Sydney Conservatorium of Music
Greenway Series: SCM Chinese Music Ensemble

Dr Catherine Ingram, coordinator
Lulu Liu, Dr Nicholas Ng, artistic directors
Yanshen Huang, conductor

Verbruggen Hall
Wednesday 24 October, 6.30pm
Program

Sudi xiaojing《苏堤小景》(A glimpse of Su Causeway), composed by GU Guanren (born 1942)
— full ensemble

Liangzhu xiaoti qin xiezouqu《梁祝小提琴协奏曲》(Butterfly lovers’ violin concerto) (1959),
composed by HE Zhanhao and CHEN Gang, arranged by Cassie TO, HAN Junyu and Vicki ZHENG
— guzheng ensemble
Performed by HAN Junyu (dizi), Cameron CHAN (violin), DENG Jiaxin (cello), Vicki ZHENG, LUO Ousiyu, Lynn SHI and ZHOU Ziqi (guzheng)

Remaining (2018), composed by Katrina Kovacs (born 1997) (world premiere)
— erhu duet
Performed by CUI Binhui and SUN Liangyu

Chunsi《春思》(Spring meditation) (c 1980), composed by ZHOU Chenglong (born 1946)
— full ensemble

Jiangnan chunzao《江南春早》(Early spring in Jiangnan), composed by LIU Wenjiang, arranged by Nicholas NG
— full ensemble

Huangshan《黄山》(Yellow Mountain) (2018), composed by Cassie TO (born 1994) (world premiere)
— full ensemble

INTERVAL

Fengyang huagu《凤阳花鼓》(Fengyang flower drum), traditional folksong from east China (Anhui County), arranged by LI Junping, Nicholas NG
— full ensemble

Kangding qing’ge《康定情歌》(Kangding love song), traditional folksong from southwest China,
arranged by CHAI Changning
— full ensemble

Liangxiao《良宵》(Beautiful night) (1927), composed by Liu Tianhua (1895–1932), arranged by Tony Wheeler
— erhu, pipa and ruan trio
Performed by Elizabeth CHEUNG, Luna GU and Amina SALIHBEGOVIC

Yazi banzui《鸭子拌嘴》(Quarrelling ducks), by AN Zhishun
— percussion ensemble

Caicha deng《采茶灯》(Tea-picking lantern), traditional melody from Fujian province, arranged by
GU Guanren and Nicholas NG
— full ensemble
Program notes

**Sudi xiaojing**《苏堤小景》 (A glimpse of Su Causeway), composed by GU Guanren (born 1942)

* Sudi xiaojing was composed by GU Guanren, an internationally renowned composer. His programmatic piece depicts a visit to the historic and picturesque Sudi (Su Causeway), a long walkway described and loved by many poets, and which runs across part of the famous West Lake in Hangzhou. Xiaojing 小景 is a term used to refer to scenes of mountains and water in Chinese calligraphic art. The piece is a popular performance item for many amateur and professional Chinese ensembles, and is a well-known tune in the Jiangnan sizhu 江南丝竹 ('silk and bamboo') genre of folk music from the Yangzi delta region in southeastern China.

**Liangzhu xiaotiqin xiezouqu**《梁祝小提琴协奏曲》 (Butterfly lovers’ violin concerto) (1959), composed by HE Zhanhao and CHEN Gang, arranged by Cassie TO, HAN Junyu and Vicki ZHENG

Along with the Yellow River piano concerto, the Butterfly lovers’ violin concerto is a seminal work from China’s modern period. The main theme is a predominantly pentatonic melody, which in the original arrangement is scored with diatonic harmonies played by the accompanying western symphonic orchestra. The concerto is in seven parts, and recounts the Eastern Jin dynasty (265-420AD) story of a star-crossed lovers with the violin representing ZHU Yingtai, the story’s protagonist, and the cello part symbolic of LIANG Shanbo, her lover. This evening’s arrangement is an abridged version of the concerto highlighting its main themes with an ensemble of guzhengs, dizi, violin and violoncello.

**Remaining** (2018), composed by Katrina Kovacs (born 1997)

The composer writes: ‘This new work is an erhu (two-string bowed fiddle) duet inspired by the circle of life, and encapsulates the emotions of what living through the cycle often entails. The emphasis of this piece is on melody and the interaction between the two instruments, which rhythmically and harmonically support each other.’ It is Katrina’s first piece for non-Western instrumentation and, although not composed in a strictly traditional style, is intended to be played using traditional erhu performance techniques.

