

# Season 2019-2020

**Saturday, October 12,  
at 8:00**

**The Philadelphia Orchestra**

## **China Night**

**Tan Dun** Conductor  
**Magdalena Baczewska** Piano  
**Dan Zhu** Violin  
**Nie Jiapeng** Cello  
**Guo Yazhi** Suona  
**Tan Weiwei** Vocalist

**John Adams** *The Chairman Dances*, foxtrot for orchestra

**Tan Dun** Triple Concerto, for piano, violin, and cello  
("Crouching Tiger, Hidden Dragon")  
I. Allegro—Andante  
II. Adagio—Allegro  
III. Andante—Allegro  
IV. Adagio—Allegro  
*First Philadelphia Orchestra performance*

## **Intermission**

**Guan Xia** *100 Birds Flying Towards the Phoenix*, for  
suona and orchestra  
*First Philadelphia Orchestra performance*

**Ye Xiaogang** from *Cantonese Suite*, Op. 51:  
III. Moonlight Reflection in the Serene Lake  
IV. Thunder in Drought  
*First Philadelphia Orchestra performance*

**Tan Weiwei** *The Song Lines of China*  
I. Old Song  
II. Crying Song  
III. Water Song  
IV. Qin Song  
*North American premiere*

This program runs approximately 1 hour, 50 minutes.

The International cooperation project between the China Philharmonic Orchestra and six orchestras around the world is in celebration of China's musical culture and commemorates the 70th anniversary of the People's Republic of China. Tonight's concert is the only one in North America.

Philadelphia Orchestra concerts are broadcast on WRTI 90.1 FM on Sunday afternoons at 1 PM, and are repeated on Monday evenings at 7 PM on WRTI HD 2. Visit [www.wrti.org](http://www.wrti.org) to listen live or for more details.

# The Philadelphia Orchestra

**Yannick Nézet-Séguin** Music Director

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**Photo: Jessica Griffin**

# A Long Story with a Bright Future

Tonight's concert of Chinese music performed by leading Chinese musicians in Philadelphia is the latest milestone in a dynamic relationship that began more than 40 years ago.

The Philadelphia Orchestra was the first American orchestra to play in the People's Republic of China. That extraordinary visit in September 1973, arranged between President Richard Nixon and Maestro Eugene Ormandy, broke new ground in both the development of Western classical music in China and the relationship between the U.S. and the P.R.C. It changed Chinese perceptions of Western music and introduced our musicians to Chinese traditional virtuoso performers.

Over the years, The Philadelphia Orchestra became a household word in China. One of the Orchestra's 1973 concerts in Beijing was broadcast nationwide on the radio. Tan Dun, China's celebrated composer who is conducting the program tonight, told me 30 years later that he had listened to that broadcast from a commune where he was sent for education through labor. It inspired him to spend the rest of his life working to fuse Western and Chinese music and to popularize the two musical traditions to the peoples of East and West.

Western music in China has been a joint venture ever since Isaac Stern discovered the 10-year-old cellist Jian Wang in 1979. Chinese teachers spot and train their young talent, and Western institutions like the Curtis Institute of Music and the Juilliard School provide the finishing polish and opportunities to play abroad. China's great artists—Lang Lang, Yuja Wang, Tan Dun himself, and The Philadelphia Orchestra's own principal cello, Hai-Ye Ni, the list goes on and on—are all products of training and experience in both places.

China has changed exponentially since 1973. A rapid urbanization program has increased the country's wealth and power manifold. New concert halls have sprouted over the past 20 years, not only in the major cities, but also in second- and third-tier urban centers, with conservatories and fledgling orchestras along with them.

In 2012, The Philadelphia Orchestra decided to take its experience in China to a new level and develop an approach to fit the changes, reaching out to

*Nicholas Platt, an American diplomat on duty in Beijing in 1973, assisted the Philadelphians' historic first visit. Chapter 17 of his memoir, China Boys, titled "The Politics of Music," tells the whole story. Since 2012 he has been senior advisor for The Philadelphia Orchestra's China programs.*

the burgeoning second-tier cities and their new conservatories, orchestras, and concert halls. Adding a leaf to the Chinese playbook, they devised a new "two-way street"; a multi-year "residency" program in which the musicians, rather than simply coming to a city to play a concert and then depart, would stay and do master classes and pop-up public concerts in community venues with an eye to spotting and developing local talent. Joint concerts would lead to more opportunities for Chinese musicians and composers to gain introductions in the U.S. and plan tours there. The program in Philadelphia tonight is only the latest mark in the success of this approach.

