

SHANGHAI
SYMPHONY
ORCHESTRA
上海交响乐团



TE AHUREI TOI O TĀMAKI
AUCKLAND
ARTS FESTIVAL

2026



SHANGHAI
SYMPHONY
ORCHESTRA
上海交响乐团

Thursday 19 March 2026, 7.30pm
Great Hall, Auckland Town Hall

1 hr 25 mins inc interval

Long Yu, conductor
Jian Wang, cello; Serena Wang, piano
Shanghai Symphony Orchestra

Elliot Leung:
Chinese Kitchen: A Feast of Flavours

17'

Deep Fried River Prawns
Buddha Jumps Over the Wall
Vegetables in Soup
Deep Fried Sesame Balls

Tchaikovsky:
Variations on a Rococo theme, Op.33

18'

Jian Wang, cello

— INTERVAL —

Tchaikovsky:
Piano Concerto No. 1 in B-flat minor, Op. 23

35'

Serena Wang, piano

Shanghai Symphony Orchestra at
Te Ahurei Toi o Tāmaki Auckland
Arts Festival supported by


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Cover image: Shanghai Symphony Orchestra
photographed Cai Leilei

**PROGRAMME
OF WORKS**

Friday 20 March 2026, 7.30pm
Great Hall, Auckland Town Hall

1 hr 40 mins inc interval

Long Yu, conductor
Serena Wang, piano
Shanghai Symphony Orchestra

Elliot Leung:

Chinese Kitchen: A Feast of Flavours

17'

Deep Fried River Prawns
Buddha Jumps Over the Wall
Vegetables in Soup
Deep Fried Sesame Balls

Qigang Chen:

Er Huang, for piano and orchestra

15'

Serena Wang, piano

— INTERVAL —

Rachmaninoff:

Symphony No. 2 in E minor, Op. 27

55'

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**Shanghai Symphony
Orchestra**

2025/2026

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LIU Ming

MA Junyi

Associate Concertmasters

ZHANG Songjie

LEE Hsuehhung

Key

* *Principal*

+ *Associate Principal*

β *Head of Section*

First Violins

Yoonso CHO

GAO Tianyang

HUANG Na

LI Wenting

LIU Lei

MA Qianyi

PAN Yi

SHI Zhenyu

SU Ting

SUN Lanyue

TIAN Junjun

WANG Chunhao

WANG Wei

XIONG Yu

YU Renchao

ZHANG Yanan

ZHENG Tao

Second Violins

MIAO Lejun *

ZHU Minjia *

DU Yi +

CHEN Yi

HUANG Hong

HUANG Yilu

LI Xia

LIU Sha

LIU Yingjia

LUO Chang

WANG Nana

WANG Yun

WU Aolie

XU Yujie

YANG Can

YEN Tochia

YIN Yuefeng

ZHOU Yanni

Violas

BA Tong *

SHI Zhenli +

CAO Yibo +

CHEN Yue

GUO Weiqi

LI Xiang

MA Ke

QIAO Dan

SUN Zehao

WANG Bochun

WANG Guan

WANG Lin

YU Haifeng

ZHANG Siyuan

Cellos

HUANG Beixing *

ZHU Lin *

CHEN Shaojun +

CHEN Xihui

HU Cunyuan

HUANG Yunyan

JHAO Changhong

LIU Yuching

LU Jinhu

XU Jiajia

ZHAO Liyuan

ZHENG Shuyi

ZHOU Runqing

Contrabasses

ZHANG Ming *
QIAN Bowen *
QI Jiandong
QU Xudong
SHEN Yunxuan
WANG Xiaorui
WU Jinrong
YU Han
ZHANG Kaixuan
ZHU Shunhua

Flutes

Bartolomeo AUDISIO *
HUNG Chienchun *
ZHANG Zejing
doubling piccolo
LIU Lin
doubling piccolo

Oboes

ZHANG Xin *
MAN Jingyi +
SUN Zizhuo +
CHEN Yiling
doubling english horn
SHENG Zhongyuan
doubling english horn

