Upcoming at the School of Music

Wednesday, December 2 – Concert Band

"Siege" by Randall Standridge
Excerpts from Tchaikovsky's "Nutcracker Suite"
"Circus Days" by Karl King
"Yorkshire Ballad" by James Barnes
"I Got Rhythm for Christmas" by Julie Giroux
"Groove Music" by Brian Balmages

7:00 p.m. – Capistrano Concert Hall
(15 general, $10 senior, $5 student)

Thursday, December 3 - Jazz Ensembles

7:00 p.m. – Capistrano Concert Hall
(15 general, $10 senior, $5 student)

Friday, December 4 - Vocal Jazz Ensembles

7:00 p.m. – Capistrano Concert Hall
(15 general, $10 senior, $5 student)

www.csus.edu/music

World Music Guest Artists

Oriole Silk & Bamboo Collective

Sunday, 3:00 p.m.
November 22, 2026
Capistrano Concert Hall

Slowly Rowing on Jasmine Waves — Chinese Folk Song
摇着桨的茉莉小六 — arr. by Jen Chung

Erzhan Xu - xiao
Clara Chen - guzheng
Wenying Wu - yangqin

Spring Comes to the Xiang River — Ning Baosheng
春到湘江

Erzhan Xu - dizi
Wenying Wu - yangqin

Journey of the Twin Lotuses * — Hosna Alacozy

Erzhan Xu - dizi
Wenying Wu - yangqin

Fishing Boats at Dusk — traditional guzheng music
渔舟唱晚 — trans./arr by Lou Shuhua

Clara Chen - guzheng

Starfall * — Winter Blank

Xiao/Dizi: Erzhan Xu - xiao/dizi
Wenying Wu - yangqin

Tears of Flowers — Weiliang Zhang
花泣

Erzhan Xu - dizi
Wenying Wu - yangqin
Clara Chen - guzheng/percussion

University, Sacramento. Winter is interested in writing a variety of music and was honored to receive the opportunity to write for the yangqin, dizi, and xiao. In their free time Winter enjoys spending time in nature or relaxing with a cup of tea and a book.

Ethan Hoffman - composer
Ethan Hoffman is a composer, producer, and music instructor from Roseville, California. His published works include scores for award winning short films—including the top prize winner of the 2025 Sacramento International Film Festival—and independently produced chamber folk music under the artist name Earthhammer. Drawing influence from a wide range of world music styles, his compositional voice blends diverse timbres and complex themes into cinematic soundscapes with strong melodic grounding.

Ethan graduated from Tufts University with a bachelor's degree in mathematics and is now pursuing a master's degree in music composition at Sacramento State. Ethan is currently a vocal coach and the lead producer at Voice Academy Roseville, a recurring faculty member of the Dixon Rivertunes JAMboree, and operates an independent audio business called Lucky Bug Productions.

Osos Middle School Choir. While completing her B.A. in Music at Cal Poly, San Luis Obispo, she worked extensively with the vocal department as an accompanist for its class voice program.

As a dedicated chamber musician, Ms. Liang has recently been a festival artist at the Music and More Summerfest in Trebinje, Bosnia and Herzegovina, and the Pacific Crest Music Festival in Dunsmuir, California. She is driven by her passion for building musical connections and sharing the joy of performance with colleagues and audiences alike.

Hosna Alacozy - composer

Hosna Alacozy is a composer, sound designer, music educator, and conductor with a passion for storytelling through music and audio. She is finishing her Bachelor of Music in Theory & Composition and Music Education at California State University, Sacramento. Her professional experience includes serving as a Music Director with the Sacramento Mandarins, a student teacher with the Sacramento State String Project, and a private piano instructor at Newsongs School of Music, where she teaches students of diverse ages, abilities, and learning styles.

As a composer, she creates original concert works, film scores, and video game music. Her work includes compositions for chamber ensembles, concert band, student films, and game projects, with performances at student composer recitals and releases on streaming platforms. Her growing work in game audio also includes sound design and audio editing, with an interest in interactive audio and creating immersive experiences through sound. She is continuing to develop her technical game audio skills alongside her background in composition and visual storytelling. She plans to attend the Film Scoring Academy of Europe Online for her Graduate degree.

Winter Blank - composer

Winter R. Blank is a composer and violist from Northern California currently studying music theory and composition at California State

You Raise Me Up and Susana — American folk tunes
arr, by Wenying Wu

Wenying Wu - yangqin

At the Dressing Table — ancient melody from Ming Dynasty
傍妆台

Erzhan Xu - xiao
Clara Chen - guzheng

The Swan (Le Cygne) — Camille Saint-Saëns

Erzhan Xu - xiao
Wenying Wu - yangqin

Mirage * — Ethan Hoffman

Erzhan Xu - dizi
Wenying Wu - yangqin

Spring Visage — Wenying Wu
春颜-闻莺

Wenying Wu - yangqin
Manqi Liang - piano

Dance of the Yi People — Wang Huiran
彝族舞曲

Clara Chen - guzheng
Wenying Wu - yangqin
Erzhan Xu - dizi/percussion

** Sac State student composition*

Drawing inspiration from Lao Liu Ban, a traditional melody of the Jiangnan silk-and-bamboo repertoire, ***Slowly Rowing on Jasmine Waves*** intertwines its ornamented variations with the beloved Chinese folk song Jasmine Flower (Mo Li Hua). Through counterpoint and melodic transformation, these familiar tunes unfold in a fresh musical setting.

