

Sunday, November 22, 2009, 3pm  
Zellerbach Hall

# Shanghai Symphony Orchestra

Long Yu, *music director & conductor*

*with*

Yuja Wang, *piano*

## PROGRAM

- Modest Mussorgsky (1839–1881) Prelude to *Khovanshchina* (“Dawn on the Moscow River”) (1874)
- Serge Rachmaninoff (1873–1943) Piano Concerto No. 2 in C minor, Op. 18 (1901)
- Moderato  
Adagio sostenuto  
Allegro scherzando
- Yuja Wang, *piano*

## INTERMISSION

- Qigang Chen (b. 1951) *Iris dévoilée* (2001)
- Xiaoduo Chen, *soprano*  
Meng Meng, *soprano*  
Nan Wang, *erhu*  
Jia Li, *pipa*  
Xin Sun, *guzheng*

*This performance is made possible, in part, by Patron Sponsor Kathleen G. Henschel.*

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### Modest Mussorgsky (1839–1881) Prelude to *Khovanshchina* (“Dawn on the Moscow River”) (1874)

Of the five Russian composers known as “The Mighty Handful,” Mussorgsky was the most sensational. He did not have the wide influence of his teacher, Balakirev, or the urbane polish of Rimsky-Korsakov, but his innate melodic touch and muscular approach to harmony generated some of the most memorable and definitively Russian music ever written. The little success he did achieve in his life could not pull him out of poverty and alcoholism, and he died with his musical library in disarray. Rimsky-Korsakov did much to preserve his friend’s reputation by editing and completing numerous works, yet his painstaking “corrections” often censored the rough-hewn charm of the music. The enigma of Mussorgsky is that we almost always hear him through the prism of another composer; the results may not be the most pure, but few will complain about such gems as Rimsky’s edition of *Night on Bald Mountain* or Ravel’s orchestration of *Pictures at an Exhibition*.

Mussorgsky’s greatest success in his lifetime was the opera *Boris Godunov*, a saga of Russian history and politics based on the drama of the same name by Pushkin. At the suggestion of a friend and music critic, Vladimir Stasov, Mussorgsky borrowed another historical episode for his next opera, this time the Moscow uprising of 1682 and the ascent of Peter the Great. Mussorgsky wrote the libretto to *Khovanshchina* himself, fashioning a story around the title character of Prince Ivan Khovansky. The opera was historical fiction, but the resonance of a modernizing force rising against the old order sat not far beneath the surface in those waning years of the Tsars. Mussorgsky worked fitfully on the opera from 1872 to 1880, completing all but two numbers in piano score before his death. Rimsky-Korsakov made the first attempt to complete and orchestrate the opera, allowing for a public debut in 1886 in St. Petersburg. Stravinsky and Ravel reworked excerpts for a Diaghilev production, and Shostakovich prepared an entirely new edition in 1958, adhering more closely to Mussorgsky’s unfinished score.

Mussorgsky wrote the opera’s prelude in September 1874. Subtitled “Dawn on the Moscow River,” it paints a gentle landscape of the city awakening. Various themes introduce themselves in turn—rising and falling arpeggios, lyrical lines, staccato chattering—like characters assuming their positions. The modal harmonies contribute to the antique feeling of the music, evoking the 17th-century setting. Mussorgsky’s brief prelude has become a concert staple for orchestras, and both the familiar Rimsky-Korsakov realization and the starker Shostakovich score convey the timeless promise of the sun rising on a new day.

### Serge Rachmaninoff (1873–1943) Piano Concerto No. 2 in C minor, Op. 18 (1901)

When Rachmaninoff wrote his first symphony in 1895, he was an established piano virtuoso but barely recognized as a serious composer. His Symphony No. 1 might have cemented his reputation, except that its 1897 premiere was an utter disaster. Rachmaninoff suffered a crisis in confidence, and found himself unable to compose anything significant for years. One friend sought to cheer him up by arranging a meeting with Leo Tolstoy, but contact with the eminent novelist did nothing to unstick Rachmaninoff’s writer’s block. A more productive dialogue took place with Nikolai Dahl, a psychiatric doctor and noted hypnotist as well as an amateur musician. Rachmaninoff attended daily sessions with the doctor early in 1900, and by that summer he found the energy to compose another major work. He started sketching his second piano concerto in Italy, and by December he had the second and third movements ready for a trial performance. He added the first movement the next year, and appeared as the soloist for the first full performance in October 1901. Rachmaninoff dedicated the piece to Dr. Dahl, a lasting tribute to the man who helped restart a legendary composing career.

