

STARRY SKY
a Concerto for Dizi and Orchestra

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of the requirements for the degree

DOCTOR OF MUSICAL ARTS

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STARRY SKY

Liu Yizhang, Candidate for the
Doctor of Musical Arts in Music Composition Degree
University of Missouri-Kansas City, 2022

ABSTRACT

Inspired by the sky and the universe, this composition is a concerto for the traditional Chinese instrument, the bamboo flute (Dizi in Chinese pronunciation), with the Western orchestra. As a United States-based Chinese composer living in places where Western and Eastern cultures blend, I am deeply influenced by the five thousand years of fine traditions of Chinese civilization and the independent way of thinking from Western philosophies. Hence, I have composed a work that forges connections between traditional Chinese and Western elements for the last work of my student career.

The inspiration for the composition derives from the existence of the universe. The starry sky is vast, mysterious, and unpredictable. I have loved looking up at the sky since I was a child and was curious about it. Since ancient times, human civilizations have never stopped thinking about and exploring the universe. The desire for space exploration resonates strongly with me, reminding me of my work to seek truth in the ocean of knowledge.

This work is structured in four sections with three major thematic motives. The beginning of my music, starting with a series of blasts of chordal succession, not only serves as the introduction to the composition by presenting melodic lines in a fragmented manner but also demonstrates all motives. Music in the latter parts is the extension and continuation of materials from the first section. From rehearsal marks E to H, the full melodic theme is gradually introduced in the Dizi solo part, which imitates the recitative of the ancient Chinese poem, “Questions to Heaven,” because this poem presents the earliest work that presents curiosities about the universe and outer space. From rehearsal marks H to M, the music is set in a fast tempo, gradually building up energy for the upcoming climax at rehearsal L, which reprises the beginning of the piece with the theme of chordal succession. Followed by a solo cadenza, the music ends in a tranquil, but more flowing mood, indicating the peace and stillness of the universe.

APPROVAL PAGE

The faculty listed below, appointed by the Dean of the Conservatory, have examined a thesis titled “Starry Sky” presented by Liu Yizhang, a candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets in B-flat
2 Bassoons

4 Horns in F
2 Trumpets in B-flat
2 Trombones
1 Bass Trombone
1 Tuba

Timpani

1st Percussion: Whip, 5 Wood Blocks, Glockenspiel, Rain Stick, Tubular Bells, Crotales, Triangle.

2nd Percussion: Snare Drum, Tam-tam, Bass Drum, Sleigh Bells, Vibraphone, Metal Wind
Chimes, 5 Tom-toms, Xylophone, Suspended Cymbals.

Harp

Dizi Solo (Bangdi in G & F)

16 Violin I
14 Violin 2
12 Viola
10 Violoncello
8 Double Bass

Duration: ca. 13 minutes

Starry Sky
a Concerto for Dizi and Orchestra

Liu Yizhang

The score is for a concerto in C major, 4/4 time, with a tempo of quarter note = 76. It features a Dizi soloist and a full orchestra. The orchestration includes Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bassoon 1 & 2, Horn in F 1, 2 & 3, 4, Trumpet in Bb 1, 2, Trombone 1, 2, Bass Trombone, Tuba, Timpani, Percussion 1 & 2, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The Dizi solo part begins at measure 76 with a 'Liyin' (前音) scale in the fastest speed, marked 'flz.' and 'ord.'. The score includes various dynamic markings such as *pp*, *ff*, *fff*, *mf*, *f*, and *ffz*. Percussion parts specify instruments like Snare Drum, Tam-tam scraped, Bass Drum, Wood Mallet, Wood Blocks, and Sleigh Bells. The Harp part includes a 'thunder glissando'. The Dizi solo part ends with the instruction 'molto vib./很多震动'.

6 **A** ♩=54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Vla.
Vcl.
Cb.

Glockenspiel
sparkling and crystal clear sound
f

Vibraphone
sparkling and crystal clear sound
¾ motor on
f

Bass Drum

A ♩=54

fl

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tbn.

Timp.

