiere, two of the world’s most famous stars of Chinese opera, Wu Hsing-Kuo and Qian Yi, perform scenes from Butterfly Dream, a kunqu opera that blends traditional Chinese and contemporary western elements. A discussion with the composer, performers, producer and Chinese opera scholars will take place during the first half of the event.

Masters and Masterpieces: Classics of Chinese Instrumental Music
Thursday, April 24, 8:00 p.m.
Dinkelspiel Auditorium; $10/5
Jindong Cai, conductor

Erhu master and celebrated artist of his generation Wang Guo-Tong joins forces with talented instrumentalists from the Bay Area in a concert that brings to life the sounds of ancient China. Joining him are Wang Fe on the qin, Cui Junzhi on the kongho, Yu Zhang on the suona, and Liu Hecheng on the pipa. All of the works are classics, many of them centuries old.

Postcards from China
Friday, April 25, 8:00 p.m.
Dinkelspiel Auditorium; $10/5

Maestro Jindong Cai conducts the Stanford Philharmonia plus guest artists Wang Guo-Tong and Cui Junzhi in a program featuring concertos for Chinese instruments. The program also includes Bright Sheng’s Postcards and the immensely popular violin concerto Butterfly Lovers, beloved throughout China and the Western world, played by Chen Xi, winner of the 12th International Tchaikovsky Violin Competition.

Jin Xing Dance Theatre
Featuring the Stanford Symphony Orchestra and Symphonic Chorus
Saturday, April 26, 8:00 p.m.
Sunday, April 27, 2:30 p.m.
Memorial Auditorium; $12-50

With a thrilling and sensual dance vocabulary, famed choreographer and transgender contemporary dancer Jin Xing leads her company’s American debut featuring Red and Black, Half Dream, and a lavish, pageant-like presentation of Carl Orff’s Carmina Burana. A testament to the composer’s wish that words, music, and dance be a single experience, this larger-than-life production features more than 300 artists onstage, including Stanford’s Symphony Orchestra conducted by Jindong Cai and Symphonic Chorus under the direction of Stephen M. Sano, the Cantabile Youth Singers led by Elena Sharkova, and soloists Diane Squires (soprano), Brian Staufenbiel (tenor), and Eugene Chan (baritone).
In June, this program—with Stanford student performers—will travel to Beijing to be a featured part of the China International Youth Arts Festival. Sponsored by China’s Ministry of Culture and the Beijing Olympic Organization, this festival is one of the most prestigious arts events of all the planned Beijing Olympic cultural activities in 2008.

*Presented in partnership with Stanford Lively Arts. For tickets, visit the Stanford Lively Arts website: [http://livelyarts.stanford.edu/](http://livelyarts.stanford.edu/) or call 650-725-ARTS (2787).*

**Pacific Rim of Wire: An Online Concert with China and Premiere of the Stanford Laptop Orchestra**
Tuesday, April 29, 8:00 p.m.
Dinkelspiel Auditorium; $10/5

In this first-of-its-kind concert, musicians from Stanford’s renowned Center for Computer Research in Music and Acoustics (CCRMA) will connect with musicians 6,000 miles away in Beijing to perform—in real time via a webcast—a program that celebrates music, technology, and international collaboration. Also on the program is guest composer and painter Luo Jingjing, who will collaborate with the Stanford Laptop Orchestra to create a new improvisational work on site.

**Harmonies from China**
Thursday, May 1, 8:00 p.m.
Shanghai Jiaotong University Chorus
Dinkelspiel Auditorium; $10/5

This award-winning 80-member chorus hails from Shanghai’s Jiaotong University, one of the finest academic institutions in China. The chorus has a history of excellence and a passion for performing a wide variety of music. Its Stanford concert will highlight folksongs from some of China’s 56 ethnic traditions.

**Xianghua Buddhist Ceremonial Music**
“*Receiving Buddha*” and “*The Lotus Pool*”
Saturday, May 3, 8:00 p.m.
Memorial Church; $10/5

In a unique performance, nine talented Buddhist monks and nuns from the temple-filled city of Meizhou in rural southern China take their sacred music out of their region for the first time. The Xianghua traditions started in the Tang dynasty in the seventh century, and the rituals express the concept of Buddhist salvation through music, dance, drama and song. Through their performance, the Stanford community will be privileged to witness the powerful role that Xianghua ceremonies play in the lives of its people and understand the role that music plays in their faith. *Sponsored in part by the Office of Religious Life at Stanford.*

**Cui Jian and Chinese Rock ˈn Roll**
Sunday, May 4, 8:00 p.m.
Dinkelspiel Auditorium; $30/10
Cui Jian is the godfather of Chinese rock music, regularly compared to Bob Dylan and Bruce Springsteen. The message of his music is always profound and sometimes political; his song “Nothing To My Name” was the anthem of the 1989 protest movement and influenced an entire generation. Joining him onstage are six long-time band members performing a mostly acoustic set. This concert is presented in collaboration with Star Image Inc. An additional Pan-Asian Music Festival performance by Cui Jian will take place on May 3 at 7:30 p.m. at the San Jose Convention Center. Information: www.usastarimage.com.