China has become the major market for Western classical music in the world. The Philadelphia Orchestra has led the way in meeting the needs of a country with millions of music students and a growing and increasingly prosperous middle class. The parties signed a second five-year agreement in 2016. While many Western orchestras now perform in China, no other musical organization is delivering this depth of, and breadth of, programming, and none has a longer relationship with the P.R.C. Both the U.S. and Chinese governments regard the initiative as a poster child for people-to-people cultural exchange. Philadelphia Orchestra programs have spread to other parts of Asia, most notably Japan, where appreciation for Western classical music has long been established, and world-class orchestras and concert halls are abundant.

So sit back and enjoy the music this evening, realizing that it is just the latest chapter in a world-wide story with a future as bright as it is long.

—Nicholas Platt



中华人民共和国建国70周年  
世界著名交响乐团与中国爱乐乐团国际合作系列项目  
On the occasion of 70th Anniversary of People's Republic of China  
The international cooperation project between world famous orchestras  
and China Philharmonic Orchestra



中国爱乐乐团  
CHINA PHILHARMONIC ORCHESTRA  
艺术总监：余隆  
ARTISTIC DIRECTOR: LONG YU

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# The Philadelphia Orchestra

Jessica Griffin



The Philadelphia Orchestra is one of the world's preeminent orchestras. It strives to share the transformative power of music with the widest possible audience, and to create joy, connection, and excitement through music in the Philadelphia region, across the country, and around the world. Through innovative programming, robust educational initiatives, and an ongoing commitment to the communities that it serves, the ensemble is on a path to create an expansive future for classical music, and to further the place of the arts in an open and democratic society.

Yannick Nézet-Séguin is now in his eighth season as the eighth music director of The Philadelphia Orchestra. His connection to the ensemble's musicians has been praised by both concertgoers and critics, and he is embraced by the musicians of the Orchestra, audiences, and the community.

Your Philadelphia Orchestra takes great pride in its hometown, performing for the people of Philadelphia year-round, from Verizon Hall to

community centers, the Mann Center to Penn's Landing, classrooms to hospitals, and over the airwaves and online. The Orchestra continues to discover new and inventive ways to nurture its relationship with loyal patrons.

The Philadelphia Orchestra continues the tradition of educational and community engagement for listeners of all ages. It launched its **HEAR** initiative in 2016 to become a major force for good in every community that it serves. **HEAR** is a portfolio of integrated initiatives that promotes **H**health, champions music **E**ducation, enables broad **A**ccess to Orchestra performances, and maximizes impact through **R**esearch. The Orchestra's award-winning education and community initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, Free Neighborhood Concerts, School Concerts, sensory-friendly concerts, the School Partnership Program and School Ensemble Program, and All City Orchestra Fellowships.

Through concerts, tours, residencies, and recordings, the Orchestra is a global ambassador. It performs annually at Carnegie Hall, the Saratoga Performing Arts Center, and the Bravo! Vail Music Festival. The Orchestra also has a rich history of touring, having first performed outside Philadelphia in the earliest days of its founding. It was the first American orchestra to perform in the People's Republic of China in 1973, launching a now-five-decade commitment of people-to-people exchange.

The Orchestra also makes live recordings available on popular digital music services and as part of the Orchestra on Demand section of its website. Under Yannick's leadership, the Orchestra returned to recording, with five celebrated CDs on the prestigious Deutsche Grammophon label. The Orchestra also reaches thousands of radio listeners with weekly broadcasts on WRTI-FM and SiriusXM. For more information, please visit [www.philorch.org](http://www.philorch.org).

# Conductor



World-renowned artist and UNESCO Global Goodwill Ambassador **Tan Dun** has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. He is the winner of today's most prestigious honors, including Grammy, Academy, Grawemeyer, and Shostakovich awards; the Bach Prize; and, most recently, Italy's Golden Lion Award for Lifetime Achievement. His music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. He was recently named dean of the Bard College Conservatory of Music.

