

Wenchen
QIN

The Cloud River
The Light of the Deities
Seeking Sound – Pictures of Ling Lun's Inspiration
Poetry of the Land

Yang Zheng, Sheng • Xinxin Song, Zheng
ORF Vienna Radio Symphony Orchestra
Gottfried Rabl

Wenchen Qin (b. 1966) Orchestral Works

Composer and educator Wenchen Qin enjoys one of the most distinguished positions in China's contemporary music scene. Regarded as 'a world-class composer' by *General-Anzeiger Bonn*, his music has garnered worldwide acclaim. Strongly devoted to music education, Qin is currently the vice president of the Central Conservatory of Music, where he holds a professorship in the composition department.

Born and raised in Ordos, Inner Mongolia, Qin began to study the region's folk music in his childhood. In 1987 he was admitted to the composition department of the Shanghai Conservatory of Music to study with Jian'er Zhu and Shuya Xu, and in 1992 became a lecturer at the Central Conservatory of Music. He studied with Nicolaus A. Huber in Essen on a scholarship from the German Academic Exchange Commission (DAAD) from 1998 to 2001.

Qin has received commissions from numerous international music organisations, including the Deutsches Symphonie-Orchester Berlin, Beethovenfest Bonn, Warsaw Autumn, Bayerischer Rundfunk and Shanghai Spring International Music Festival. His works have been widely programmed by various major orchestras and ensembles throughout Asia, Europe, and overseas, including Ensemble intercontemporain and L'Itinéraire in France; Deutsches Symphonie-Orchester Berlin, Stuttgarter Kammerorchester and ensemble recherche in Germany; ORF Vienna Radio Symphony Orchestra in Austria; Ensemble Europeo Antidogma in Italy; Nieuw Ensemble in Holland; Ensemble Phoenix Basel in Switzerland; Helsinki Philharmonic Orchestra in Finland; Sinfonia Varsovia and Warsaw Philharmonic in Poland; St. Petersburg Philharmonic Orchestra in Russia; Contemporary Music Ensemble Korea (CMEK); and Tokyo City Philharmonic Orchestra in Japan. His works have been broadcast on major radio stations in Germany, Austria, France and Switzerland, including NDR, WDR and RBB in Germany, Radio France, Radio Swiss and ORF Radio Wien.

Qin is the recipient of seven international awards from Germany, the United States and Japan. His major compositions include *Yin Ji* (2001) and *Pilgrimage in May* (2004) for orchestra; *The Nature's Dialogue* (2010) for tape and orchestra; suona concerto *Calling for Phoenix* (1996/2010); violin concerto *The Border of Mountains* (2012); *Echo from the Other Shore* (2015) for guzheng and orchestra; and chamber music works including *Lonely Song* (1990/2015), *He-Yi* (1998/99), *Huai Sha* (1999), *Five Songs on the Horizon* (2005), *The Sun Shadow* (1987–) series and *Sounds that Awake Memories* (2006–) series, as well as his second string quartet *Wind Lament* (2013) and *Towards a Far Place*, 30 pieces of chamber music for Chinese instruments (2010/11). His music is published exclusively by Sikorski Musikverlag in Germany.

The Cloud River, Concerto for Sheng and Orchestra

Clouds are in a perpetual state of infinite change in the boundless sky, and the exuberant, scattered rays of light that shower the earth convey immense energy to all forms of life. With the clouds drifting and scuttling across the vast sky, mountains over the distant horizons seem also afloat. *The Cloud River* articulates the composer's infinite imaginative thoughts and emotions about clouds.

A sheng is a reed pipe wind instrument that has a long history of over 3,000 years in China, and has been extensively used in the performance of folk music throughout the historic Chinese dynasties. *The Cloud River*, composed for sheng and orchestra, has helped to considerably expand the playing techniques of the instrument. These latest improvements in playing the sheng have resulted in the creation of new forms of timbre and, in combination with the orchestra, have succeeded in producing interesting new sound effects.

The Light of the Deities

for orchestra

The imagery of the orchestral work *The Light of the Deities* comes from the haiku *Tibet* written by the Chinese poet Hai Zi (1964–1989), which describes a divine light shining on a desolate plateau in the mountains. The text and the orchestral work form a poetic correspondence, with the music aiming to express the poet's profound imagery, lofty intentions and the enduring, contemplative echoes of thought that the words provoke.