Festival Symposium: The State of the Arts in China
One of the primary aims of this year’s festival is to play a major role in the transnational conversation taking place around contemporary Chinese culture. In a series of scholarly discussions with experts in Chinese theatre, opera, popular music and performance art, the symposium will explore what artists are creating and performing now, discuss what new directions contemporary culture may take in the coming years, and explore its potential influence on global culture. Presented in partnership with the Center for East Asian Studies and Stanford Lively Arts.

Lectures and Demonstrations:

From the Traditional to the Extreme: Chinese Opera and Performance Art
Sheldon Lu and Catherine Swatek, presenters
Professor Ban Wang, moderator
Tuesday, April 22, 7:00
Campbell Recital Hall, free

Catherine Swatek, Chinese kunqu opera scholar and associate professor in the Department of East Asian Studies at the University of British Columbia, discusses the history of opera in China and the ever-evolving face of the genre. In a multimedia presentation focusing on avant-garde art in contemporary China, Sheldon Lu gives audiences a chance to see what “body artists” and other forward-looking performers are producing. Dr. Lu is on the faculty at UC Davis with special interest in modern Chinese literature, cinema, and visual culture.

From Classical to Rock ‘n Roll: Western Music in China
Sheila Melvin and Andrew Jones, presenters; Jin Xing, special guest
Jindong Cai, moderator
Monday, April 28, 7:00 p.m.
Campbell Recital Hall, free

Sheila Melvin, co-author of Rhapsody in Red: How Western Classical Music Became Chinese, joins with Andrew Jones, UC Berkeley faculty member and Chinese popular culture expert, to explore the West’s influence on Chinese music, and China’s influence on the global cultural scene. Chinese contemporary dancer Jin Xing makes a special appearance to discuss the arts in China today and her experience as a successful artist living and working in Shanghai.

Xianghua Buddhist Religious Ceremony Lecture and Demonstration
Friday, May 2, 8:00 p.m.
Campbell Recital Hall, free
Dr. Wang Kui from the Music Institute at the Academy of Arts in China gives a history and explanation of the music that is tied to Buddhist religious ceremonies of the Guangdong Province. Dr. Kui spent a year living among the Xianghua monks and nuns, and he explains the music’s chanting, singing, drumming and movement, as well as the symbolism of the way things are staged, the traditional dress, and the use of various texts. The Xianghua Buddhist monks and nuns will be present to demonstrate.

Film Screenings and Discussion:

Documentary Screening and Conversation with Jin Xing

*Colonel Jin Xing: A Unique Destiny*

Wednesday, April 23, 7:00 p.m.
Cubberley Auditorium, free

Filmmaker Sylvie Levey’s *Colonel Jin Xing: A Unique Destiny* chronicles the life and career of one of China’s most unique and beloved contemporary dancers. Until 1995, this contemporary dancer was a man, a colonel in the Peoples’ Army. She battled the Chinese government to allow her to have a sex change operation, the first ever in China, and the film follows her journey to overcome the many obstacles in becoming the person she is today – respected dancer, wife, and mother of three. Sheila Melvin, contemporary Chinese culture journalist and co-author of *Rhapsody in Red: How Western Classical Music Became Chinese*, introduces Jin Xing and discusses her influence on contemporary dance in China and on the international dance scene. Jin Xing takes the stage to discuss her art and the cultural scene in China today. *Presented in partnership with Stanford Lively Arts.*

*Composer Alive: Eastern Expressions*

Saturday, April 26, 2:30 p.m.
Documentary screening and performance
Dinkelspiel Auditorium, free

*Composer Alive: Eastern Expressions* is a documentary that explores the creation of new music through a unique collaboration that happened between Chicago Music Ensemble, Accessible Contemporary Music and famed Beijing composer Xiaogang Ye. The film takes the viewer through the creative process and pulls back the curtains from the closely guarded world of rehearsals, first drafts, and daily struggles. From Xiaogang Ye’s first inspirations for the composition to a musician having a baby born the day of a concert, *Composer Alive* presents the human face of classical music. After the screening, a panel that includes the composer, producer, filmmaker, and musicians involved in the project discusses the project and takes questions from the audience. Closing the event is a performance of the composition created as a result of the collaboration.

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