Tan Dun made his Philadelphia Orchestra debut in November 2004. In 2013 the Orchestra gave the US premiere of his multi-media composition *Nu Shu: The Secret Songs of Women*, Symphony for 13 Microfilms, Harp, and Orchestra, a work co-commissioned by The Philadelphia Orchestra, the NHK Symphony, and the Royal Concertgebouw Orchestra. As a conductor of innovative programs around the world, he has led the China tours of the Mahler Chamber Orchestra and Japan's NHK Symphony. His current season includes leading the Orchestre National de Lyon in a six-city tour; a four-city tour of Switzerland and Belgium with the Guangzhou Symphony; and engagements with the RAI National Symphony, the Oslo and Hong Kong philharmonics, and the Melbourne Symphony, where he was recently named artistic ambassador. Next season, highlights include conducting the Italian premiere of his *Buddha Passion* epic with the Orchestra dell'Accademia Nazionale di Santa Cecilia and the Orchestre Philharmonique de Radio France. He also serves as the honorary artistic director of the China National Symphony.

Tan Dun records for Sony Classical, Deutsche Grammophon, EMI, Opus Arte, BIS, and Naxos. Most recently, his two violin concertos were released on an album entitled *Fire Ritual*. His recordings have garnered many accolades, including a Grammy Award (*Crouching Tiger, Hidden Dragon*) and nomination (*The First Emperor; Marco Polo; Pipa Concerto*), Japan's Recording Academy Award for Best Contemporary Music CD (*Water Passion after St. Matthew*), and the BBC's Best Orchestral Album (*Death and Fire*). For more information please visit [www.tandun.com](http://www.tandun.com).

# Soloists



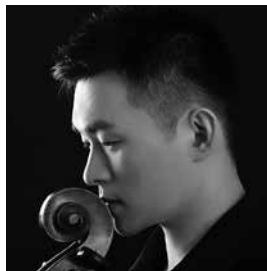
Polish-born pianist and harpsichordist **Magdalena Baczewska** is a concert artist, educator, and speaker. She has performed internationally with leading orchestras, including the San Francisco, China National, and Macao symphonies, and has enjoyed an extensive collaboration with the Oscar and Grammy Award-winning composer Tan Dun. Combining profound musicianship, passion for educating, and a gift for public speaking, she is increasingly known for her innovative recital programming ideas and making her audiences think. As an avid educator, she has given master classes around the world, including at the Beijing Central Conservatory, New York University, the International Keyboard Institute in New York City, and the Hong Kong Academy for Performing Arts. She also uses Yamaha Disklavier technology for remote teaching. She is a faculty member and director of the music performance program at Columbia University, as well as artistic director of the Kosciuszko Foundation Chopin Piano Competition in New York. Ms. Baczewska is a Yamaha artist. She makes her Philadelphia Orchestra debut with this performance. For more information please visit [www.magdalenanyc.com](http://www.magdalenanyc.com).



Violinist **Dan Zhu** makes his Philadelphia Orchestra debut with this performance. He recently appeared with the Boston Symphony at Tanglewood. He has appeared with many orchestras and has been invited to perform and give master classes at numerous renowned festivals. Recent season highlights include concerto appearances with Zubin Mehta and the Orchestra of the Maggio Musicale Fiorentino, the Camerata Salzburg at the Salzburg Festival, the National Symphony at the Kennedy Center, and the Prague Symphony for the 70th anniversary of UNESCO in Paris. A native of Beijing, Mr. Zhu made his first public appearance at the age of nine, performing Mendelssohn's Violin Concerto with the China Youth Chamber Orchestra. At age 12 he entered the Central Conservatory of Music in Beijing and four years later was awarded the Alexis Gregory Scholarship to study with Lucie Robert at the Mannes College of Music in New York. He made his Carnegie Hall debut with Tchaikovsky's Violin Concerto at age 18. As a recording artist he has appeared on several international labels, including Cascavalle, CPO, Naxos, and ORF. For more information visit [www.danzhumusic.com](http://www.danzhumusic.com).