Rachmaninoff’s Piano Concerto No. 2 is a perennial audience favorite. Unlike the glitzy third concerto that followed in 1909, the second concerto

places the pianist in a delicate and understated role within the orchestra—what Rachmaninoff described as “a symphony with a strain of piano solo.” The first movement, composed last, captures the essence of the piece. It begins with a simple prelude of chords and pedal tones from the piano, migrating from F minor to the work’s home key of C minor. The orchestra immediately takes the melody, with saturated piano arpeggios filling the texture. As is so often true in Rachmaninoff’s music, the most memorable tune enters as the lyrical second theme, this time entrusted to the pianist.

Rachmaninoff’s special affinity for lush, romantic music can be felt throughout the slow movement, the music that first broke his dry spell. Once again there is an introduction, this time commencing in C minor (the previous movement’s final chord) and progressing to E major. The piano enters with the movement’s characteristic undulating rhythm, music that has its roots in a Romance composed in 1890 for three daughters in a family of distant relatives. Playing triplets grouped into sets of four, the piano seems to float in its own tempo while the orchestra elaborates a haunting theme, first led by the flute.

The finale breaks the spell of the *Adagio* with a playful orchestral lead-in and piano cadenza, again starting with the final chord of the preceding movement and modulating to the movement’s intended key. A brief flirtation with C major foreshadows the triumphant conclusion, but first the pianist and orchestra issue a C minor theme with a tinge of mock-military pomp. Another unforgettable melody enters as the secondary theme; some scholars have argued that an old classmate of Rachmaninoff’s gifted him the tune, but others believe it to be so idiomatic of Rachmaninoff’s melodic style that it must be original material. Either way, the treatment of the theme is quintessential Rachmaninoff, especially when it returns to close the work in a majestic climax, music that helped the famous pianist finally achieve his rightful recognition as a composer.

### Qigang Chen (b. 1951)

#### *Iris dévoilée* (2001)

*Iris dévoilée*, the most recent work by Qigang Chen, was premiered on February 6, 2002, in Paris with great success. *Iris dévoilée* is a concerto for full orchestra, soprano and traditional Chinese instruments.

“Iris” is the name of the Greek goddess of the rainbow. Chen uses the rich colors of a rainbow to depict female volatility and charm. In the concerto, the multifaceted female disposition breaks down into nine basic elements—simplicity, coyness, wantonness, sentimentality, jealousy, melancholy, hysteria and lust—after which the nine parts of the concerto are entitled. Reflecting on the short-lived beauty of woman, Chen sings her praises and at the same time feels helpless or even despairs. When recalling the composition of the concerto, Chen confided that he had never realized how inexhaustible a subject the nature of woman could be to the artist.

In recent years, Chen has often incorporated Chinese traditional music into his works. In *Iris dévoilée*, we hear *pipa*, *erhu* and *guzheng*, and the vocal part of the concerto is a combination of Western *bel canto* and Peking opera techniques.

The vocal parts of *Iris dévoilée* will be sung by Xiaoduo Chen (soprano) and Meng Meng (Peking opera singer), and traditional Chinese instruments played by Nan Wang (*erhu*), Jia Li (*pipa*) and Xin Sun (*guzheng*), all under the direction of Maestro Long Yu.

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### Qigang Chen

#### *Iris dévoilée* (“Iris Unveiled”)

##### 1. *Ingenious*

##### 2. *Chaste*

*Ai ya ya* (*admiring*). He is such a handsome man. I tell him my admiration for him, “How handsome you are, young man...”

*Ai ya ya* (*surprised*), don’t do that, don’t do that...

I would like to confide in you, and at the same time I fear that my love might be disappointed...

Love, I feel it. Fear, I feel it too.

##### 3. *Libertine*

How fantastic it is to fly away! *Hai...*

##### 4. *Sensitive*

##### 5. *Tender*

##### 6. *Jealous*

##### 7. *Melancholic*

Life is so difficult...  
What should I do?

*Hu...Wei...*

Life is so difficult...

*Hai...* It is, it is, it is, it is...difficult...

Life is so difficult...

##### 8. *Hysterical*

*HA!* (*crazy*)...

I am not your wife...

(*Madness*) I am not your wife!

