



SUNDAY CLASSICS
INTERNATIONAL ORCHESTRA SEASON
2023-2024

China Shenzhen Symphony Orchestra

Sunday 17 March | 3pm

TAN DUN Excerpts from Crouching Tiger, Hidden Dragon: 1. Crouching Tiger Hidden Dragon; 4. Eternal Vow; 5. To the South (Cello: Jiapeng Nie) (15')

CHAUSSON - Poeme, op.25 (Violin: Tamsin Waley-Cohen) (16')
SAINT SAËNS - Introduction and Rondo Capriccioso, op.28 (Violin: Tamsin Waley-Cohen) (10')

Interval

RESPIGHI – Fountains of Rome (15')

RESPIGHI – Pines of Rome (23')

Conductor: Daye Lin

Soloist: Tamsin Waley-Cohen (violin) and Jaipeng Nie (cello)



Tan Dun (b.1957): *Crouching Tiger Cello Concerto* (2000) (Movements I, *Crouching Tiger*, *Hidden Dragon*; IV *Eternal Vow*; and V *To the South*).

The film-maker Ang Lee was born in Taiwan in October 1954; he demonstrated an early interest in acting and theatre. After graduating from the National Taiwan College of Arts in 1975 Ang Lee went to the United States to study Theatre Direction at the University of Illinois at Urbana-Champaign, and to complete a Master's Degree in Film Production at New York University. He came to prominence in Hollywood with his film *Pushing Hands* (1991), followed by *The Wedding Banquet* (1993) and *Sense and Sensibility* (1995). Many consider *Crouching Tiger, Hidden Dragon* (2000) to be his greatest achievement.

Brief synopsis of film

In the declining years of the Qing dynasty, the famous swordsman, Li Mu Bai, decides to surrender his Green Destiny sword, the sharp, ancient blade of heroes. He entrusts the skilled female warrior, Yu Shu Lien, with the task of delivering the sword to Governor Yu. However, a daring and nimble masked thief steals the sword. Yu Shu Lien is soon in pursuit of the sword thief, but unrequited love, strong passions and an unconquerable longing for freedom stand in the way.

The critic Michael Rechtshaffen in *The Hollywood Reporter* described it as 'a sweeping romantic epic with a strong feminist backbone, the thoroughly entertaining [film] also happens to boast a generous offering of seriously kick-ass action sequences that make The Matrix seem downright quaint by comparison.'

In 2001 the film won four Oscars, including Best Music, Original Score. Ang Lee had turned to Tan Dun to compose the original music for the film. Tan Dun was born in 1957 and brought up in the province of Hunan, China. From an early age he was fascinated by the ancient rituals that continued in his native village, and particularly by the simple music used to accompany these ceremonies. However, he was

unable to follow further with musical studies due to the restrictions imposed following the Cultural Revolution (1966-1976). Consequently, he worked in the rice fields, whilst playing traditional Chinese music with a local group. An accident that killed several members of the Peking/Beijing Opera Troupe provided an opportunity for Tan Dun to work there instead and this was the springboard for him to start studies at the Central Conservatory of Music in Beijing. Here he encountered several leading contemporary western composers and he moved to New York in 1986 to study for a doctorate at Columbia University.

The music for *Crouching Tiger, Hidden Dragon* features the solo cello prominently and Tan Dun composed it specifically for Yo-Yo Ma, the American cellist, born in Paris to Chinese parents in 1955. In the published score, the solo instrument is listed as the Erhu, a traditional Chinese two-stringed bowed instrument, but it is more frequently performed on the cello.

The Shanghai Symphony Orchestra played Tan Dun's film score; the soundtrack album being issued soon after comprised some 16 tracks, running to 50 minutes in total.