# Soloists



Cellist **Nie Jiapeng** makes his Philadelphia Orchestra debut tonight. Born in 1989 and brought up in a musical family in Shenzhen, China, he was enrolled at the Yong Siew Toh Conservatory of Music of the National University of Singapore in 2005 and, due to his exceptional achievements, was accepted by the distinguished cello professor Li-wei Qin. In 2010 he was accepted by the Hochschule für Musik und Theater Hamburg and studied with Arto Noras. Nie Jiapeng completed master's and Konzertexamen degrees and then joined the Xinghai Conservatory of Music in Guangzhou to teach cello. He has been invited as a soloist by many orchestras and music festivals around the world. Performance highlights include the BBC National Orchestra of Wales; the Hamburg, Nuremberg, Shanghai, Shenzhen, Qingdao, Taiwan National, Ukraine National, and Evergreen symphonies; the Slovenian, Bogota, and Hangzhou philharmonics; Orchestra UniMi; the Ljubljana Music Festival; the Carniarmonie, Emilia Romagna, and Ravello festivals; and the Erfestival.



Suona master **Guo Yazhi** graduated with distinction from the Central Conservatory of Music in Beijing and has won many international awards, including the Grand Prize at New York's International Pro Musicis Award (1998) and the Hong Kong Award for Best Artist (2012). He is a multi-instrumentalist, specializing in woodwinds, and is also a music innovator. He invented a movable reed that allows musicians to play the suona with complicated modulations and inflections, allowing the suona to play in Eastern as well as Western orchestras. He has performed with many ensembles around the world, including the Orchestre de la Suisse Romande, South Korea's Daejeon Philharmonic, the Flanders Symphony, the Malaysia Chinese Orchestra, the Singapore Chinese Orchestra, and the National Chinese Orchestra of Taiwan. He performed at the official state banquet in Beijing for President Bill Clinton's visit in 1998. He has also performed large-scale solo concerts at prestigious venues in Hong Kong and China. Yazhi Guo resides in Boston where he attended Berklee College of Music and has lectured at Harvard University. This is his Philadelphia Orchestra debut.

# Soloist



Vocalist **Tan Weiwei** is the recipient of China's National Spirit Achievers Award. Recent performance highlights include combining Huayin Laoqiang opera, an operatic tradition from Shaanxi province, with rock music. In collaboration with China's oldest Huayin Laoqiang opera performers, she premiered *Huayin Laoqiang Opera: Boastful Cry* at the CCTV New Year's Gala in a performance that was broadcast nationally. She also premiered a new work by composer Tan Dun at the grand opening gala of Disney Shanghai in 2016. Tan Weiwei studied at the Sichuan Music Conservatory and graduated top of her class. She released her first album, *Heart of Grassland*, in 2004. In 2006 she was awarded second prize in the national television phenomenon *Super Girls*, where she received critical acclaim for her unique vocal talent. She has since toured internationally to great success. In 2009 she became the first person from Mainland China to be awarded Taiwan's Golden Horse Prize for Best Music with her work *Encounter*, and in 2011 she was Best Chinese Female Singer at the China Music Media Awards. She makes her Philadelphia Orchestra debut with this performance.

# The Music

## *The Chairman Dances*

Vern Ewins



**John Adams**

The *Chairman Dances* was composed in 1985.

The Philadelphia Orchestra first performed the work at the Mann Center in July 1989 with Hugh Wolff conducting. The most recent performances were on subscription concerts in January 1996, with Charles Dutoit.

The work is scored for two flutes (both doubling piccolo), two oboes, two clarinets (fl doubling bass clarinet), two bassoons, four horns, two trumpets, two trombones, tuba, timpani, percussion (bell tree, castanets, claves, crash cymbal, crotales, glockenspiel, high-hat, pedal bass drum, sandpaper blocks, snare drum, suspended cymbal, suspended sizzle cymbal, tambourine, triangle, vibraphone, wood blocks, xylophone), piano, harp, and strings.

Performance time is approximately 12 minutes.

One of America's most surprising and engaging voices, John Adams surpassed even his own achievement with *Nixon in China*, the dazzling 1987 opera that brought contemporary politics onto the musical stage with a transcendent aplomb found in few theater works of our century. Having already garnered an extraordinary measure of critical and public acclaim through the early 1980s with such works as the *Grand Pianola Music* and especially *Harmonielehre*, with *Nixon in China* Adams entered a realm that many saw as a modern equivalent to mythology. "The myths of our time are not Cupid and Psyche or Orpheus and Ulysses," he said, "but characters like Mao and Nixon."