(*Very coldly*) Here you are, petrified...

*HA! HA! HA! HA!*

I am not even your spouse!

##### 9. *Voluptuous*

My lord...

Ya...I want...

Ya...

My lord...

## SHANGHAI SYMPHONY ORCHESTRA

Guangxian Chen, *President*Long Yu, *Music Director**Violin I*Yinlin Pan, *Concertmaster*Pei Li, *Concertmaster*Ying Piao, *Associate Concertmaster*

Songjie Zhang

Na Huang

Ting Su

Lei Liu

Yi Pan

Xilun Zhang

Wei Liang

Yu Xiong

Lejun Miao

Zhenyu Shi

Wei Wang

Ke Zhou

*Violin II*

Xili Wang

Yi Chen

Tao Zheng

Bingke Fang

Yilu Huang

Can Yang

Yun Wang

Lei Huang

Nana Wang

Jingtao Wang

Wenwei Yao

Duo Liu

*Viola*

Zhen Wei

Zhenli Shi

Jiayu Liu

Hong Piao

Linfang Ye

Weiqi Guo

Qi Meng

Xiang Li

Qi Zhang

Yang Guo

*Cello*

Beixing Huang

Lin Zhu

Shaojun Chen

Feng Yan

Yunyan Huang

Xihui Chen

Yue Zhang

Kang Xia

Jinhu Lu

Shujie Wang

*Double Bass*

Ling Tian

Shunhua Zhu

Ming Zhang

Xudong Qu

Di Wang

Kai Lin

Xiaorui Wang

Jiandong Qi

*Flute*

Zhe Hu

Xiaoyun Gong

Lin Liu

*Oboe*

Xin Zhang

Xiaodi Liu

Jingyi Man

*Clarinet*

Yaoguang Zhai

Yuru Wu

Kun Chen

*Bassoon*

Zhaolu Liu

Yu Hu

Lu Wen

*Horn*

Yelin Xie

Terence Tan

Zhongbao Guo

Jieliang Shi

Xiaoming Han

*Trumpet*

Sergey Tyuteykin

Fei Xia

Zhiyi Wang

*Trombone*

Jie Hao

Shuang Liu

Qingwen Hu

*Tuba*

Alexander Filippov

*Timpani*

Xiong Zhou

*Percussion*

Chung-Ling Lo

Kai Gu

Qi Fang

Chunli Shi

*Harp*

Lei Chen

*Conductor in Residence & Piano*

Liang Zhang

*Pipa*

Jia Li

*Guzheng*

Xin Sun

*Erbu*

Nan Wang

*Soprano*

Xiaoduo Chen

Meng Meng

The **Shanghai Symphony Orchestra** is the earliest and the best-known ensemble of its kind in Asia, through which Chinese symphonic music has developed. Formed in 1879 as the Shanghai Public Band, it developed into an orchestra in 1907 and was renamed the Shanghai Municipal Council Symphony Orchestra in 1922. Notably under the baton of Italian conductor Mario Paci, the orchestra promoted Western music and trained young Chinese talents in this style. It introduced the first Chinese orchestral work to Asian audiences and has been reputed as the “the best in the Far East.” In practical terms, the history of Shanghai Symphony Orchestra may also be considered the history of the development of symphonic music in China.

The Shanghai Symphony Orchestra is now entering a new era of its history, which spans three centuries. It has held over ten thousand concerts—giving premiere performances of several thousand musical works—and has collaborated with many guest artists (conductors, soloists and vocalists) of world renown, gaining a reputation as the most authoritative interpreter of Chinese symphonic compositions, while promoting them with every possible endeavor. It has become more and more influential both at home and abroad, having most recently completed the audio and video recordings of Zhu Jian'er's symphonies, Tan Dun's multimedia concerto *The Map*, and music for the Oscar- and Grammy award-winning film *Crouching Tiger, Hidden Dragon*, among other projects.

Since the 1970s, the orchestra has toured extensively abroad. In 1990, the orchestra made its debut at Carnegie Hall in New York; in 2003, it performed in 11 cities in the United States; in 2004, it toured Europe to celebrate the Sino-French Cultural Year. Its 125th Anniversary Celebration Concert given at the Berliner Philharmonie (the first Chinese symphony orchestra to play in the storied hall) was hailed as a great success. Maestro Long Yu is currently Music Director of the Shanghai Symphony Orchestra.