From the film's soundtrack, Tan Dun went on to create the *Crouching Tiger Cello Concerto*, with collaborative help from the Chinese electronic composer Chen Yuanlin. *The Cello Concerto* does not necessarily follow the storyline of the film but is freshly composed to create a satisfying musical structure that can stand on its own. Ang Lee was so impressed with the new composition that he offered to create fresh photos and video films to accompany Tan Dun's *Concerto*. Nevertheless, the *Crouching Tiger Cello Concerto* is now far more frequently performed without these 'extras', demonstrating that it can live alone as a purely musical composition.

The orchestral forces include a solo flautist (also playing piccolo), harpist, five percussionists and a string orchestra (violins, violas, cellos and basses). The solo cellist and flautist both have extra amplification, which allows for special effects; it also ensures that they can be heard when competing with the large percussion group. During one sequence in the *Concerto* the first percussionist is instructed to wander slowly through the orchestra to duet with the solo cellist.

The *Cello Concerto* comprises six movements in total, lasting around half an hour. The movements are titled:

1. *Crouching Tiger, Hidden Dragon*
2. *Through the Bamboo Forest*
3. *Silk Road Encounters*
4. *Eternal Vow*
5. *To the South*
6. *Farewell*

At this concert we are hearing movements 1, 4 and 5 (*Crouching Tiger, Hidden Dragon, Eternal Vow and To the South*). The first movement immediately sets the scene for the rest of the *Concerto*, with the blend of soaring lyricism from both cellist and flautist, matched with emphatic rhythm beaten out by the five percussionists.

We reach the lyrical heart of the *Concerto* with *Eternal Vow*, which opens with a delicate, dancing duet between flautist and harpist, underpinning the cellist's heartrending song, marked *dolce molto*.

Eternal Vow is linked to the fourth movement, *To the South*, by an extended solo cadenza passage for the cellist. The soloist uses the fullest vocal range of the instrument and displays a variety of special effects, moving quickly from triple *pianissimo* to triple *fortissimo*.

To the South is all about rhythm, perhaps paying tribute to Stravinsky's *Rite of Spring*. The rhythm is relentlessly pounded out by all members on stage with just the flautist (playing piccolo) providing a chirruping accompaniment. The music gradually increases in speed and volume to reach an exciting conclusion.

Timothy Dowling, February 2024

Ernest Chausson (1855-1899) Poème pour Violon et Orchestre, Opus 25 (1896)

Ernest Chausson was born in 1855, the youngest of three brothers. His father had secured major contracts for the vast-scale reconstruction of central Paris under the direction of George-Eugène Haussmann, creating the vast boulevards that define central Paris to this day. Chausson's two older brothers both died young and so he was the only surviving child of his parents' marriage. Consequently, Chausson came from a very wealthy background and had a privileged upbringing. Although he trained as a lawyer, he never had to worry about earning money and from a young age he felt an urge to be a musician. His musical talent was recognised by Jules Massenet after he entered the Paris Conservatoire at the age of 24.

Because of his fortunate financial situation Chausson was not beholden to commissions and he could compose purely at leisure. His output was relatively small, as he tended to revise his works several times before submitting them for publication. The *Poème* is the last of four masterpieces that Chausson left us before he was killed in a bicycle accident at the age of 44. The other three pieces are *Poème de l'amour et de la mer*, Opus 19, Symphony in B flat, Opus 20 and the *Concert*, Opus 21, for violin, string quartet and piano.

The great Belgian violinist, Eugène Ysaÿe, played a leading role in supporting Chausson during the compositional process of *Poème*, and in particular with the solo cadenza near the beginning of the composition. Ysaÿe had originally hoped to have a full-length concerto from Chausson, but the composer preferred instead to write a single movement piece lasting around fifteen minutes.