**Chunsi**《春思》 (Spring meditation) (c 1980), composed by ZHOU Chenglong (born 1946)

Chunsi (Spring meditation), was written by Zhou Chenglong in the 1980s in the Jiangnan sizhu 江南丝竹 ('silk and bamboo' ensemble music) style of the Yangzi delta region. It takes its title from a poem by LI Bai (701–762), one of China’s most famous poets.

**Jiangnan chunzao**《江南春早》 (Early spring in Jiangnan), composed by LIU Wenjiang, arranged by Nicholas NG

This composition by LIU Wenjiang captures the spring colours of Jiangnan from the muddy plains of North Jiangsu to the water towns of South Jiangsu. It is a popular piece played by professional and amateur Chinese ensembles around the world. Apart from the Introduction and extended Coda section, Jiangnan chunzao is in ABACA form, which interestingly corresponds with the western Rondo. In this arrangement, the melody is shared between all instrument families with the guzheng featuring at the end.

**Huangshan**《黄山》 (Yellow Mountain) (2018), composed by Cassie TO (born 1994) (world premiere)

The composer writes: ‘As the title suggests, my piece is inspired by Yellow Mountain (Huángshān 黄山) in China. Yellow Mountain begins solemnly and majestically, conjuring images of the striking and strange landscape. The piece takes us on a journey through the mountains and explores the drama of Yellow Mountain, not just in its appearance, but in the myths and legends that surround it. The piece ebbs and flows as different instruments play fragments of the first dramatic melody over a repeated pattern in the yangqin (hammered dulcimer). As the tension builds, we reach an energetic climax featuring soaring melodies in the dizi (horizontal bamboo flute) while the rest of the ensemble continues to energetically drive the piece. The music begins to slowly unwind as we reach the end of our journey on Yellow Mountain, coming to peaceful end.’
Fengyang huagu 《凤阳花鼓》 (Fengyang flower drum), traditional folksong from east China (Anhui County), arranged by LI Junping, Nicholas NG

Fengyang huagu is a song and dance genre from Fengyang County, Anhui Province. It was originally performed by itinerant couples who wandered the streets, begging from door to door. Both musicians engaged in singing and dancing, with one beating the ‘flower drum’ and the other striking a copper gong. The genre received nationwide popularity as early as the Ming Dynasty, particularly in Jiangsu and Zhejiang, and in the Qing Dynasty was adapted for Beijing opera and other regional opera forms. By the 1940s, Fengyang huagu had become a well-known concert item that could involve 10 or more performers on stage, and the repertory had expanded to close to a hundred songs. The Fengyang huagu melody performed this evening is one of the most popular from the current repertory.

Kangding qing’ge 《康定情歌》 (Kangding love song), traditional folksong from southwest China, arranged by CHAI Changning

Kangding qingge is a frequently performed Chinese folksong. Originally known as ‘Horse riding high upon the mountain side’, its composition is attributed to LI Yiruo, who wrote this love song after eloping from Chengdu to Kangding with his classmate in the 1940s. He taught it to the locals, who called it ‘Horse ride song’. Years later, LI’s tune reached the ears of WU Zhengqian at the Qingmuguan National Music School, Chongqing. Wu requested a new and improved arrangement of ‘Horse ride song’ from JIANG Dingxian in the composition department, and sang it at a school concert. JIANG renamed it ‘Kangding Love Song’ and brought forward his arrangement to YU Yixuan (Louise KWAN) as a potential item in her repertoire. YU, one of the most famous sopranos in China at the time, sang ‘Kangding Love Song’ at a public concert in Nanjing 1949 and went on to perform it around China and abroad. LI’s love song is now ranked by UNESCO as one of the world’s top ten folksongs, and has been performed by numerous international artists including Placido DOMINGO, Andrea BOCELLI and LANG Lang. Interestingly, it has made an impact on the township of Kangding itself and features in local tourism through the Kangding Love Song Hotel, a 4-star establishment visited by many tourists.

Liangxiao 《良宵》 (Beautiful night) (1927), composed by Liu Tianhua (1895–1932), arranged by Tony Wheeler

Originally known as Chuye xiaochang 《除夜小唱》 (A ditty for New Year’s Eve), this composition is one of many pieces by the legendary composer and performer, LIU Tianhua (1895–1932). LIU was a pioneer in the development of the erhu and Chinese music in general, and played a major role in the Guoye gaijinshe 《国乐改进社》 (Society for the Improvement of National Music). On the eve of 1927, several of LIU Tianhua’s students met at his home for the customary New Year reunion. LIU was in a particularly good mood that night and inspired by the festive atmosphere, spontaneously improvised a composition that was tranquil and expressed his relaxed and happy state of mind. Liangxiao is the shortest of his erhu solos.