Tour direction for the Shanghai Symphony Orchestra is provided by R. Douglas Sheldon, Columbia Artists Management LLC, 1790 Broadway, New York, New York 10019.



As one of the most distinguished Chinese conductors with an established international reputation, Maestro **Long Yu** is currently Artistic Director and Principal Conductor of the China Philharmonic Orchestra, Music Director of the Guangzhou Symphony Orchestra, Music Director of the Shanghai Symphony Orchestra and Artistic Director of the Beijing Music Festival.

Besides his concerts throughout the year with the China Philharmonic and the Guangzhou Symphony, Maestro Yu has appeared with a prestigious list of leading orchestras and opera companies around the world, including the Chicago Symphony, Philadelphia Orchestra, Los Angeles Philharmonic, National Symphony, Orchestre de Paris, Bamberg Symphony, Hamburg State Opera, Rundfunk-Sinfonieorchester Berlin, Rundfunk-Sinfonieorchester Leipzig, Teatro La Fenice in Venice, Sydney Symphony, Hong Kong Philharmonic, Tokyo Philharmonic and Singapore Symphony.

Long Yu was born in 1964 into a family of musicians in Shanghai. Musical education in his early childhood came from his grandfather, Ding Shande, a composer of great renown, and he later studied at the Shanghai Conservatory and the Hochschule der Künste in Berlin.

Maestro Yu's career has included both artistic and administrative appointments. In 1992, he was appointed Principal Conductor of the Central Opera Theatre in Beijing and, in the same year, was involved in the planning of the first Beijing New Year's Concert. He subsequently served as its conductor for three years. He also produced operas for the Urban Council of Hong Kong for five consecutive years.

In 1998, he led the creation of the Beijing Music Festival and was its Founding Artistic Director. Under his leadership, the Beijing Music Festival has come to be regarded as one of the world's most important music festivals. Along with numerous

performances by world-renowned ensembles and artists, the Beijing Music Festival plays an active role in commissioning new works from today's most prestigious composers, including Krzysztof Penderecki, Philip Glass, Guo Wenjing and Ye Xiaogang.

In 2000, Long Yu co-founded the China Philharmonic Orchestra and was appointed its Artistic Director and Principal Conductor. Now entering his ninth season with the China Philharmonic, he has maintained a high standard of orchestral performance and artistic administration. In 2005, Maestro Yu conducted the China Philharmonic on a 40-day, 22-city international tour of North America and Europe. In 2008, for the first time in history, the China Philharmonic performed at the Vatican in the Paul VI Auditorium, under the baton of Maestro Yu. The concert was attended by The Holy Father Pope Benedict XIV and marked a giant step in bringing Eastern and Western cultures closer together.

His other appointments include Music Director of the Guangzhou Symphony Orchestra (2003) and Music Director of the Shanghai Symphony Orchestra (2009).

Maestro Yu's recordings include, on Deutsche Grammophon with the China Philharmonic, Brahms's Piano Quartet in G minor (orch. Arnold Schoenberg) and Wagner's *Tannhäuser* Overture, highlights of Chinese symphonic music and *Yellow River Concerto* with Lang Lang. His recordings on Naxos include Korngold's Violin Concerto and Ding Shande's *Long March Symphony*.

Long Yu received the 2002 Montblanc Arts Patronage Award from the Montblanc Cultural Foundation, and in 2003 was honored with Le grade de chevalier dans l'ordre des Arts et des Lettres (the rank of Chevalier of French art and culture) from the government of France. In 2005, the Italian President honored Maestro Long Yu with l'onorificenza di commendatore.

Personal direction for Long Yu is provided by Jean-Jacques Cesbron and Anastasia Boudanoque, Columbia Artists Music LLC, 1790 Broadway, New York, New York 10019.

Twenty-two-year-old Chinese pianist **Yuja Wang** is widely recognized for playing that combines



Christian Steiner

the spontaneity and fearless imagination of youth with the discipline and precision of a mature artist. Regularly lauded for her controlled, prodigious technique, Ms. Wang's command of the piano has been described as "astounding" and "superhuman," and she has been praised for her authority over the most complex technical demands of the repertoire, the depth of her musical insight, as well as her fresh interpretations and graceful, charismatic stage presence.