Chausson was honest in saying that he felt overwhelmed at the thought of composing a full-length concerto:

'I hardly know where to begin with a concerto, which is a huge undertaking, the devil's own task. But I can cope with a shorter work. It will be in a very free form with several passages where the violin plays solo.' (Letter to Eugène Ysaÿe, 7th July 1893)

In the initial manuscript Chausson had titled the work '*Le Chant de l'amour triomphant*' (The Song of Triumphant Love), a reference to the short story by the Russian writer Ivan Turgenev (1818-1883) who lived on the Paris estate of the mezzo-soprano Pauline Viardot (1821-1910). Turgenev was involved in a longstanding relationship with Pauline Viardot, having first met her in Moscow in 1841. His haunting short story was the inspiration behind Chausson's *Poème*. It is well worth reading, as its exotic atmosphere pervades Chausson's composition. The story is only around 8000 words long and can easily be found on the internet (www.online-literature.com/turgenev/2705/).

The situation between Pauline Viardot and Turgenev was later echoed by the relationship between the composer Gabriel Fauré and Pauline's daughter Marianne who were briefly engaged in the 1870s. Chausson was thus first-hand witness to the entangled lives of the artists living in *fin de siècle* Paris. He was undoubtedly affected by the emotional atmosphere, once writing, 'I was sad without quite knowing why, but firmly convinced that I had the best reason in the world for it.' Fortunately, Chausson seems to have escaped the various

entanglements and he generally lived a happy family life with his wife and four children in one of the grand houses in central Paris.

Chausson removed the short story's title from the manuscript, firstly re-titling it *Poème Symphonique*, before settling on the simple one-word *Poème*. Despite capturing the essence of Turgenev's short story, Chausson may have wanted the work to be appreciated away from its literary inspiration, and purely on its musical content. Although composed as a single-movement structure, it divides neatly into five sections: slow-fast-slow-fast-slow. Whilst there is no attempt to tell the mechanics of Turgenev's story, the exotic and haunting atmosphere comes across to the full, helped by the solo violin's role in celebrating the eastern song at the heart of the composition.

Chausson was very encouraging of the younger Debussy in his early compositions; despite a temporary cooling of their friendship when Chausson disapproved of what he considered to be the younger composer's licentious life-style, Debussy wrote enthusiastically about *Poème* in 1913:

'The freedom of its form never goes against its harmonious proportion. The sense of dreamy gentleness is at its most touching at the end when, leaving aside all trace of description and anecdote, the music becomes that very feeling which inspires its emotion. Such moments in the work of an artist are very rare.'

Timothy Dowling, November 2023

Camille Saint-Saëns (1835-1921) Introduction and Rondo Capriccioso for violin and orchestra, Opus 28 (1863) c.9 minutes

Pablo de Sarasate (1844-1908), like Camille Saint-Saëns, was a child prodigy who gave his first public concert at the age of 8 and then left Spain to study at the Paris Conservatoire at the age of 12. He made his concert debut in Paris at the age of 16 and won the Paris Conservatoire's highest honour, the *Premier Prix* a year later. He toured Europe as a virtuoso violinist and was the dedicatee of major works by a number of composers, including Édouard Lalo (*Symphonie Espagnole*), Max Bruch (*Scottish Fantasy*), Henryk Wieniawski (Violin Concerto No. 2) and, of course, Saint-Saëns, both his Violin Concerto No. 3 in B minor and the present work, the *Introduction and Rondo Capriccioso*.

Sarasate returned to Pamplona, his birthplace, on a regular basis, especially for the annual San Fermín festival in July. Sarasate himself also composed a number of works and is best known for his operatic fantasies for violin and orchestra, including his *Fantasia Carmen* based on themes from Bizet's opera and his *Zigeunerweisen* (Gypsy Airs), based on melodies by the itinerant Roma people. Sarasate's penchant for gypsy melodies is evident in the *Introduction and Rondo Capriccioso*.

Saint-Saëns composed this work in 1863 for the 19-year-old virtuoso and it has become one of his most popular works. As with many compositions by Saint-Saëns, it would be difficult to date the work and one could be forgiven for thinking that it was influenced by Bizet's *Carmen* although Saint-Saëns composed his work some 12 years before Bizet's masterpiece. Typically, the conservative-natured Saint-Saëns employs more or less the same orchestral forces of the classical symphony orchestra, as established by Haydn eighty years previously for his set of pre-Revolutionary 'Paris' Symphonies in the mid-1780s.