Clarinets

WU Yuru +
LI Dake
doubling clarinet
in Eb bass clarinet
Minhye JO
doubling clarinet
in Eb bass clarinet
Colin LIU
guest
CHEN Hsinju
guest

Bassoons

CHAN Tingyuen *
CHENG Min *
CHEN Juichieh +
HU Yu
doubling
contrabassoon
LAN Yingchieh
doubling
contrabassoon

French Horns

GUO Zhongbao *
Peter SOLOMON *
Eitaro SAKAMOTO +
SHI Jieliang
ZHONG Zhuoning
CHU Yiyu
SONG Zijun

Trumpets

XIA Fei *
YAO Tianhao +
LI Xiaonan
WANG Zhen

Trombones

HAO Jie *
LIN Chiah sien +
ZHANG Huaming +
CAO Chensen
doubling bass trombone
QIU Jiahui
bass trombone

Trombone

Alexander FILIPPOV

Timpani

Enrico CALINI *

Percussion

GU Kai + β
ZHENG Wei +
FANG Qi
doubling keyboard
FU Yifei
SHI Chunli
WANG Kang
ZHANG Xinru

Harp

SUN Zhiyang
doubling keyboard
CHEN Lei
doubling keyboard

**Te Ahurei Toi o Tāmaki
Auckland Arts Festival**

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**For the presentation of
*Shanghai Symphony Orchestra***

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Born in Hong Kong in 1995, **Elliot Leung** has emerged as a distinctive voice in classical and film music with his “musical storytelling” style. He made history

in 2023 as the youngest winner of the Huabiao Award for Outstanding Music for his score to *The Battle at Lake Changjin*. His accolades also include being named to the Forbes “30 Under 30” list (2022) and receiving four ASCAP Awards. Representative works span orchestral, film and game music: *Lunar Overture* (premiered by the New York Philharmonic), *Symphony No. 1 “The Metaverse”* (Hong Kong Philharmonic; Sony Classical), *Wuxia – In Commemoration of Jin Yong’s 100th Birth Anniversary* (co-commissioned by the Shanghai Symphony Orchestra, Chendu Symphony Orchestra, Hangzhou Philharmonic Orchestra), *Chinese Kitchen: A Feast of Flavours* (Shanghai Symphony Orchestra), and *Tree* (co-commissioned by Shanghai Symphony Orchestra and Shanghai Botanical Garden). His notable film scores include *Operation Red Sea* and *Freelance*, while his game credits include *Honor of Kings* and *Six Days in Fallujah*.

Chinese Kitchen: A Feast of Flavours

Chinese Kitchen: A Feast of Flavours is a symphonic exploration of iconic traditional Chinese cuisines. Commissioned by the Shanghai Symphony Orchestra and composed by Elliot Leung, the work premiered in November 2024 in celebration of the SSO's 145th anniversary. It features ten highly characteristic dishes (including one tea beverage), with musical interpretations of their taste, appearance, texture, cooking process and cultural origins. Transforming "memories of the palate" into "resonance for the ears," it transcends mere gustatory imagery, offering listeners a multisensory "flavour symphony."

The cooking process of *Deep Fried River Prawns* unfolds as a sonic adventure, where brass and percussion sections transform the intensity of "oil-blasting" into pulsating rhythms. This vibrant, dance-like movement propels listeners into the heart of the kitchen, positioning them before the sizzling wok. Here, the rhythmic energy mirrors the prawns' lively dance in the oil — their arcs captured in staccato notes and shimmering cymbals.

Buddha Jumps over the Wall is a luxurious soup symbolising Fujian's culinary heritage. Its rich, layered melody mirrors the slow-simmered depth of mountain delicacies and seafood suspended in a viscous, collagen-rich broth. When unsealed, its aroma fills the

neighbourhood — a scent that evokes the uniqueness of one's hometown. From the first sip's fresh-mellow notes to the final sip's lingering warmth in the stomach, the soup's complexity leaves an unforgettable impression.