In the few short years since her 2005 debut with the National Arts Center Orchestra led by Pinchas Zukerman, for which the Canadian press reported that "a star is born," Ms. Wang has already performed with many of the world's prestigious orchestras, including the Baltimore Symphony, Boston Symphony, Chicago Symphony, Dallas Symphony, Detroit Symphony, Houston Symphony, Los Angeles Philharmonic, National Symphony, New World Symphony, Philadelphia Orchestra, Pittsburgh Orchestra and San Francisco Symphony in the United States, and abroad with the Tonhalle Orchestra, China Philharmonic, London Philharmonic, Nagoya Philharmonic, NHK Symphony in Tokyo and Orchestra Mozart, among others. In 2006, Ms. Wang made her New York Philharmonic debut at the *Bravo!* Vail Music Festival and performed with the orchestra the following season under Lorin Maazel during the Philharmonic's visit to Japan and Korea. That same season, she performed in the United Kingdom and toured the Netherlands with the St. Petersburg Philharmonic led by Yuri Temirkanov. In 2008, Ms. Wang toured the United States with the Academy of St. Martin in the Fields led by Sir Neville Marriner, and in 2009 she performed as a soloist with the YouTube Symphony led by Michael Tilson Thomas at Carnegie Hall. She has

given recitals in major cities throughout North America and abroad, is a dedicated performer of chamber music, and makes regular appearances at festivals, including Aspen, Santa Fe Chamber Music, Gilmore, Schleswig-Holstein and Verbier. She has worked with many of the world's esteemed conductors, including Claudio Abbado, Charles Dutoit, Robert Spano, Michael Stern, Yuri Temirkanov, Michael Tilson-Thomas, Osmo Vänskä and Pinchas Zukerman.

As a young emerging pianist, each season Ms. Wang makes a number of important debuts, both with major orchestras and in recital. This fall, she made her Carnegie Hall orchestral debut performing with The Philadelphia Orchestra led by Charles Dutoit, and she will perform the world premiere of Jennifer Higdon's Piano Concerto with the National Symphony under Andrew Litton in Washington DC. Over the span of her 2009–2010 season, Ms. Wang will make her debuts with the Charlotte, North Carolina, Portland and Montreal symphonies in North America, and abroad with the Israel Philharmonic, Frankfurter Museumsorchester, Filarmonica della Scala, Gulbenkian Orchestra and Monte Carlo Philharmonic. She will make recital debuts at the Kimmel Center in Philadelphia, the Hong Kong City Hall Theater and the Mozarteum in Salzburg.

Additional highlights of Ms. Wang's 2009–2010 season include the 11-city U.S. tour with the Shanghai Symphony led by Long Yu in honor of the orchestra's 130th anniversary and seven performances with the Russian National Orchestra conducted by Patrick Summers during the orchestra's 20th anniversary U.S. tour. She will also perform with The Philadelphia Orchestra, the Indianapolis Symphony, and the San Francisco and New World symphonies under Michael Tilson Thomas. Ms. Wang will perform with the Lucerne Festival Orchestra conducted by Claudio Abbado in Beijing, the Royal Philharmonic Orchestra in Spain and in London, and the Hong Kong Philharmonic. She will give recitals in San Francisco, Vancouver, Detroit, Washington DC, Zurich, Paris, Madrid, Lisbon and Venice, among other cities worldwide.

In summer 2010, Ms. Wang will return to the Santa Fe Chamber Music and Verbier festivals.

Ms. Wang is an exclusive recording artist for Deutsche Grammophon. For her debut recording, *Sonatas & Etudes*, released in spring 2009, she performed Chopin's "Funeral March" Sonata, Liszt's Sonata in B minor, Scriabin's Sonata No. 2 and Études by Ligeti.

Born in Beijing in 1987, Ms. Wang began studying piano at age six, with her earliest public performances taking place in China, Australia and Germany, and went on to study at the Central Conservatory of Music in Beijing under Ling Yuan and Zhou Guangren. Following three years, from 1999 to 2001, at the Morningside Music summer program at Calgary's Mount Royal College, an artistic and cultural exchange program between Canada and China, Ms. Wang moved to Canada and began studying with Hung Kuan Chen and Tema Blackstone at the Mount Royal College Conservatory. In 2002, when Ms. Wang was 15, she won the Aspen Music Festival's concerto competition and moved to the United States to study with Gary Graffman at the Curtis Institute of Music in Philadelphia, from which she graduated in 2008. In 2006, Ms. Wang received the Gilmore Young Artist Award.