The title neatly summarises the course of the work, starting with an *Introduction* where the

instruction *Andante (malinconico)* suggests the sultry atmosphere and leads then into the instantly memorable Rondo theme. This always makes a welcome return between the capricious episodes, in the first of which the wistful soloist plays in 2/4 time *con morbidezza* (softly or gently) against the prevailing 6/8 time signature of the rest of the orchestra.

Bizet later made an arrangement of the work for violin and piano and, perhaps more intriguingly, Debussy made an arrangement for two pianos. This is one of many works by French composers showing their love for Spanish music and culture, as also demonstrated by Lalo, Bizet, Chabrier, Debussy and Ravel.

Live performances of the *Introduction and Rondo Capriccioso* are restricted by the need for a virtuoso violinist to do justice to the solo part. After Sarasate's death in 1908, Saint-Saëns paid tribute to the Spanish virtuoso: 'With his magical bow Pablo de Sarasate took my compositions all over the world.'

Timothy Dowling, March 2018

Ottorino Respighi (1879-1936) Fontane di Roma (*The Fountains of Rome*) (1916)

Symphonic Poem

The composer's own descriptions below appear in the published score by Eulenberg, © 2010:

The Fountains of Rome

In this symphonic poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

1. The Fountain of Valle Giulia.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

2. The Triton Fountain

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, 'The Triton Fountain'. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

3. The Fountain of Trevi at Midday

Next there appears a solemn theme, borne on the undulations of the orchestra. It is the 'Fountain of Trevi at midday'. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune's chariot, drawn by sea horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

4. The Villa Medici Fountain

The fourth part, 'The Villa Medici Fountain', is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all fades peacefully into the silence of the night.

Ottorino Respighi was a leading member of the group of composers known as the generation born around 1880 along with Idelbrando Pizzetti, Gian

Francesco Malipiero and Alfredo Casella. Together this generation of composers aimed to encourage the development of Italian instrumental music, after the previous century had been dominated by opera. Respighi took a particular interest in music of earlier centuries which bore fruit in his three *Suites of Ancient Airs* and *Dances* and also *La boutique fantastique*, based on music by Rossini; these are still some of his most popular works. He remained the most conservative of his contemporaries and this would have endeared him to the fascist regime that ruled Italy from 1922 onwards, although Respighi was not an active collaborator with the regime to the same extent as Malipiero, Mascagni and Pizzetti. The conductor Toscanini would have had no truck with Respighi's work if he had considered him to be linked with Mussolini's regime.

One of his first great orchestral successes came with *Fontane di Roma (The Fountains of Rome)* composed in 1916. It was premiered in Rome in March 1917, but its popularity was only achieved following Toscanini's performance in Milan in February 1918.

Respighi divides the work into four sections, the work plays without interruption, each picture merging into the next scene. The two outer sections are quietly reflective and are balanced by the two louder and more animated central sections.

As well as depicting the different fountains, the symphonic poem takes us through the course of a day, from early dawn, through the waking day and midday towards sunset and the silence of the night. Although *The Fountains of Rome*, together with *The Pines of Rome* (1924) and the later Roman Festivals (1928) may appear to form a trilogy, they are musically unrelated and there is no evidence that Respighi had any plan for thematically linked works. He probably did want to follow up the triumph of his *Fountains of Rome* and so the idea of *The Pines of Rome* was a natural successor.

Respighi spent time in Russia in the first decade of the twentieth century where he was able to study with Rimsky-Korsakov and his orchestration skills were undoubtedly influenced by the Russian composer.

Timothy Dowling, November 2023

Ottorino Respighi (1879-1936) *Pini di Roma (The Pines of Rome)*, 1924

Although containing four sections, the work plays without interruption, each picture merging into the next scene.