Born in Massachusetts and raised in Vermont and New Hampshire, Adams was trained at Harvard during the mid-1960s. The combined influence of his early mentors—Leon Kirchner, David Del Tredici, Roger Sessions—exposed the young Adams to an array of essential musical sources that included Schoenbergian 12-tone composition, electronic sound, blatant neo-Romanticism, and the unflinching rigors of the old-school New England composers. But Adams worked out an individualistic synthesis. He has been called, by the critic Andrew Porter, the creator of a "flexible new language capable of producing large-scale works that are both attractive and strongly fashioned."

The world premiere of *Nixon in China* by the Houston Grand Opera in October 1987 was one of the few unequivocal successes in the history of American opera. *The Chairman Dances*, while not an actual excerpt from the opera, was composed in conjunction with its inception. In 1985, when Adams's collaborators—librettist Alice Goodman and director Peter Sellars—were completing the opera's text, the composer received an unrelated orchestral commission. Working from an excerpt of the (as yet unfinished) scenario, Adams wrote music he thought might become part of the opera's third act—but later realized was untenable. "I started somewhat hazily working on the music," he said later, "and pretty soon I realized that it wouldn't work at all for the opera—it was a parody of what I imagined Chinese movie music of the '30s sounded like."

—Paul J. Horsley

# The Music

## Triple Concerto (“Crouching Tiger, Hidden Dragon”)



**Tan Dun**

*Tan Dun's Triple Concerto was composed in 2018.*

*This is the first Philadelphia Orchestra performance of the work.*

*The score calls for three flutes (I doubling alto flute, III doubling piccolo), two oboes, two clarinets, bass clarinet, three bassoons (III doubling contrabassoon), four horns, three trumpets, three trombones, tuba, timpani, percussion (bass drum, bongos, brake drums, crash cymbals, cymbals, drum set [with tom-toms], hemispherical water basins with stand, roto toms [or Chinese paigu drums], snare drum, stones, tam-tam, vibraphone), harp, and strings, in addition to the solo piano, violin, and cello.*

*Performance time is approximately 30 minutes.*

Throughout the 20th century, several renowned composers, Sergei Prokofiev and Tōru Takemitsu to name two, adapted their film soundtracks and transformed their musical scores into music for a concert setting. Tan Dun has done the same: His Triple Concerto for piano, violin, and cello is recomposed and inspired by Ang Lee's award-winning martial art epic *Crouching Tiger, Hidden Dragon*, Yimou Zhang's *Hero*, and Xiaogang Feng's *The Banquet*. In his Triple Concerto, Tan Dun molds the beauty and profound spirit of Chinese *wuxia* philosophy into a musical drama. The three instruments coverage together on a journey of passion, philosophy, and love, stretching across time and space and melding together to create an evocative expanse.

In the first movement (**Allegro—Andante**), the music opens with a powerful rock beat, a rhythmic vitality, in counterpoint with large resounding orchestral chords. In the second movement (**Adagio—Allegro**), a haunting and sorrowful melody shepherds along the third movement (**Andante—Allegro**) as it develops into large percussive gestures in a dramatic contrast. The last movement (**Adagio—Allegro**) echoes the first with a mathematical rock rhythm progression as the composer evokes the heartbeat of a throbbing city.

Throughout the piece, one can hear the originality of the music as Tan Dun discovers the sound of nature and the rhythmic beating of one's own heart. With the sweeping feeling of Chinese calligraphy and martial arts dancing, the musical motifs and themes meld together the sound of water and the art of the sword, with music that swells and rings out, mixing the orchestral mastery with rhythmic life that almost bursts out of its shell.

# The Music

## *100 Birds Flying Towards the Phoenix*



**Guan Xia**

*100 Birds Flying Towards the Phoenix was composed in 2017.*

*This is the first Philadelphia Orchestra performance of the work.*

*The score calls for suona soloist, piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion (glockenspiel, marimba, xyl), harp, and strings.*

*Performance time is approximately 10 minutes.*

Renowned Chinese composer Guan Xia was born in Henan Province, where rich folk music and cultural traditions thrive. His piece for suona and orchestra, *100 Birds Flying Towards the Phoenix*, delves deep into the composer's childhood memories as he weaves in traditional Henan folk-music melodies that he learned as a child. With the purpose of rediscovery and the preservation of disappearing folk music from his childhood home, Guan Xia composed this work to explore the dialogue between the past and present. The piece is a beautiful and elegant tribute to the suona instrument, and through the orchestra presents the suona in a new light. During this concerto, audiences are led to discover the sounds of nature, such as birds chirping in the sky, and through that connection explore the fragile bond between humans and nature.