Vegetables are an essential cornerstone of every feast. In the movement *Vegetables in Soup*, the opening notes rise like steam from a simmering broth, as emerald leaves swirl in the liquid — a vivid tableau of freshness. The music transcends mere flavour, evoking the labour and dedication of those who cultivate these ingredients: each leaf carries the warmth of a farmer's hands and the morning dew that clings to the fields.

Deep Fried Sesame Balls revives the "deep-frying" motif in its final movement, resonating with sweet-toothed audiences. The creamy, crispy texture and aromatic sesame paste unfurl across the score, as thematic elements surge and evolve. The movement builds to a climactic coda — a triumphant flourish that closes the gastronomic symphony with decadent brilliance.

Chinese Kitchen: A Feast of Flavours is not only a symphony of Chinese cuisine but also a tribute to Chinese cultural memory and the Chinese people's love for life.



In **Qigang Chen's** youth, he studied in Central Conservatory of Music in China under Mr. Luo Zhongrong.

He sought further education in France in 1984, and became the last student of Maestro Oliver Messiaen. Chen has obtained numerous prizes during the past decades, and his works have been performed all over the world.

Er Huang, **for piano and orchestra**

Er Huang was commissioned by the Carnegie Hall in New York. Held in October 28th, 2009 at the Carnegie Hall, the world premiere featured the Juilliard Orchestra conducted by Michael Tilson Thomas and the pianist Lang Lang.

It is scored for piano solo with the orchestra of two flutes, two oboes, two clarinets, two bassoons (2nd doubles contrabassoon), two horns, two trumpets, two trombones (2nd=bass trombone), tuba, timpani, celesta, glockenspiel, vibraphone, triangle, bass drum, suspended cymbal, cymbals, tubular bells, tam-tam and strings.

Er Huang is one of the two main musical styles of Peking opera (the other being Xipi). It originated from the low, soft and melancholic folk tunes of Hubei province. The composer Jiang Wenye first incorporated *Er Huang* into piano music: in his piece "Erhu in the Afternoon" from 16 Bagatelles, Op. 8, he quoted an *Er Huang* melody enriched with chromatic elements. In Chen Qigang's earlier piano work *Instants d'un Opéra de Pékin*, another *Er Huang* melody is used as the second theme, creating a dream-like effect.

Having grown up in Beijing, Chen has always considered Peking opera an indispensable part of his life. Elements of Peking opera can be found in many of his

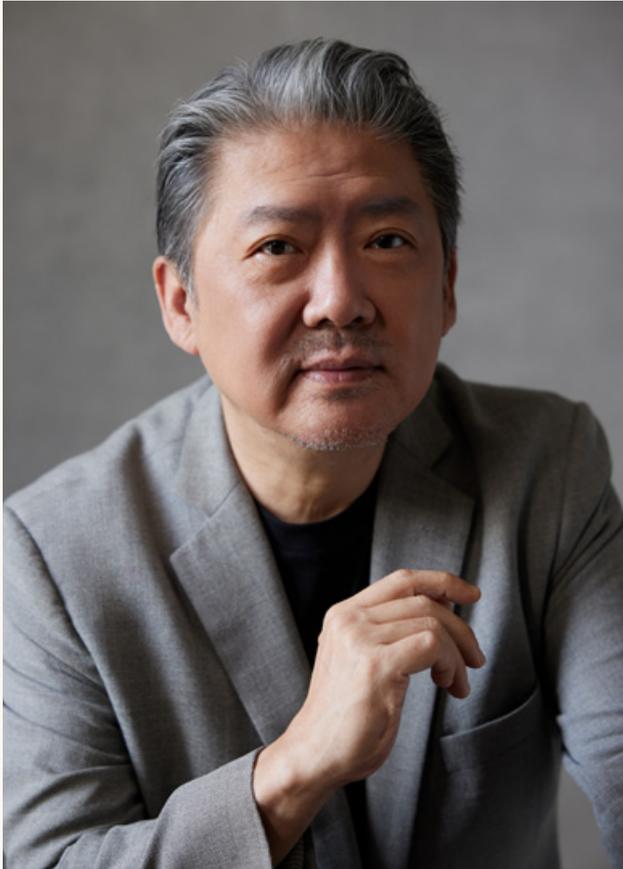
works, including the ballet *Raise the Red Lantern*, the orchestral suite *Iris dévoilée* and his piano piece *Er Huang*. Regarding Peking opera and the Er Huang style, Chen once said, "These Peking opera tunes are memories of my family and social life. People of my generation in Beijing are very familiar with them. But now they are gradually disappearing, as the daily life of young people is influenced by Western popular culture. Therefore, I feel an urgent sense of loss when using these melodies. Traditional Chinese music is highly distinctive. Making full use of Chinese musical elements — which form the musical language I know best and feel most comfortable with — has become my primary means of expression."