Perc. 1

Metal Wind Chimes

Perc. 2

Hp.

Dizi

molto vib., circular breath/循环呼吸

Vln. 1

pizz.

sfz

arco, molto vib.

solo *p*

unison pizz. sul G

Vln. 2

pizz.

sfz

Vla.

fp

Vc.

fp

Cb.

fp

pp

p

p

f

f

f

f

f

f

f

f

f

f

f

f

B

Musical score for the first system, featuring woodwinds, brass, percussion, and strings. The instruments listed on the left are:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- Cl. 1
- Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Tbn. 1, 2
- B. Tbn. Tbn.
- Timp.
- Perc. 1
- Perc. 2
- Hp.

The score includes various musical notations such as dynamics (*p*, *f*), articulation (*n*), and performance instructions like "cymbal on timpani" and "Rain Stick".

B

Musical score for the second system, featuring woodwinds, strings, and double bass. The instruments listed on the left are:

- Dizi
- Vln. 1
- Vla.
- Vc.
- Cb.

The score includes various musical notations such as dynamics (*p*).

C $\text{♩} = 69$

20

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.

Timp.
Perc. 1
Perc. 2
Hp.

C $\text{♩} = 69$

ord. vib., circular breath/循环呼吸
三指颤音

Dizi

Vln. 1
Vln. 2
Vla.
Vc.
Cb.

half wood half hair

25

Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Cl. 1
 Cl. 2
 Bsn. 1
 Bsn. 2
 Hn. 1, 2
 Hn. 3, 4
 Tpt. 1, 2
 Tbn. 1, 2
 B. Tbn.
 Tbn.
 Timp.
 Perc. 1
 Perc. 2
 Hp.
 Dizi
 Vln. 1
 Vln. 2
 Vla.
 Vc.
 Cb.

Musical score for orchestral instruments, including Flutes (Fl. 1, 2), Oboes (Ob. 1, 2), Clarinets (Cl. 1, 2), Bassoons (Bsn. 1, 2), Horns (Hn. 1, 2, 3, 4), Trombones (Tpt. 1, 2, Tbn. 1, 2, B. Tbn., Tbn.), Percussion (Perc. 1, 2), Harp (Hp.), Saxophone (Dizi), Violins (Vln. 1, 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into two systems. The first system (measures 25-32) shows the beginning of the piece, with dynamics ranging from piano (p) to forte (f). The second system (measures 33-40) continues the piece, featuring complex rhythmic patterns and dynamics including *p*, *f*, *pp*, and *mf*. The Violin and Viola parts include annotations such as "half wood half hair" and "arco".

27 **accel.**

Fl. 1 *p* *a* *fff* *ff*

Fl. 2 *f* *p* *fff* *ff*

Ob. 1 *a* *fff* *ff*

Ob. 2 *a* *fff* *ff*

Cl. 1 *fff* *ff*

Cl. 2 *a* *fff* *ff*

Bsn. 1 *p* *fff* *ff*

Bsn. 2 *fff* *ff*

Hn. 1, 2 *p* *fff* *ff*

Hn. 3, 4 *p* *fff* *ff*

Tpt. 1, 2 *p* *fff* *ff*

Tbn. 1, 2 *p* *fff* *ff*

B. Tbn. Tbn. *p* *fff* *ff*

Timp. *n* *fff* *ff*

Perc. 1 Snare Drum *fff* *ff*

Perc. 2 Whim *fff* *ff*

Bass Drum, Wood Mallet *fff* *ff*

Wood Blocks

Hp. *fff* *ff*

Dizi *molto crescendo* *fff* *ff* **accel.**

Vln. 1 *arco* *p* *fff* *ff*

Vln. 2 *fff* *ff*

Vla. *a* *fff* *ff*

Vc. *a* *fff* *ff*

Cb. *p* *fff* *ff*

This page of a musical score, numbered 8 at the bottom, contains the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2, both starting at measure 30.
- Oboes:** Ob. 1 and Ob. 2.
- Clarinets:** Cl. 1 and Cl. 2.
- Bassoons:** Bsn. 1 and Bsn. 2.
- Horns:** Hn. 1, 2 and Hn. 3, 4.
- Trumpets:** Tpt. 1, 2.
- Trombones:** Tbn. 1, 2 and B. Tbn. (Baritone Trombone).
- Percussion:** Timp. (Timpani), Perc. 1, and Perc. 2 (Tom-toms).
- Piano:** Hp.
- Double Basses:** Dizi.
- Violins:** Vln. 1 and Vln. 2.
- Viola:** Vla.
- Violoncello:** Vc.
- Double Bass:** Cb.