The descriptions below appear in the published score by Eulenberg, © 2009

1. The Pine-Trees of the Villa Borghese.

Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms. Suddenly the scene changes, and...

2. Pine-Trees near a Catacomb

...we see the shades of the pine-trees fringing the entrance to a catacomb. From the depth rises the sound of a mournful chant, floating through the air like a solemn hymn, and gradually and mysteriously dispersing.

3. The Pine-Trees of the Janiculum

A quiver runs through the air: the pine-trees of the Janiculum stand distinctly outlined in the clear light of the full moon. A nightingale is singing.

4. The Pine-Trees of the Appian Way

Misty dawn on the Appian Way: solitary pine-trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth towards the sacred Way, mounting in triumph to the Capitol.

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Respighi spent time in Russia in the first decade of the twentieth century where he was able to study with Rimsky-Korsakov and his orchestration skills were undoubtedly influenced by the Russian composer. *The Pines of Rome* appeared just two years after Ravel's masterly orchestration of Mussorgsky's *Pictures at an Exhibition* and it is possible to hear echoes of two of these 'pictures' in the opening two 'pines'.

The Pine-Trees of the Villa Borghese thus recalls the *Tuileries* 'picture', or indeed a composite of *Tuileries*, the *Ballet of the Unhatched Chicks* and the *Market at Limoges*. The orchestration is ceaselessly bright and sounds of birdsong sparkle before suddenly dropping into the catacombs and the lowest depths of the orchestra, just as *Limoges* suddenly transforms into Mussorgsky's *Catacombs*.

Here Respighi atmospherically portrays the gradual approach and passing of chanting pilgrims before the scene melts into the heart of the work, *The Pine-Trees of the Janiculum*. This is a nocturnal scene in early summer as we hear the nightingale sing in a scenario reminiscent of the ecstatic music that accompanies Brangäne's warning during Tristan and Isolde's love duet in Wagner's eponymous opera. Towards the end the music dissolves gradually and Respighi specifically calls for a recording of a nightingale using the recent Brunswick Panatropé record player for this purpose.

This quiet moment of rapture then gives way to the distant marching of Roman soldiers as they slowly approach. Respighi said that he was evoking a picture of ancient Rome; it was unfortunate, but perhaps inevitable, that this music should be associated with the recent rise of the fascist forces in contemporary Italy. However, there is no suggestion that this was the apolitical Respighi's intention. The orchestration here pre-echoes Ravel's *Bolero* with its relentless repeated rhythm and theme, producing an undeniably exciting conclusion to this colourful work.

Timothy Dowling, June 2016

DAYE LIN

Music director and principal conductor

Daye Lin has been the music director and principal conductor of Shenzhen Symphony Orchestra (SZSO) since 2016 and is one of the most exciting young conductors in China.

He is also the special guest conductor of China National Symphony Orchestra, associate director of Composition & Conducting department at Shanghai Conservatory of Music, adjunct professor of the Chinese University of Hong Kong -Shenzhen Conservatory of Music, key member of First -Class Orchestra Talent Cultivation and Practical of Shanghai Innovation Team, board member of Chinese Musicians Association and member of Shanghai Youth Association.

He has received the He Luting Art Achievement Award for year 2020 and 2022, China National Arts Fund Youth Performing Artist 2020 and in 2012 he won the 6th International Conductors' Competition Sir Georg Solti.

He has successively studied under Prof. Xu Xin, a conductor educator from the Central Conservatory of Music, Prof. Zhang Guoyong from the Shanghai Conservatory of Music, and Prof. Christian Ehwald of the Hochschule für Musik Hanns Eisler in

Berlin, Germany, and obtained the Konzertexam certificate.

In 2009, Daye Lin was the resident conductor of Hangzhou Philharmonic Orchestra. Between 2009 to 2015, he was appointed as permanent conductor of the Guangzhou Symphony Orchestra (GSO) and made several concert tours with the GSO in homeland and overseas. In 2012, he won the first prize at the 6th Sir Georg Solti International Conductors Competition which held in Frankfurt, Germany and being the first Chinese recipient of this competition. Same year, he has awarded the Outstanding Contribution Award by Guangdong Musicians Association.