Yazi banzui 《鸭子拌嘴》 (Quarrelling ducks), by AN Zhishun

This piece was composed in the style of folk ritual percussion from Xi’an. Led by the shuibo (water cymbal) and xiaobo (small cymbal) players, it depicts the animated squabbling of ducks on a sultry afternoon. Their enigmatic banter is represented through different sounds produced by various percussive techniques, such as rubbing, muting and rim strikes. The muyu (wooden fish) keeps time with the rhythmic support of the dabo (large cymbals) and jingluo (Beijing opera gong). The innovative use of the vibraphone is not without precedence due to the rarity of the yunluo, a collection of gongs suspended vertically in the air within a wooden frame. The mêlée builds to a heated climax, and the two hot-headed ducks finally part ways, swimming away into the distance.

Caicha deng 《采茶灯》 (Tea-picking lantern), traditional melody from Fujian province, arranged by GU Guanren and Nicholas NG

Caicha deng is a well-known traditional melody from China’s southeastern Fujian province. Today, it is often performed along with massed dancing, or sung with lyrics that describe the process of picking tea. An orchestrated version of the melody was used at the 1996 Atlanta Olympics Opening Ceremony to announce the entry of the Chinese athletic team.
Biographies

Elizabeth CHEUNG 张容 is currently a Bachelor of Music (Composition) student at the Sydney Conservatorium of Music and a member of the Chinese Music Ensemble. A keen multi-instrumentalist and explorer of new sounds, her works are often composed for chamber ensembles, open instrumentation groups, and soloists. Outside of composition, Elizabeth performs with tango orchestras and is also interested in drawing, baking, and writing things like poetry and shopping lists.

Thomas CHIN 秦东南 is a percussion teacher with the SCM Chinese Music Ensemble. Thomas began his professional musical career as a French horn player with the Fujian Symphony Orchestra (1970–1976), and then retrained as a percussionist with the Central Philharmonic Orchestra (China Symphony Orchestra) in Beijing for one year. He was subsequently a percussionist with the Fujian Symphony before moving to Hong Kong in 1980. In Hong Kong he played with a number of orchestras until settling with the Hong Kong Chinese Orchestra as a percussionist and librarian from 1985 until his departure for Australia in 1997.

CUI Binhui (Binda) 崔彬辉 is enrolled in the first year of a Master of Commerce at the University of Sydney. She studied erhu with HUANG Yejun from at the ages of 4 to 18. HUANG, the principal erhu of Anhui Province Orchestra, provided her with a strong foundation through his emphasis on basic technical skills and emotional playing. Binda met her next teacher, LI Liang, while studying at Donghua University in Shanghai. She gained a deeper understanding of music from LI, who is a nationally renowned composer. The erhu has always been important for Binda from early childhood to adult life. It helped her gain entry to her preferred college at university, where she was principal erhu. Through this instrument, she continues to make new friends and connections as a postgraduate student in Sydney.

Chloe CHUNG 钟莉 recently completed a Master of Music (Performance) degree at the Sydney Conservatorium of Music under Prof Linda BARWICK and Dr Catherine INGRAM. She is a classical flute student of James KORTUM. Her achievements include receiving second place at the Australian Classical Youth Music Competition as well as the Fine Music 102.5 Young Virtuosi Competition in 2015. In 2013 she began studying dizi with Dr CHAI Changning, and in 2015 wrote her honours thesis on the performance practice of the dizi from a Western flute perspective. She was the first Australian student to participate in a the staff and student exchange program established in 2016 as a partnership between Sydney Conservatorium of Music and Shanghai Conservatory of Music, undertaking further dizi study in Shanghai from October 2016 to January 2017. She has recently returned from a study and performance trip to Europe made possible by Big Brother Movement (BBM) Youth Support.

DENG Jiaxin (Cynthia) 邓嘉欣 graduated from the University of Sydney with a Bachelor of Advanced Science. She has been playing the cello for more than 10 years. She started learning the cello in China and studied with Susan Blake while attending high school in Australia. Cynthia is our most recent addition to the ensemble.

Luna GU is in her second year of a Bachelor of Music (Music Education) degree at Sydney Conservatorium of Music. She learned the pipa as a child. She is studying the pipa with Lulu LIU as her principal study, building on her prior study of the instrument at the Shanghai Theatre Academy in China. She also has considerable experience playing the piano and performing kunqu (an important opera genre from eastern China). She aims to be a good music teacher in the future.