The score includes various musical notations such as dynamics (p, mp, mf, ff), articulation (accents, slurs), and performance instructions like *umiss.* (unmissed).

33 **A tempo** D ♩ = 54

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.

Bass Drum
Tubular Bells
Vibraphone
arco

ff *f* *p* *n*

A tempo D ♩ = 54 molto vib./很多震动

Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

pizz., sul G
sul pont., ad lib. arco

ff *f* *p*

38

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn. Tba

Timp.

Perc. 1

Perc. 2

Hp.

Dzi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Wood Blocks

Tubular Bells

Tom-toms

arco, sul G

sul G

f *p* *n*

43

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Wood Blocks

Vibraphone
arco

ord. vib.

p, *f*, *pp*, *n*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*

49

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

5

p *ff* *f* *n*

p *ff* *f* *n*

p *ff* *f* *mf* *mp* *n*

p *ff* *f* *mf* *mp* *n*

pp *pp*

ff *p*

ff *p*

ff *f* *mf* *mp* *p*

ff *f* *mf* *mp* *p*

ff *f* *mf* *mp* *p*

3 7 5 3 9 7 5 3 6

E ♩=46 sotto voce, rubato

Musical score for woodwinds, brass, and percussion. The score is in 4/4 time and consists of 12 measures. The instruments are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn. Tba., and Timp. The percussion section includes Perc. 1 (Crotales, pp), Perc. 2 (Vibraphone, arco, n, p), and Wood Blocks. The woodwinds and brass play sustained notes, while the percussion provides rhythmic accompaniment.

E ♩=46 sotto voce, rubato

Musical score for strings and voice. The score is in 4/4 time and consists of 12 measures. The instruments are: Dizi, Vln. 1, Vln. 2, Vla., Vc., and Cb. The Dizi part includes tempo markings: "senza tempo/自由速度" and "tempo giusto/正常速度". The strings play sustained notes, with dynamic markings such as pp, n, and p. The Dizi part features a melodic line with a triplet and a fermata.

61

The musical score is written for multiple instruments and a voice part. The instruments include Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1, 2, 3, & 4, Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Timpans, Percussion 1 & 2, Harp, and Voice (Dizi). The score is divided into measures, with dynamic markings such as *pp*, *p*, *mp*, *f*, and *sfz*. There are also performance instructions like *n*, *tr*, and *ord.*. The voice part has tempo markings: *senza tempo/自由速度* and *tempo giusto/正常速度*. The score is written in a common time signature, and the key signature has one flat.

67

Fl. 1. *tr* *pp espress.* *accel.*

Fl. 2. *tr* *pp espress.*

Ob. 1.

Ob. 2.

Cl. 1.

Cl. 2.

Bsn. 1. *pp espress.* *f*

Bsn. 2. *p* *pp*

Hn. 1, 2.

Hn. 3, 4.

Tpt. 1, 2.

Tbn. 1, 2.

B. Tbn. Tbn.

Timp.

Perc. 1. *pp*

Perc. 2.

Hp.

Drum.

Dizi. *mf* *p* *accel.*

Vln. 1. *mp* *p* *pp*

Vln. 2. *mp* *p* *pp*

Vla.

Vc. *p* *pp espress.* *f*

Cb. *p* *pp espress.*

A tempo

F

Musical score for woodwinds and percussion, measures 73-78. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon 1 and 2, Horns 1, 2 and 3, 4, Trumpets 1, 2, Trombones 1, 2, Bass Trombone, Timpani, Percussion 1 and 2, and Harp. The woodwinds and percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *f* to *pp*. The harp part is mostly silent.