The musical language of *Er Huang* is simple and clear, allowing the audience to directly perceive the composer's genuine emotions. Chen noted, "*Er Huang* is a simple and sincere piece, representing my second attempt at writing for the piano. Although both works incorporate elements of Peking opera, *Instants d'un Opéra de Pékin* is passionate, while *Er Huang* is tranquil. True music is like a tree — its outcome is unpredictable. Before I start composing, I only sense a mood, a distant, hazy feeling, within which I discover the Peking opera melodies I know."

The music begins with an Er Huang theme presented on solo piano, marked with the indication "the player should be very calm, as if meditating." Each phrase repeats with gradually softer dynamics, "like an echo played by another pianist." Like a seed, the theme and its emotional power grow through the romantic interweaving of piano and orchestra. After a series of intense variations, the music reaches its climax. The coda returns to the tranquility of the opening, and the longing theme is once again heard on the piano.

Long Yu

Conductor / Music Director of the Shanghai Symphony Orchestra



Hailed by *The New York Times* as “the most powerful figure in China’s classical music scene,” the conductor and impresario **Long Yu** has devoted his illustrious career to steering China’s growing connection to classical music. Maestro Yu currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra in Beijing, and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra, Co-director of Shanghai’s Music in the Summer Air festival, and Chair of the Artistic Committee of the Beijing Music Festival. He is currently Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

One of many career highlights, in 2005, Yu led the China Philharmonic Orchestra (CPO) on a 40-day international tour in 22 cities throughout North America and Europe. He also led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008, and the BBC Proms at London’s Royal Albert Hall in 2014.

Since taking the reins of the Shanghai Symphony Orchestra (SSO) in 2009, Yu has led the orchestra on a tour of the United States and Europe,

with performances at the BBC Proms and Amsterdam's Concertgebouw as well as the Edinburgh, Lucerne and Ravinia festivals. In 2018, he became the first Chinese conductor to sign an exclusive relationship with Deutsche Grammophon, offering the SSO a global release and distribution partnership, and leading to the recording releases of *Orff: Carmina Burana (Live From the Forbidden City)* (January 2019), *Gateways* (June 2019), *The Song of the Earth* (July 2021), *Aaron Zigman: Émigré* (June 2024) and *LONG YU Complete Recordings on Deutsche Grammophon* (December 2024).

As Music Director of the Guangzhou Symphony Orchestra (GSO) from 2003 to 2023, Yu expanded the orchestra's repertory, its educational mission and its touring — to Europe, the USA, Australia, Africa, and the Middle East. After 20 years at the helm, Maestro Yu stepped down as Music Director of GSO in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of GSO and YMCG (Youth Music Culture The Greater Bay Area).

Also a towering figure on the international stage, Maestro Yu has conducted many highly acclaimed orchestras throughout the world, including the New York Philharmonic, Chicago Symphony Orchestra,

Philadelphia Orchestra, Los Angeles Philharmonic, Montreal Symphony Orchestra, Orchestre de Paris, Bamberg Symphony Orchestra, Staatsoper Hamburg, Berlin Radio Symphony Orchestra, NDR Elbphilharmonie Orchestra, Munich Philharmonic, Sydney Symphony Orchestra, BBC Symphony Orchestra, Philharmonia Orchestra, Tokyo Philharmonic and Singapore Symphony Orchestra.