HAN Junyu (Billy) 韩君禹 is enrolled in a Master of Strategic Public Relations at the University of Sydney. He started playing traditional Chinese wind instruments at the age of 7, studying with Yunnan wind masters Mr ZHANG Jingan and Mr LI Zhihua. He was awarded a high distinction in the Level 10 hulusi examination at Shanghai Conservatory of Music and in the Level 10 dizi and xiao examination at Yunnan Arts University. Billy is a member of the China Nationalities Orchestra Society, and a council member of the Hulusi and Bawu Academy of Yunnan Artist Society. Billy is the director of the Awaken Ensemble, a network of traditional Chinese instrumentalists studying at the University of Sydney.

HU Lei 胡磊 studied yangqin at China Conservatory of Music, and was subsequently a lecturer in traditional Chinese music at the Beijing Dance Academy. Since moving to Australia she has given regular performances on yangqin, has been invited to participate in a number of festivals and film recordings, and has established the China Wind Music Centre (in 2011). Her Australian yangqin students have had many successes, including being awarded first prize in the Australian Overseas Youth Talent Competition for three consecutive years as well as representing Australia in international talent finals.
HUANG Yanshen 黄彦燊 is the Artistic Director/Chief Conductor of the Australia MetroAward Yellow River Symphony Orchestra. He is also Principal Conductor of the Australia MetroAward Yellow River Chorus, Australia Asia Culture Orchestra, Sydney Sky-line Male Chamber Chorus, and Assistant Conductor of SCM Symphony Orchestra. In 2018, he conducted the Australia International Youth (AIY) Symphony Orchestra and Chamber Orchestra at the AIY Music Camp. He was awarded the title of ‘Best Conductor’ for the performance of the MetroAward Yellow River Chorus’ (YRC) at Wiener Musikverein, Vienna. This performance took place during the chorus’ “China Meets Europe” tour to Austria, Hungary and Germany. In 2017, HUANG appeared on China Central Television conducting the YRC in ‘The Same Root with Dreams Global Chinese Spring Festival Gala’. During the Sydney China Festival that year, the chorus won an ‘Outstanding Team Award’ under his baton. HUANG has worked with many famous conductors such as Eduardo DIAZMUÑOZ, Stephen MOULD, Roger BENEDICT, Brian CASTLES-ONION and Elizabeth SCOTT. He has also appeared with many great soloists such as DAI Yuqiang, Warren WOK, WEI Song, Sharon Zhai, DING Yi and Jaewoo KIM. HUANG was recently invited to conduct the SCM Chinese Music Ensemble and made his debut appearance with a joint SCM Chinese Music Ensemble and ANU Chinese Classical Music Ensemble performance at Floriade (festival) in Canberra earlier this year.

Dr Catherine INGRAM 英倩蕾 is Lecturer in Ethnomusicology at the Sydney Conservatorium of Music. She has conducted extensive musical ethnographic research in rural China over more than a decade, and is the first non-Chinese to complete substantial research into Kam (in Chinese, Dong) minority singing. Her research into and involvement in Kam music-making has featured in a range of Chinese print, broadcasting and online media, including in two documentaries produced by Guizhou Province TV, China (2006, 2011), as well as numerous academic publications. She has recently commenced a three-year Australian Research Council-funded Discovery Project on musical resilience within marginal groups in culturally diverse societies, looking at the musical activities of particular groups in Australia and China.

Marjorie LI 郎桂珍 is currently undertaking her Honours study in Ethnomusicology at the Sydney Conservatorium of Music. She completed a Bachelor of Music Studies (majoring in Musicology) last year. In March 2016, she joined the SCM Chinese Music Ensemble and began studying pipa with Lulu LIU. She also plays piano, and is a member of the Northern Beaches Symphony Orchestra, Lulu Pipa Ensemble, and ACMS Australia (Amateur Chamber Music Society Australia).

Lu LIU (Lulu) 刘璐 is currently completing a PhD at Sydney Conservatorium of Music. Lulu, based in Sydney, is an internationally renowned virtuoso of the pipa, a lute-like Chinese instrument that dates back more than 2000 years. After graduating from the Shenyang Conservatory of Music, Lulu continued her studies at China's Central Conservatory of Music Beijing. Lulu taught pipa at a Beijing University for two years following her graduation. She received her Master's degree in Art at Griffith University in 2001. Lulu has performed extensively in China, Japan, Singapore and Hong Kong. Highlights include performing for an audience of 7000 at the ‘World Peace’ Outdoor Festival in South Korea, and featuring on the long-running BBC Radio Program ‘On the Wire’. Also as a soloist, she was invited to join the production and performed ‘Play me a story – Nutcracker’ at Sydney Opera House in 2015 and 2018. She has released two solo albums, three collaborative albums and also performed on the soundtrack of ‘Mao’s Last Dancer’.