Seeking Sound – Pictures of Ling Lun's Inspiration, Dance Suite for Orchestra

Chinese ancestors created music by deriving inspiration from Mother Nature. According to legend, Ling Lun, at the decree of Emperor Huang Di in the Great Antiquity, embarked on the mission of creating musical scales and instruments. Immediately, at the Emperor's order, Ling Lun left the Central Plains and travelled tens of thousands of miles, finally arriving at the great mountain of Kunlun, which was the capital of the immortal gods. The mountain was also where the magical phoenix bird dwelled. In the wilderness, Ling Lun listened to the chirps of birds and the heavenly sounds of Mother Nature: the noise of winds, water and falling leaves, and the harmonic symphonies of the phoenix together with hundreds and thousands of birds. Moved and inspired by the melodies of nature, Ling Lun used the bamboos from the Valley of Xie to create the *Shabnam* (sheng) and a number of other musical instruments. Most importantly, he created twelve musical scales and matched them with five musical tones to depict the sounds of infinite changes in the world. The dance suite *Seeking Sound – Pictures of Ling Lun's Inspiration* seeks to recapture this touching mythological legend.

Poetry of the Land

for sheng, zheng and orchestra

Poetry of the Land is inspired by the three short poems composed by the modern poet Natuo: *On the Land, a Lonely Singer, The Land, Bright, Upright to the Sky* and *Silhouette, Disappearing on the Horizon*. This work tries to express these poetic concepts through the use of the sheng accompanied by the zheng and a chamber music ensemble. With the sheng playing a leading role, the piece ruminates on how the land provides great inspiration.

Wenchen Qin



Photo © Wang Jie

Yang Zheng

Award-winning Chinese sheng player Yang Zheng studied at the Central Conservatory of Music, supervised by Xiaodong Zhang, Yongchang Yuan and Shoucheng Yang. She is a member of the Beijing Chinese Orchestra. She has premiered and recorded over a hundred works for the instrument, including pieces by Wenchen Qin, Tong Wu and Yang Zheng, and has participated in renowned festivals such as Warsaw Autumn and Hangzhou Music Festival. Yang Zheng has performed sheng concertos with orchestras worldwide, including the Warsaw Philharmonic and Orquesta Filarmónica de la UNAM of Mexico, under the batons of famous conductors including Feng Yu, Guoyong Zhang and Lihua Tan at prestigious international venues such as Carnegie Hall and the National Centre for the Performing Arts. She held the successful Sheng Ming Yuan Yang – Yang Zheng’s Sheng Solo Concert at the Beijing Concert Hall, funded by the China National Arts Fund and Beijing Cultural and Arts Fund. She has released three albums, and has also composed solo works for sheng.

Xinxin Song

Xinxin Song is a Gold Prize winner of the Golden Bell Award, and has won the Wenhua Award and the CCTV National Ethnic Musical Instrument Competition, respectively at the highest level of Chinese music, government and television. The first student from another school to be recommended for admission to the Central Conservatory of Music, she was also the first from a Chinese arts institution to receive the special prize of the Baosteel Scholarship. She currently teaches at the China Conservatory of Music.



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ORF Vienna Radio Symphony Orchestra

An ensemble of international renown, the ORF Vienna Radio Symphony Orchestra (ORF Vienna RSO) is a paragon of Viennese orchestral tradition. Known for its exceptional programming, the orchestra combines 19th-century repertoire with contemporary works and rarely performed pieces from other periods. All ORF Vienna RSO performances are broadcast on the radio, and the orchestra performs in two subscription series in Vienna, in the Musikverein Wien and the Wiener Konzerthaus. In addition, it regularly appears at major festivals in Austria and internationally such as the Salzburg Festival, musikprotokoll im steierischen herbst and Wien Modern. The ORF Vienna RSO enjoys a successful collaboration with the MusikTheater an der Wien, and is also equally at home in the film music genre. The orchestra regularly tours internationally, and its discography spans a broad range of cross-genre recordings. Under the leadership of its former chief conductors, which include Milan Horvat, Leif Segerstam, Lothar Zagrosek, Pinchas Steinberg, Dennis Russell Davies, Bertrand de Billy and Cornelius Meister, the orchestra has continuously expanded its repertoire and its international reputation. Marin Alsop has served as the orchestra's chief conductor since 2019. [**rso.orf.at**](http://rso.orf.at)