The piece opens with a gentle dialogue between the xiao (vertical bamboo flute) and zhongruan (Chinese plucked lute), evoking a quiet sense of melancholy. The zhongruan suggests the gentle rise and fall of waves, while the guzheng (Chinese zither) weaves delicate phrases that seem to drift among a sea of jasmine blossoms. Above them, the xiao traces a long, soaring melody, floating effortlessly upon the breeze. As the music draws to a close, an imaginary boat slowly rows into the distance, disappearing into the fragrant sea of jasmine flowers.

Composed by Ning Baosheng in the 1970s, ***Spring Comes to the Xiang River*** draws inspiration from the folk music of Hunan Province, particularly Hunan Flower-Drum Opera and the traditional work songs of Xiang River boatmen. The piece opens with a lyrical and flowing melody, evoking the tranquil beauty of the Xiang River in spring. As the music unfolds, graceful passages give way to lively rhythms and brilliant technical displays, capturing the vibrant energy and joyful spirit of the region. Through its expressive melodies and spirited ornamentation, the composition celebrates the beauty of nature and the vitality of spring.

Journey of The Twin Lotuses is about two people with clashing perspectives, forced to travel together. This results in them beginning to understand and acknowledge each other in order to work together for a common goal as they travel through the river's current of fate. The piece centers around their transformation together as they overcome adversity and persevere, growing as people and comrades, signified by the symbol of the lotuses. Like yin and yang, they represent the human ability to endure challenging environments and emerge from them anew, accompanying each other on the road of life.

Chinese Ensemble and the CBCCA Ensemble in Boston. He is also an active member of the Chinese Capitol Orchestra in Sacramento, California. In addition to his concert performances, Erzhan has contributed his musical talents to a Hollywood film production. Through his performances, Erzhan remains dedicated to sharing the expressive beauty of traditional Chinese wind instruments and fostering cultural appreciation through music.

Clara Chen - guzheng (Chinese zither)

Clara Chen began studying the guzheng at the age of seven. After moving to the United States at thirteen, she joined the Sacramento Capital Chinese Orchestra and continued performing at cultural events and community celebrations throughout Northern California.
Clara also gained recognition through her guzheng covers of traditional and contemporary music on social media, attracting over 150,000 followers and accumulating more than 5 million views. In 2017, she was invited to perform at KCON Los Angeles, showcasing the guzheng to a diverse audience.

In 2020, Clara returned to China for advanced training under Miaoshan Zhang, director of the Zhongshan Xiangshan Guzheng Ensemble, further refining her musical technique and artistry.
Alongside her musical pursuits, Clara earned a bachelor's degree in biology from the University of the Pacific in 2021 and a Doctor of Pharmacy (PharmD) degree from the Thomas J. Long School of Pharmacy at UOP in 2024. Through live performances and digital platforms, she remains dedicated to sharing the beauty of the guzheng and promoting traditional Chinese music across cultures.

Manqi Liang - piano

Manqi Liang is a classical pianist who is passionate about chamber and collaborative works. She is currently pursuing a Master of Music in Piano Performance at Sacramento State, where she studies with Richard Cionco. A experienced vocal collaborator, Ms. Liang has served as the staff accompanist for the Central Coast Youth Choir and the Los

Wen-Ying Wu - yangqin (Chinese hammered dulcimer)

A graduate of the China Conservatory of Music with a major in yangqin, Wen-Ying has published a book on the instrument ("Starting from Scratch - An Introduction to the Yangqin"). She performed the yangqin at the opening ceremony of the 2008 Olympic Games, and has performed at the Los Angeles Grand Theatre and the California White House.

She has also given impressive solo performances at the California Grand Theatre and Carnegie Hall in New York. In 2021, she collaborated with the renowned San Francisco Symphony Orchestra for a Spring Festival celebration. In the same year, she participated in the National Yangqin Competition held in Kansas and won the grand prize, becoming the only Chinese winner.

In February 2024, she was invited to UC Davis to successfully hold her first solo yangqin concert. In May 2024, she was invited to perform as a yangqin soloist with the Southern California Chinese Orchestra, and received an award from the mayor, on behalf of the California State Government, Los Angeles County Government, and the City of Walnut, for her long-term dedication and contributions to the promotion and development of Chinese folk music overseas. In October 2024, she was invited to Stanford University to serve as a judge for the Global Chinese Music Competition.

Erzhan Xu - dizi (Chinese Bamboo Flute) | xiao

Erzhan began studying the dizi at the age of eleven. He was among the youngest founding members of the Bamboo Flute Society of the Guangdong Musicians Association. Throughout his musical development, he studied under renowned dizi musicians Yang Sun, Ronghua Wang, and Chenyu Wang.