A tempo

F

Musical score for strings and Dizi, measures 73-78. The score includes parts for Dizi, Violin 1 and 2, Viola, Violoncello, and Contrabasso. The Dizi part features a melodic line with a tempo change from *A tempo* to *molto espress.* and *molto vib.*. The string parts include a *Solo* section for Violin 1 and a *U 揉指, slow to fast* instruction for the Dizi. Dynamics range from *f* to *pp*.

79

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Small Triangles
mf

p molto espress.

10

G

85

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p, *mf*, *ppp*, *molto espress.*, *tr.*

91

Fl. 1
p *molto espress.*

Fl. 2
p *molto espress.*

Ob. 1
pp *sempre*

Ob. 2
pp *sempre*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Dizi

Vln. 1
pp *f*

Vln. 2
pp *f*

Vla.

Vc.

Cb.

97

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Via.
Vc.
Cb.

H $\text{♩} = 120$

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.

Whip *sfz*
Snare Drum *p* *f*
Xylophone *f*
Whip *sfz*

f

H $\text{♩} = 120$

Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

alternating fingering/同音换指
sul pont., div. *p* *f*
ord., unis. *f*
pizz., div. *f*
pizz. *f*
arco

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tbn.

Timp.

Perc. 1

Perc. 2
Snare Drum

Hp.

Dizi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

I

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tba.

Timp.

Perc. 1

Perc. 2

Hp.

I

Dzi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

ff

ff sub.

pp

p

f

sul pont., div.

Wood Blocks

119 **J**

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
J
Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Dynamic markings: *f*, *p*, *pizz. div.*, *sul pont.*

Instrumentation: Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horn 1 & 2, Horn 3 & 4, Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1 & 2, Harp, Dizi, Violin 1 & 2, Viola, Violoncello, Contrabass.

K

125

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2 / Hn. 3, 4

Tpt. 1, 2 / Tbn. 1, 2

B. Tbn. / Tbn.

Timp.

Perc. 1, 2

Hp.

125

Dzi

Vln. 1, 2

Vla.

Vc.

Cb.

fff < *f*

sul pont.

ord.

pizz., div.

div.

arco

sempre

131

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.
Dizi
Vln. 1
Vln. 2
Via.
Vc.
Cb.

f

p

f

mute

f

p

f

p

f

p

f

Snare Drum

p

f

sul pont.

f

V

sempre

V

sempre

L $\text{♩} = 100$

Musical score for woodwinds, brass, and percussion. The score is divided into four measures. The instruments listed on the left are Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Tbn. 1, 2, B. Tbn. Tbn., Timp., Perc. 1, and Perc. 2. The woodwinds and brass parts are mostly sustained notes with dynamic markings of *ffpp* and *ff*. The percussion parts include Bass Drum and Tom-toms, with dynamic markings of *ff* and *ffp*. The Timpani part has a dynamic marking of *ff*. The Harp (Hp.) part is empty.

L $\text{♩} = 100$

Musical score for strings. The score is divided into four measures. The instruments listed on the left are Dizi, Vln. 1, Vln. 2, Vla., Vc., and Cb. The strings play sustained notes with dynamic markings of *ffpp* and *ff*. The Dizi part has a dynamic marking of *ff*. The Viola (Vla.) and Violoncello (Vc.) parts have a marking of *div.* above the notes.

M

$\text{♩} = 46$ Cadenza, molto rubato, senza tempo

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Clarinet 1 & 2, Bassoon 1 & 2, Horns 1, 2, 3, & 4, Trumpets 1 & 2, Trombones 1, 2, & Bass Trombone, Timpani, and Percussion 1 & 2. The percussion parts include Tam-tam and Suspended Cymbal. The woodwinds and brass parts feature long, sustained notes with dynamic markings of *f* and *ff*. The timpani part has a rhythmic pattern. The percussion parts have specific markings for *ff* and *p*.