Yu has received numerous prestigious awards and recognitions, including the 2010 Person of the Year in the Arts Field, the 2013 China Arts Award, an Honorary Academician from the Central Conservatory of Music, the Arts Patronage Award of the Montblanc Cultural Foundation; Chevalier dans L'Ordre des Arts et des Lettres; L'onorificenza di Commendatore dell'Ordine al Merito, from the Italian government; Légion d'Honneur, France's highest order of merit; the Global Citizen Award from the Atlantic Council; and the Samuel Simons Sanford Award from the Yale School of Music. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences and awarded the Order of Merit of the Federal Republic of Germany. In 2018, he was conferred an Honorary Doctorate from the Hong Kong Academy for Performing Arts.

Serena Wang

Piano



Born in San Francisco, **Serena Wang** (Wang Yalun) began piano studies at age four. She has performed with major orchestras and conductors throughout China and

the United States, appearing with the China Philharmonic, Shanghai Symphony Orchestra, New York Philharmonic, London Philharmonia, Israel Philharmonic, Hong Kong Philharmonic and Vancouver Symphony, among others. Conductors she has worked with include Long Yu, Zubin Mehta, Charles Dutoit, Gustavo Riveroeber and Zhang Guoyong.

In recent seasons Serena has appeared with the New York Philharmonic as part of their 2024 Lunar New Year celebration concert. She was invited back to the Shanghai Symphony to play Shostakovich Concerto No.1, and reinvited to the Hong Kong Philharmonic playing Rachmaninoff's *Rhapsody on a Theme of Paganini*. In 2026 Serena made her Wigmore Hall debut in concert with violinist Ning Feng. That same year she played the closing concert of the Hong Kong Chamber Music Festival presented by Premiere Performances.

Serena made her first recording with Channel Classics at the age of nine featuring works by Mozart, Chopin, Shostakovich and Tan Dun. She is an avid chamber music musician and loves to perform with vocalists.

Serena's formal training began at age six with the eminent professor, Zhaoyi Dan. She continued her studies under the guidance of Meng-Chieh Liu and Yoheved Kaplinsky. Serena began her undergraduate studies at the Juilliard School with Robert McDonald. In fall 2024, she entered the Curtis Institute of Music to continue her undergraduate studies with Mr. McDonald.

Jian Wang

Cello



Jian Wang has performed with many of the world's leading orchestras, including in recent and upcoming seasons the Chicago Symphony, Hong

Kong Philharmonic, National Taiwan Symphony and Orchestre National de Lyon. He frequently appears in Korea with Maestro Chung as both conductor and chamber musician. In China, Jian has performed with many prestigious ensembles such as the China Philharmonic, China National and Hangzhou Symphony Orchestras. He was the first Artist in Residence for both the Shanghai Symphony Orchestra and the National Center for Performing Arts in Beijing.

His past concerto engagements have included the Philharmonia, Orchestre de Paris, Zurich Tonhalle, NDR Elbphilharmonie, Stockholm Philharmonic, New York Philharmonic, The Cleveland, Boston Symphony, NHK Symphony and Seoul Philharmonic Orchestras. Jian has performed at major international festivals, as both a soloist and chamber musician, amongst them Verbier (Switzerland), Miyazaki (Japan), Aldeburgh (UK) and Tanglewood and Mostly Mozart (USA).

In 2008, he made his BBC Proms debut performing Bach's solo Cello Suites.

Jian's most recent disc is the complete Bach Cello Suites (inaugural release of DG China), 20 years after his first recording of these works on DG. His extensive discography also includes the Elgar Cello Concerto with the Sydney Symphony Orchestra and Vladimir Ashkenazy; an album of short pieces for cello and guitar titled *Reverie*; a Baroque Album with the Camerata Salzburg; the Brahms Double Concerto with the Berlin Philharmonic Orchestra, Claudio Abbado and Gil Shaham; Messiaen's Quartet for the End of Time (with Myung-Whun Chung, Gil Shaham and Paul Meyer); and Brahms, Mozart and Schumann chamber music with Maria João Pires and Augustin Dumay.