# The Music

## Selections from Cantonese Suite



**Ye Xiaogang**

*Cantonese Suite* was composed in 2005.

*This is the first Philadelphia Orchestra performance of the piece.*

*The score calls for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, percussion (bass drum, Chinese cymbal, Chinese gongs, cymbals, glockenspiels, marimba, snare drum, tam-tams, triangle, vibraphone, wood block), harp, piano, and strings.*

*The excerpts on tonight's concert run approximately 10 minutes in performance.*

Born on September 23, 1955, Ye Xiaogang is regarded as one of China's leading contemporary composers. From 1978 until 1983, he studied at the Central Conservatory of Music in Beijing and after graduation was appointed resident composer and lecturer there. From 1987 he studied at the Eastman School of Music in Rochester. Among his former teachers are Minxin Du, Samuel Adler, Joseph Schwantner, Louis Andriessen, and Alexander Goehr. Since 1993, Mr. Ye has divided his time between Beijing and Exton, Pennsylvania.

Ye Xiaogang is entrusted with cultural tasks as a member of the Chinese Parliament, and he is presently vice chairman of China's Musicians' Association, vice president of the Central Conservatory of Music, and founder and artistic director of the Beijing Modern Music Festival. He has received numerous prizes and awards, including the 1982 Alexander Tcherepnin prize, the 1986 Japan Dance Star Ballet prize, and the China Arts Award.

Ye Xiaogang's catalogue comprises symphonic works, chamber music, stage works, and film music, and much of his music bears a connection to Chinese culture and tradition. In August 2008, his piano concerto, *Starry Sky*, was premiered by Lang Lang during the opening ceremony of the Olympic Games in Beijing.

The *Cantonese Suite* was commissioned by the Guangzhou Symphony Orchestra in 2005 and received its premiere on September 17 of that year with the Guangzhou Symphony and conductor Yang Yang. It was required that the adopted folk music spread in Guangdong (Canton) province should not be changed in tune and melody, and the composer was allowed to only orchestrate them. Ye Xiaogang, as a Cantonese, has been familiar with these folk melodies since childhood and selected four from the roughly 20 titles of Cantonese folk music provided by the commissioner. He finished the work in just a week.

# The Music

## *The Song Lines of China*



**Tan Weiwei**

The *Song Lines of China* was composed in 2017.

*This is the North American premiere of the piece.*

*The work is scored for solo voice, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion (Chinese cymbal, crash cymbal, drum set, hand-held bell, mark tree, snare drum, suspended cymbal, tambourine, tam-tam, tom-tom, vibraphone, wood blocks), harp, and strings.*

*Performance time is approximately 16 minutes.*

For *The Song Lines of China*, iconic folk singer Tan Weiwei collected and drew inspiration from the long and varied vocal traditions of China. The earliest music relied on the voice alone and she sought to explore, preserve, and exalt some of these ancient music traditions. With Tan Dun as her mentor, she spent years searching and preserving the earliest indigenous traditions of storytelling through the voice.

*The Song Lines of China* was commissioned by TYXL Ltd., with additional support from the Melbourne Symphony Orchestra. The work's four movements are derived from the folk music of different regions of China, yet they are united within a contemporary symphonic architecture. The first movement, **"Huayin Laoqiang"** (Old Song), gave Tan Weiwei her superstar status in China and made her a household name. The second movement, **"Gaoyuan Yinqiang"** (Crying Song), was collected in a nunnery in the Western highlands of China and the third, **"Jiangnan Shuiqiang"** (Water Song), was collected by Tan Dun in his home province of Hunan. The final movement, **"Shaanxi Qinqiang"** (Qin Song) is from Shaanxi Province and is a beautiful representation of one of the earliest folk Chinese opera traditions.

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