M

$\text{♩} = 46$ Cadenza, molto rubato, senza tempo

Musical score for strings and Dizi. The score includes parts for Dizi, Violin 1 & 2, Viola, Violoncello, and Contrabasso. The Dizi part has a specific marking: *Bangdi in F# 洞簫*. The string parts feature long, sustained notes with dynamic markings of *f* and *ff*. The Dizi part has markings for *n* and *pp*.

156 *molto vib., circling breath*

Dizi

161 *pp*

Dizi

167 *alternate pitch and Liyin/新音: 泛音与实音交替*

Dizi

172 *p*

Dizi

175

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.
Tbn.

Timp.

Perc. 1

Perc. 2

Hp.

Dizi

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

N $\text{♩} = 72$ more flowing

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tbn.
Timp.
Perc. 1
Perc. 2
Hp.

N $\text{♩} = 72$ more flowing

Dizi
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

p espress.
pp
pp
pp
pp

Solo
pp espress.
pp
pp
pp

senza tempo
molto vib.
tempo giusto

VITA

As a composer who crosses cultural barriers by combining Chinese and Western musical traditions, United States-based Chinese composer Liu Yizhang has been acclaimed as “clearly an accomplished composer” by the King’s Singers. His music has “a strong sense of harmonic integrity underpinning what is ostensibly frenetic writing” and has been described as “wildly inventive...rhythmically charged and captivating” by the King’s Singers and the Robert Avalon International Competition respectively.

Born in 1995 in China, Liu Yizhang has flourished in positions where Western and Eastern cultures blend. After exploring different genres and principles, Liu Yizhang’s musical style mixes traditional Chinese philosophies, poetics, and folk tunes with contemporary compositional techniques in the Western tradition. His music is widely performed internationally in countries including the United States, United Kingdom, Germany, Italy, Brazil, and China. His piano work, *Tempestuous Flow*, was produced and published by RMN Music and added to the Sound and Music Archive of the British Library. Famous ensembles, orchestras, and artists Liu Yizhang has collaborated with include The Brazilian National Orchestra, JACK Quartet, Formalist Quartet, Laurent Estoppey, Charles Anthony Silvestri, and many others.

Additionally, prizes Liu Yizhang has received include 2022 The ASCAP Foundation Morton Gould Young Composer Award: Honorable Mention, the 2022 Golden Key Composition Competition: Second Prize, the 2022 MaestrosVision Awards: Second Prize, the 2021 RMN Classical Call for Piano Works: Winning Prize, the King’s Singers New Music: Honorable Mention, 2019 Lin Yao Ji International Competition for Solo Violin Composition in Chinese Style: Honorable Mention, amongst many others. He has also received fellowships from organizations and institutions including the Asian Classical Music Initiative 2022 Inaugural International Conference at the University of Kansas, *Melody of Yangtze River*: 2020 World Famous Music Institution Exchange Performance Season, Sao Paulo Contemporary Composers Festival, Atlantic Music Festival, the International Music Festival of the Adriatic, soundSCAPE Music Festival and others.

Liu Yizhang started pursuing his Doctoral of Musical Arts in Composition at the University of Missouri-Kansas City Conservatory in the Fall of 2020. He attained his Master of Music from the University of Missouri-Kansas City in 2020 and a Bachelor of Music in Composition from Oberlin Conservatory in 2018. His principal composition teachers have included Professors Stephen Hartke, Chen Yi, Zhou Long, Yotam Haber, Jesse Jones, Lewis Nielson, Elizabeth Ogonek, Aaron Helgeson, Tom Lopez, Paul Rudy, and Du Yong. Liu Yizhang has also served as the Curator and Project Leader of the Composition and Performance of *One Seed Changes the World* – the Original Traditional Music Concert Serie in Beijing, Changsha, and Huaihua, China in 2022, the conductor for the recording of *Pear Blossom*, which is published in the 2020 Contemporary Chamber Work Volume 2 by RMN Classical, the Music Director of *Eyes and Mind* – China Contemporary Synesthesia Experimental Arts Exhibition in Shenzhen, China in 2015.