Jian is a Professor at the Shanghai Conservatory. Whilst a student there, he was featured in the acclaimed documentary film *From Mao to Mozart: Isaac Stern in China*. Stern's encouragement led to him studying at the Yale School of Music under Aldo Parisot. He plays a cello graciously loaned to him by the family of the late Sau-Wing Lam.





SHANGHAI
SYMPHONY
ORCHESTRA
上海交响乐团

S I N C E
1879

With origins dating to the Shanghai Public Band (1879), the **Shanghai Symphony Orchestra** (SSO) is Asia's oldest symphony orchestra. Renamed the Shanghai Municipal Orchestra in 1922 and adopting its present name in 1956, the SSO has long embodied Shanghai's cosmopolitan character, pioneering Chinese symphonic music and serving as a cultural bridge between East and West.

The SSO has systematically introduced Western repertoire to China while nurturing generations of local musicians. It has championed seminal Chinese works — from Huang Tsu's *In Memoriam* and the *Butterfly Lovers* Violin Concerto to Zhu Jian'er's symphonies, Tan Dun's *The Map*, and his score for *Crouching Tiger, Hidden Dragon** — tracing the evolution of Chinese orchestral music onto the world stage.

A leading commissioner of new music, the SSO premieres and performs contemporary works that blend Chinese cultural themes with global perspectives, such as Qigang Chen's *Instants d'un Opéra de Pékin*, Ye Xiaogang's *Dunhuang*, Zhao Lin's *A Thousand Li of Rivers and Mountains*, and other innovative productions. The SSO engages in groundbreaking international collaborations, including co-commissions with the New York Philharmonic (*One Sweet Morning*, 2008; *The Émigré*, 2023).

The 2014 opening of the Shanghai Symphony Hall (renamed Jaguar Shanghai Symphony Hall in 2021) realised an integrated "Orchestra-Hall" model, elevating artistic production and audience experience.

The SSO performs with renowned artists such as Zubin Mehta, Riccardo Muti, Paavo Järvi, Joshua Bell, Lang Lang, and ensembles including Jazz at Lincoln Center Orchestra. It also nurtures future talent through the Shanghai Orchestra Academy, the Shanghai Isaac Stern International Violin Competition and public education programmes.

In 1990, the SSO made its debut at Carnegie Hall and the Berliner Philharmonie. The SSO has continued to perform extensively abroad and made the debut in Lucerne Festival, BBC Proms, Edinburgh Festival in Europe and America.

In recording, the SSO made history as the first Chinese orchestra with an exclusive Deutsche Grammophon partnership, releasing acclaimed albums like *Gateways* and *The Song of the Earth*. In 2024, it became Apple Music Classical's Greater China partner and launched the SSO Digital Hall in 2025, expanding its role from performer to global cultural communicator.

* Best Original Score, 2001 Academy Awards



TE AHUREI TOI O TĀMAKI
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Te Ahurei Toi o Tāmaki Auckland Arts Festival is a melting pot of shared experiences, whakaaro, live entertainment and kōrero every March.

Ko ngā mahinga toi whānui me te ahurea ki Tāmaki Makaurau o nāianei te pūmanawa o te Ahurei.

The Festival's lifeblood is arts and culture in contemporary Tāmaki Makaurau. We care deeply about celebrating artists and their kaupapa, serving the creatives and communities behind the works we present, honouring te reo and te ao Māori in all that we do, and contributing to a better city and society. That's us. Koia pū!

Every March you'll see a big reunion with our city's arts community alongside our mahi towards better accessibility and education opportunities for our

audiences. We're also passionate about the works we curate and our collaboration with the many people who make those experiences happen. We strive to celebrate with generosity; human connection and manaakitanga will always be at the heart of what we stand for.

When we're on, we're on a mission to make Auckland an amazing place to socialise and be entertained in. Whether you're discovering the city for the first time or rekindling your love for its hidden gems, we truly believe that the Festival has something for everyone.

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For the ❤️ of TĀMAKI MAKĀURAU.

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