Up to now, Daye Lin has led the Shenzhen Symphony Orchestra to tour around China and countries such as Germany, United States, Italy, Romania, Slovenia, Canada, Czech Republic, Slovakia, Austria, and Hungary. He has conducted SZSO at the Ljubljana Festival, Radiro-International Radio Orchestras Festival, Emilia Romagna Festival, Merano Festival, Donizetti Festival, Festival delle Nazioni, Shanghai Spring International Music Festival among other international music festivals.



TAMSIN WALEY-COHEN

Violin

Born in London, Tamsin Waley-Cohen enjoys an adventurous and varied career. In addition to concerts with the Royal Philharmonic, and London Philharmonic, she has twice been associate artist with the Orchestra of the Swan and works with conductors including Vasily Petrenko, Ryan Bancroft and Tamás Vásáry.

She is thrilled to be a Signum Classics Artist. With her sister, composer Freya Waley-Cohen, and architects Finbarr O'Dempsey and Andrew Skulina, she held an Open Space residency at Aldeburgh, culminating in the 2017 premiere of Permutations at the Aldeburgh Festival, an interactive performance artwork synthesising music and architecture. Her love of chamber music led her to start the Honeymeade Festival, now in its twelfth year, from which all proceeds go to support local charities.

She is a founding member of the Albion string quartet, appearing regularly with them at venues including Wigmore Hall, Aldeburgh Festival, and the Concertgebouw. In 2016-2017 she was the UK recipient of the ECHO Rising Stars Awards, playing at all the major European concert halls and premiering Oliver Knussen's Reflection, written especially for her and Huw Watkins. In the 2018-19 season she toured Japan and China, and gave her New York Debut recital at the Frick.

She is Artistic Director of the Two Moors Festival, and has previously been Artistic Director of the Music Series at the Tricycle Theatre, London, and the Bargello festival in Florence. She studied at the Royal College of Music and her teachers included Itzhak Rashkovsky, Ruggiero Ricci and András Keller.

"..passion and musical imagination throughout, the fiendish multiple stops and alternations between bowed and plucked notes assured in tone and precise in intonation." BBC Music Magazine, 2015



JIAPENG NIE

Cello

Jiapeng Nie is currently a cello tutor at the Xinghai Conservatory of Music, Guangzhou, and School of Music at The Chinese University of Hong Kong, Shenzhen. He is also the board member of Shenzhen Cello Association, and Vice Chairman of Shenzhen Young Musicians Association.

Jiapeng Nie was enrolled at the National University of Singapore Yong Siew Toh Conservatory of Music at the age of 16 under the tutelage of renowned cello player Li-Wei Qin. At the age of 20, he was awarded a full scholarship to study for a master's degree at the Hochschule für Musik und Theater in Hamburg, Germany, where he studied with the renowned cello master Arto Noras. He was granted Germany's highest degree, 'Konzertexamen' at the age of 26.

As one of China's most vibrant cellists, Nie Jiapeng has been performing all over the world and has been recognized by the Washington Classical Review as a cellist with aluminous and beautiful tone.

Jiapeng Nie has successfully collaborated with the China Symphony Orchestra, National Symphony Orchestra of Ukraine, BBC National Symphony Orchestra of Wales, Shanghai Symphony Orchestra, and the Nuremberg Symphony Orchestra, among others. As well as performing at the most prominent festivals in Europe, he has been invited to perform concertos and recitals at the Ljubljana Music Festival, Carniarmonie Festival, Emilia Romagna Festival, Ravello Festival and many others.