Management for Yuja Wang is provided by Opus 3 Artists, 470 Park Avenue South, 9th Floor North, New York, New York 10016.

Acclaimed soprano **Xiaoduo Chen**, an active performer in China and around the world, was a prize-winner at Beijing's 2004 National Singing Competition and Belgium's Queen Elizabeth Competition. Ms. Chen won the 2001 Vera Rosa Award for most promising singer in Belgium and the 2002 Best New Singer award in Taiwan. She has performed with the China Philharmonic, Beijing Symphony and Shanghai Symphony, and at the Central Opera House of China. In 2004, she was asked to serve as a cultural ambassador by China's Ministry of Culture. She studied at the China Conservatory of Music and the Royal Academy of Music.

Touring across the United States and Canada, Ms. Chen received critical acclaim as the lead role in the musical *Terracotta Warriors*. She performed at the Gwangju Jungyousung International Music Festival in Korea and toured as a guest performer with Italian singer Renzo Arbore. In 2006, she sang the lead role in the Chinese opera *Ms. Du Shi Niang* at the Central Opera House.

Soprano **Meng Meng**, currently a student at the China Conservatory of Music, was admitted at age 12 to the Shan Dong Opera School, where she won first prize in the New Talents Cup and second prize in the A Cappella Group Competition.

Ms. Meng has performed in many productions at the Qing Dao Theater and sang in the Chinese ballet *Da Hong Deng Long Gao Gao Gua* in 2003. She is a first-prize-winner of the China Opera Essay Competition.

Singing in Qigang Chen's symphonic work *Die Lian Hua* with the Guangzhou Symphony Orchestra, Ms. Meng performed in Guangzhou, Australia, France, Germany, Belgium and Egypt.

**Nan Wang** began playing the *erhu* at age six and studied at the Xi'an Conservatory of Music and the China Conservatory of Music. Ms. Wang won third prize at the Chinese Traditional Instrument National Contest, second prize at the National *Erhu* Contest and the Prize of Excellence in *erhu* performance at the Taipei Traditional Arts Festival.

Ms. Wang has toured throughout Asia, Europe and the Middle East and has performed with the Central Tradition Orchestra of China, the China Philharmonic Orchestra and the Central Ballet Orchestra. She has performed at the *La voix du dragon* festival in Paris and was a featured soloist with the National Orchestra of France at the world premiere of *Iris dévoilée*.

**Jia Li** began playing the *pipa* at age six and studied at the Shanghai Conservatory and the China Conservatory of Music. She has performed at the *La voix du dragon* and *Presences* festivals in France, and in a concert series held throughout Asia commemorating the 50th anniversary of *pipa* master Liu Dehai.

Ms. Li was a featured soloist at the premiere of *Iris dévoilée* with the National Orchestra of France and has performed the work around the world with the Guangzhou Symphony Orchestra.

In 2005, Ms. Li joined the China Artists' Group delegation to India led by Premier Wen Jiabao and participated in the Art Exchange Program with performers from India and Bhutan. She has performed throughout Asia in Beijing, Shanghai, Hong Kong, Macau and Taiwan, and participated in the Kennedy Center's Chinese Cultural Festival in 2005.

**Xin Sun** began her *guzheng* studies at age six and studied at the China Conservatory of Music. She won first prizes at the Beijing Youth Chinese Music Contest and the Chinese Instruments Contest, top prizes at the Xing-Hai Cup Chinese Instruments Contest in Beijing, the Youth Division Prize at the Long-Yin Cup International Guzheng Contest and the Youth Division Third Prize at the ART International Folk Instruments Contest.

While still in high school, Ms. Sun co-founded *Sheng Lan Qi Xin* ("Orchids Seven"), the first chamber-music ensemble organized by students in China. She received critical acclaim for her performances at the Fifth Anniversary ROI Productions Concert in Hong Kong, Chinese Central Television's (CCTV) first anniversary of the Return of Hong Kong to China Folk Music Concert, and the BTV 1997 Spring Folk Music Concert. Having toured in more than 20 countries around the world, Ms. Sun has performed at the Macau Festival with the Chinese Macau Orchestra and at the Opera de Lyon in France. Her albums include *San Zhu Xie Yu* ("Pearls Falling Down"), *Zheng Zhi Xin Yun* ("New Tunes of Guzheng") and *Hua Yu* ("Whispers of Flowers").