Luo Xinyang (Lucas) 罗鑫阳 is studying economics and philosophy at the University of Sydney. He has been playing dizi for six years and studies with ZENG Zhi from the Singapore Chinese Orchestra. A recent member of the Awaken Ensemble (University of Sydney) and SCM Chinese Music Ensemble, he hopes to continue playing traditional Chinese music and some modern orchestral pieces on the dizi.

Dr Nicholas NG 黄健文 is a composer/performer and researcher who has appeared at the Sydney Opera House, Merkin Concert Hall (New York) and at festivals such as Kunstenaarfeesarts (Brussels), Alkantara Festival (Lisbon), Sydney Festival, Melbourne International Arts Festival, Canberra International Music Festival, OzAsia Festival and Woodford Folk Festival. He has been playing the erhu for nearly 20 years. Heard on ABC radio and published by Orpheus Music, Nicholas has written for The Song Company, The Australian Voices, Melbourne Symphony Orchestra, Chronology Arts, Art Gallery of NSW, Queensland Art Gallery, QL2 Dance, Griffin Theatre and Performance 4a. Nicholas co-established the Australian National University Chinese Music Ensemble (2003) with Dr Stephen Wild and later curated the festival ‘ENCOUNTERS: China’ (2010). Recent productions include ‘Slow Boat’, ‘The Serpent’s Table’ and ‘The Bone Feeder’, a New Zealand Opera production for the Auckland Arts Festival. Please visit: https://soundcloud.com/nicholasangmusic

Cassie TO 杜婉思 is a composer based in Sydney. She completed her Bachelor of Music in Composition (Honours) in 2015 at the Sydney Conservatorium of Music. Her studies combined with her personal musical influences have given her the passion and expertise to compose across different styles and genres. She has
written for a variety of ensembles such as Sydney Youth Orchestra’s String Ensembles (2013), Ensemble Offspring (2015), Melbourne Symphony Orchestra (2016–2017), Adelaide Wind Orchestra (2018) and the West Australian Symphony Orchestra (2017). She has also had works performed internationally in the USA by the Aura Ensmeble, and in Italy by the chamber ensemble I Solisti Veneti for International Women’s Day (2018). This year, she has been commissioned by the Sydney Conservatorium of Music Chinese Music Ensemble and Adelaide Wind Orchestra. Cassie’s adaptability and creativity has seen her score for short films, feature film, advertisements, television and documentaries. Her portfolio currently includes work for Tropfest, ABC, SBS, Channel 7 and Channel 9. Cassie is a devoted environmentalist and her passion for conservation and telling stories through nature ripples through her work. Please visit: http://cassieto.com/

YanJhen WU (Wendy) 吴彦真 has been playing the erhu for over 12 years. She is a senior student at Nanhua University and is currently on a one-year exchange program at Western Sydney University (WSU) where she is studying music. Wendy plans to finish her Bachelor’s degree after completing the exchange program. She will then return to Australia to enrol in a Master of Music at WSU.

ZHANG Miao (Miumiu) 张苗 is currently in the third year of a combined Bachelor of Biomedical Engineering and Bachelor of Medical Science at the University of Sydney. She has been playing yangqin (hammered dulcimer) since she was 7, and was awarded a high distinction for the Level 10 yangqin exam (roughly equivalent to AMEB Licentiate level) in 2011 by the China Nationalities Orchestra Society. Even though she is not enrolled in a music degree, Miumiu is passionate about spreading traditional Chinese musical knowledge and finding ways to perform in a modern context.

Vicki (Qiongzi) ZHENG 郑琼子 is a Master of Music (Performance) student majoring in guzheng at the Sydney Conservatorium of Music. Vicki teaches guzheng in the SCM Chinese Music Ensemble course. She is a recipient of the Margaret Henderson Scholarship (2016) and the Albert Scholarship (2017). Vicki began learning guzheng at the age of nine with LIU Zhaoxia of Sichuan Conservatory of Music. From 2013, she commenced intensive and advanced guzheng training with GAO Wugang, Vice-President of the Qinzheng Society of Shaanxi Province, and a renowned guzheng master and educator at the Xi’an Conservatory of Music. Over the years, Vicki has been invited to perform at various musical events in Australia including solo guzheng performances at Government House (Sydney), chamber concerts and other cultural and art events.