After moving to the United States in 2009, Erzhan continued his musical pursuits alongside his professional career as a physical therapist. He has performed in Ann Arbor, New York City, Boston, and Sacramento, collaborating with ensembles including the New York

Fishing Boats at Dusk is one of the most celebrated works in the traditional Chinese guzheng repertoire. Its title is inspired by a poetic passage from Preface to the Pavilion of Prince Teng, written by the Tang dynasty poet Wang Bo, depicting the songs of fishermen echoing across the water at sunset.

The piece opens with a graceful, flowing melody, evoking the tranquility of shimmering waters and fishing boats drifting beneath the evening sky. As the music unfolds, the tempo gradually quickens, portraying the rhythmic movement of oars and the joyful return of fishermen. Through its expressive melodies and vivid imagery, the composition captures the poetic beauty of nature and the harmonious spirit of traditional Chinese music.

Winter Blank writes of ***Starfall***: I first had the idea of *Starfall* after moving to Sacramento. I have had the luxury of living in an area with very visible stars for the past few years but upon moving to Sacramento that became a rare treat, with the light pollution I rarely see more than one or two stars in the night sky. *Starfall* is about change, when a star dies it leaves behind something beautiful, not every star leaves behind the same remains but it does leave something beautiful behind. As we move onto new phases of our lives we leave behind friends and family, we leave behind the places that we grew up in. The memories of what once was remains, but it will never be the same, and yet event if our relationships with people and places can never be what they once were, that doesn't make them less meaningful.

Inspired by Daiyu Buries Fallen Flowers, a celebrated piece from the Li Style (丽调) of Suzhou Pingtan, pioneered by the renowned performer Xu Lixian, ***Tears of Flowers*** captures the profound sorrow of Lin Daiyu, a central character in the Chinese literary masterpiece Dream of the Red Chamber.

Drawing upon the expressive traditions of Suzhou Pingtan, the composition incorporates free rhythm, vocal-like melodic inflections,

and the technique of slow melodic phrasing against a rapid accompaniment. Through its deeply lyrical and emotionally charged passages, the bamboo flute conveys Daiyu's grief over the fallen blossoms, reflecting her awareness of the fleeting nature of beauty, youth, and human life. The music becomes a poignant meditation on loss and impermanence, in which the fate of the flowers mirrors that of humanity itself.

At the Dressing Table is a traditional Chinese melody preserved in a Ming dynasty (1368–1644) musical manuscript and later adapted for the xiao (vertical bamboo flute). The composition brings together four traditional melodies, reflecting the simplicity and refined elegance of early Chinese music.

Through its gentle, flowing phrases and expressive melodic lines, the piece evokes the image of a woman seated before her dressing table, quietly longing for a loved one far away. The warm, mellow tones of the xiao convey a delicate sense of nostalgia and yearning, capturing the understated emotional depth and timeless beauty of traditional Chinese music.

The Swan is one of the most beloved movements from *The Carnival of the Animals*, composed by French composer Camille Saint-Saëns in 1886. Originally written for solo cello accompanied by two pianos, the piece portrays the graceful movement of a swan gliding effortlessly across a tranquil lake.

Its lyrical, flowing melody unfolds over a gentle, rippling accompaniment, evoking the shimmering reflections of water beneath the swan. Through its delicate simplicity and expressive elegance, the music captures a sense of serenity, tenderness, and quiet melancholy, making The Swan one of the most enduring and cherished melodies in the classical repertoire.

Mirage is a journey into and out of an idyllic dream. The listener finds themself in an unfamiliar landscape painted in broad swathes by floating, near-rhythmless melodies in the yangqin and dizi. As we

regain our bearings, the exploration of the dreamscape begins. Hints of motifs revealed in the exposition find fuller form, encased in melodic and rhythmic patterns that, in dreamlike fashion, are just out of the ordinary. After a brief refrain, the pace of exploration accelerates. We take in the full beauty of what the dream has to offer as the dizi and yangqin trade solos, fully developing on what has been found thus far. Then, just as quickly as the dream came, it fades away, in a return to the ephemeral color swathes of the beginning. We hold on as long as we can to the fantasy of this dream, as it fades further and further from our waking memory.

Spring Visage is an original composition by the distinguished contemporary Yangqin virtuoso Wenying Wu. The title, Spring Visage hearing the Orioles, cleverly incorporates the composer's given name Wenying (文英), as a poetic double entendre, subtly woven into the musical narrative.

Composed in 1960 by Wang Huiran, ***Dance of the Yi People*** is a celebrated pipa composition inspired by the traditional music of the Yi people of Yunnan Province, particularly the folk melodies of Haicai Qiang and the Tobacco Box Dance.

The piece opens with a gentle, lyrical melody, evoking the peaceful beauty of a mountain village under the moonlight. As the music unfolds, lively rhythms and increasingly spirited passages portray young villagers gathering in joyful song and dance. Through its expressive melodies, intricate ornamentation, and vibrant rhythmic contrasts, the composition celebrates the rich musical heritage and festive spirit of the Yi people.