China Shenzhen Symphony Orchestra

(Known in China as the Shenzhen Symphony Orchestra (SZSO))



CONDUCTOR

Daye Lin
Music Director & Principal Conductor

Dun Tan
Honorary Principal Conductor
Shuai Guo
Concertmaster

SOLOIST
Tamsin Waley-Cohen
Violin Soloist
Jiapeng Nie
Cello Soloist

Founded just over 40 years ago, the China Shenzhen Symphony Orchestra has become one of Asia's leading orchestras.

In the late 1970s, the fishing village of Shenzhen began its transformation into China's third most populous city and global technology hub. Against this backdrop, the orchestra was founded and now, under the baton of famous young conductor and music director Daye Lin, represents the rich culture of Shenzhen on the world stage. Its principal honorary conductor is Tan Dun, composer of the Academy Award-winning film score for *Crouching Tiger, Hidden Dragon*.

After decades of hard work, the Shenzhen Symphony Orchestra has become a strong orchestral force both at home and abroad. It has spread the voice of Shenzhen on the international stage and won the respect of its peers. SZSO is recognized as one of the outstanding professional symphony orchestras in China and has become a beautiful business card for Shenzhen.

As of 2007, famous Chinese conductors Yao Guanrong, Zhang Guoyong, and Yu Feng have served as principal conductors and music directors of the orchestra. From 2008 to July 2016, Professor Christian Ehwald, a famous German conductor and director of the Conducting Department of the Hochschule für Musik Hanns Eisler, served as music director.

Throughout the years, the orchestra has cultivated long lasting collaborations with great artists and orchestras at home and abroad; composers such as Chen Gang, Huang Anlun, Lü Qiming, Tan Dun, Tang Jianping, Wang Danhong, Wang Ning, Ye Xiaogang, Zhang Qianyi and Eric Kunzel; conductors such as Chen Xieyang, Chen Zuohuang, Huang Xiaotong, Hu Yongyan, Li Delun, Lü Shao-Chia, Li Xincan, Shui Lan, Tang Muhai, Zheng Xiaoying, Vladimir Fedoseev, Daniele Gatti, Günther Herbig, Kirill Petrenko, Daniel Oren, Edvard Tchivzhel, Guido Johannes Rumstadt, Lior Shambadal and Michael Foster; famous performers such as Chen Sa, Lang Lang, Lü Siqing, Nie Jiapeng, Ning Feng, Qin Li-Wei, Qian Zhou, Wang Jian, Xue Suli, Yuan Fang, Zhu Dan, Zuo Zhang, Arto Noras, Oxana Yablonskaya, Paik Kun Woo, Antje Weithaas, Midori, Renaud Capuçon and Diana Tishchenko as well as famous singers Dilber Yunus, Dai Yuqiang, He Hui, Huang Ying, Liao Changyong, Lei Jia, Shen Yang, Shi Yijie, Wu Bixia, Wang Lida, Yin Xiumei, Zhang Liping, Jose Carreras, Carlow Struly among others.

ORCHESTRA LIST

CONDUCTOR

Daye Lin
Music Director & Principal Conductor
Dun Tan
Honorary Principal Conductor
Shuai Guo
Concertmaster

SOLOIST

Tamsin Waley-Cohen
Violin Soloist
Jiapeng Nie
Cello Soloist

VIOLIN 1

First Name Surname
Shuai Guo
Concertmaster
Xianwei Cheng
Associate Concertmaster
Qian Wu *Fixed Chair*
Mengchan Zhao *Fixed Chair*
Ziwei Yang *Fixed Chair*
Chun Wai Chan
Liting Chang
Qiumei Chen
Ling Jing
Kai Kang
Lu Liu
Ying Pan
Xu Zhang
Jiahe Guo
Jiemei Feng *Guest Player*
Gary Ngan *Guest Player*

VIOLIN 2

First Name Surname
Hang Yin *Principal*
Xinxin Cao *Fixed Chair*
Jie Liang *Fixed Chair*
Yingjie Kuang *Fixed Chair*
Shuai Liu
Yiming Sun
Yu Wei
Siyao Zhu
Yu Zou
Siwei Chen
Shaochuan Shan
Jing Yi
Matthew Chin *Guest Player*