The SCM Chinese Music Ensemble was formed at the beginning of March 2016. Most members are undergraduate students from the Conservatorium and other University faculties participating in the ensemble as one unit of study within their degree. They are joined by Master of Music (Performance) students and University of Sydney postgraduate students from other disciplines, as well as the ensemble teaching staff who have a wide and diverse range of Chinese music performance experience.

The ensemble is an exciting initiative that offers students from across the university the opportunity to experience up to four semesters of small group tuition on a selected traditional Chinese instrument, guided instruction on playing the instrument with others in the ensemble, and exploration of key concepts related to traditional Chinese music and the modern Chinese orchestra. It allows students to gain a direct, experiential understanding of China’s rich musical heritage.

Student performers in this evening’s concert include beginners (with less than 3 months’ experience) as well as students in the advanced level (most of whom only have between 6 to 18 months of learning experience). Several ensemble members also have some experience learning Chinese music in China during primary or secondary studies in that country. We also welcome a number of performers on Chinese instruments who are current or former undergraduate and graduate students at the University of Sydney to join our ensemble.

Please contact Dr Catherine Ingram (catherine.ingram@sydney.edu.au) for further details about the ensemble, or to join the ensemble in 2019.
SCM Chinese Music Ensemble teaching staff

Thomas CHIN 秦东南, daji
Chloe CHUNG 钟莉
Dr Catherine INGRAM 英倩蕾, founder/co-ordinator
HU Lei 胡蕾, yangqin
Lu LIU (Lulu) 刘璐, pipa and zhongruan
Dr Nicholas NG 黄建文, acting co-ordinator, erhu/zhonghu
Vicki (Qiongzi) ZHENG 郑琼子, guzheng

Very special thanks
Professor Anna REID Professor Linda BARWICK
Daryl PRATT Scott RYAN
Tianda Music Fund Gary WATSON

SCM Chinese Music Ensemble

Dizi 笛子
(chorizontal bamboo flute)
Chloe CHUNG 钟莉
HAN Junyu (Billy) 韩君禹
HE Wanting (Vicky) 何婉婷
LUO Xinyang (Lucas) 罗鑫阳
PAN Yifan (Evian) 潘艺帆
YAO Haolan (Daniel) 姚皓岚

Erhu 二胡
(two-string bowed fiddle)
Cameron CHAN 陈国欣, also on violin
CUI Binhui (Binda) 崔彬辉
JEONG Soomin 郑修玟
Diana KIM 金多荣
Katrina KOVACS 高琪琪
SUN Liangyu 孙靓钰
Kana SYRETT-LAY 可奈
YanJhen WU (Wendy) 吴彦真

Pipa 琵琶
(four-string plucked lute)
Luna GU
Marjorie LI 麦桂珍
LUO Ousiyu (Julia) 罗欧思宇,
also on guzheng
YANG Qianyi (Paris) 杨倩伊
YU Xinle (Amber) 余心乐

Zhongruan 中阮
(four-string plucked lute)
MA Tiantian 马天添
Amina SALIHBEGOVIC 萨米纳
YUAN Siyang 袁思杨

Yangqin 扬琴
(hammered dulcimer)
DENG Ao (Andy) 邓傲
ZHANG Miao (Miumiu) 张苗

Da ji yueqi (Percussion) 打击
Ericsson CHAN 陈悦勤
Thomas CHIN 秦东南, daji

Conductor
HUANG Yanshen 黄彦燊

Soloists
Elizabeth CHEUNG 张容, erhu
CUI Binhui (Binda) 崔彬辉, erhu
Luna GU, pipa
Amina SALIHBEGOVIC 萨米纳,
zhuongruan
SUN Liangyu 孙靓钰

Zhonghu 中胡 (lower-pitched two-string bowed fiddle)
Elizabeth CHEUNG 张容, also on pipa
Nicholas NG 黄建文, also on daji

Datiqin 大提琴 (cello)
DENG Jiaxin (Cynthia) 邓嘉欣

Guzheng 古筝
(21-string zither)
LI Yang (Amanda) 李洋
Lynn SHI 施伊临
Maria WANG 王瑶琴
Vicki (Qiongzi) ZHENG 郑琼子
ZHOU Ziqi (Zoe) 周子琪