VIOLA

First Name Surname
Yuchen Tao *Principal*
Liuyin Yang *Principal*
Ying Xu *Co-Principal*
Hongyan Liu *Co-Principal*
Yuying Zhang *Fixed Chair*
Kai Duan
Anqi Jiang

CELLO

First Name Surname
Karen Kocharyan *Principal*
Zhen Wu *Principal*
Kung-I Tsai *Fixed Chair*
Chengyu Mao *Fixed Chair*
Hongyang Liu
Xing Qing
Wei Xu
Xiaodi Xu
Fan'ge Zhang
Hei Chit Wong *Guest Player*

DOUBLE BASS

First Name Surname
Yu Xue *Principal*
Tianshu Zhang *Co-Principal*
Yan Cai *Fixed Chair*
Chen Chen
Xuxiang Guo
Shenglei Lai
Yonghai Liu
Siyu Wang
Xiaoyi Wu
Li Zhu

FLUTE

First Name Surname
Qiao Zhang *Principal*
Fei Deng
Simo Lu
Ida Li *Guest Player*

OBOE

First Name Surname
Xiaozheng Cui *Principal*
Kai-Ting Yang *Co-Principal*
Zhilin Li
Qinyu Zhou *Guest Player*

CLARINET

First Name Surname
Feng Zhang *Principal*
Xiangyu Chen *Acting Principal*
Xuelian Zhou
Hehe Yue

BASSOON

First Name Surname
Ming-Ching Hsieh *Principal*
Bingchen Wang *Co-Principal*
Zhengqing Shi
Cong Zhang

FRENCH HORN

First Name Surname
Yiqi Xu *Principal*
Zhiyin Han *Co-Principal*
Jia'nan Huang
Feng Jiang
Chingling Song
Haifeng Wang
Ruifeng Xu
Jingwen Zheng

TRUMPET

First Name Surname
Dongyu Dai *Principal*
Bin Wu *Principal*
Yang Li *Acting Principal*
Jiajie Du
Huifang Zheng

TROMBONE

First Name Surname
Ito Minami *Principal*
Honggang Ma
Minghao Yu

BRASS TROMBONE

First Name Surname
Zikuan Cheng
Bo Jiang
Liwen Lou

TUBA

First Name Surname
He Liu *Principal*

TIMPANI

First Name Surname
Shoya Furukawa *Guest Player*
Tong Jiang *Co-Principal*

PERCUSSION

First Name Surname
Dao Ding *Principal*
Pei Zheng *Co-Principal*
Zheng Tan
Xiqiao Wang

HARP

First Name Surname
Jia Peng *Principal*
Kexin Chen

PIANO

First Name Surname
Jiaqi Li
Nengjing Mao

ORCHESTRA STAFF

Chairman of Artistic Committee
Bing Nie

Vice President
Bin Luo

Stage Manager
Honggang Ma

Librarian
Hanzhi Zhang

Armstrong Music & Arts
Chairman & CEO
**James Wray
Armstrong**

COO & General
Manager(Asia)
Evita Zhang

Marketing Director
Nuo Xu

Tour Manager
Yuning Ge

Assistant Tour Manager
Xiaoli Wen

IMG ARTISTS

Head of UK Touring
Mary Harrison

UK Tours Manager
Fiona Todd

UK Tours & Special
Projects Manager
Julia Smith

UK Touring
Consultant
Andrew Jamieson



Czech National Symphony Orchestra

Beethoven

Copland Appalachian Spring | Beethoven Piano Concerto No. 5
Smetana Bartered Bride | Dvořák Symphony No. 7

3pm | Sun 26 May 2024

usherhall.co.uk



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THE CITY OF EDINBURGH COUNCIL

SUNDAY CLASSICS | INTERNATIONAL ORCHESTRA SEASON 2023-2024