RSO

ORF RADIO SYMPHONIE ORCHESTER WIEN



Image © Nancy Horowitz

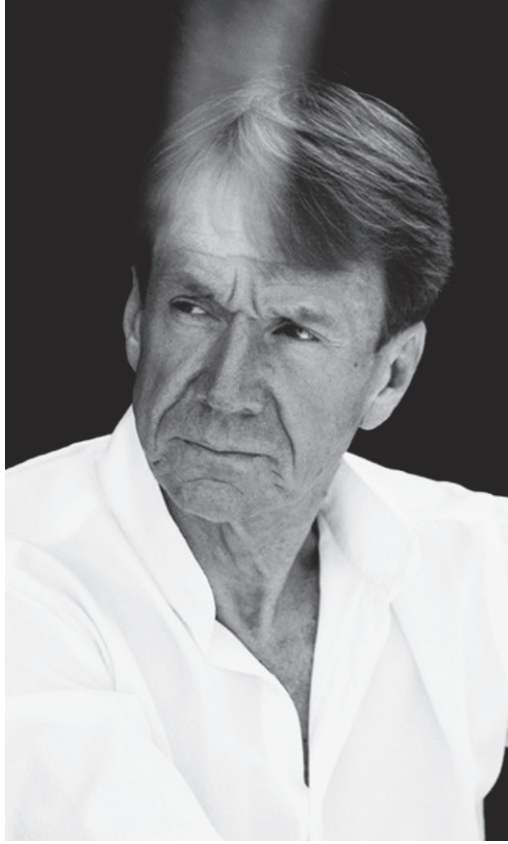


Photo © Anna P. Bobr

Gottfried Rabl

Gottfried Rabl graduated in French horn, conducting and vocal coaching from the Vienna University of Music. After a one-year conducting fellowship at the Sibelius Academy he began to perform with his own highly successful avant-garde music ensemble Theatre of Silence, serving as conductor, pianist and composer. For three years he was musical assistant to Leonard Bernstein, during which time he edited the composer's last opera, *A Quiet Place*. He subsequently undertook postgraduate studies at Indiana University. Recognised for his strength and intensity in conducting 19th- and 20th-century repertoire as well as contemporary music, Rabl frequently leads the ORF Vienna Radio Symphony Orchestra, and is artistic director of the established Ensemble Kontrapunkte. Internationally, he has worked with the NDR Radiophilharmonie, Queensland Symphony Orchestra and Shanghai Symphony Orchestra, among many others. He has recorded for Naxos, BMG Ariola, Orfeo, cpo, Capriccio, Kairos, Toccata and Sony Classical. His numerous recordings with the ORF Vienna Radio Symphony Orchestra have garnered widespread acclaim, and variously received the Echo Klassik Award for Best Classical Composition and a GRAMMY Award nomination for Best Contemporary Classical Composition.

THE CLOUD RIVER
Concerto for Sheng and Orchestra

Wenchen QIN
(2017)

5 1=76 4 mea mea 1=60 19 5

Flute I
Flute II
Clarinet
Saxophone
Trumpet
Trombone
Horn
Woodwind
Percussion
Cymbal
Tambourine
Drum
Sheng
Violin I
Violin II
Viola
Cello
Double Bass

6

Violin I
Violin II
Viola
Cello
Double Bass
Sheng

1. Over with tempo
2. Over with tempo

Hand the Sheng in the left hand. For the upper side of the Sheng base and parts with the Temple Bell and the Temple Bell (Cang) in the right. For the upper side of the Sheng base and parts with the Temple Bell.

Pages from Wenchen Qin's *The Cloud River, Concerto for Sheng and Orchestra*

Wenchen Qin (geb. 1966)

Orchesterwerke

Der Komponist und Pädagoge Wenchen Qin nimmt eine bedeutende Position in Chinas zeitgenössischer Musikszene ein. Darüber hinaus genießt seine Musik internationale Anerkennung. Der *General-Anzeiger Bonn* nannte ihn einen "Komponist von Weltrang". Besonders engagiert in der Musikausbildung, ist Qin derzeit Vizepräsident des Zentralen Musikkonservatoriums in Peking, wo er auch eine Kompositions-Professur innehat.

Geboren und aufgewachsen in Ordos in der Inneren Mongolei, begann Qin bereits in seiner Kindheit die Volksmusik der Region zu studieren. Ab 1987 studierte er Komposition bei Jian'er Zhu und Shuya Xu am Shanghaier Konservatorium. Ab 1992 war er Dozent am Zentralen Musikkonservatorium in Peking. Er studierte dann (oder danach) von 1998 bis 2001 mit einem Stipendium des Deutschen Akademischen Austauschdienstes (DAAD) bei Nicolaus A. Huber in Essen.

Qin erhielt Kompositionsaufträge von zahlreichen internationalen Institutionen, darunter das Deutsche Symphonie-Orchester Berlin, das Beethovenfest Bonn, der Warschauer Herbst, der Bayerischer Rundfunk und das Shanghai Spring International Music Festival. Seine Werke wurden von zahlreichen Orchestern und Ensembles in Asien, Europa und den USA aufgeführt, darunter u.a. das Ensemble intercontemporain und L'itinéraire in Frankreich; das Deutsche Symphonie-Orchester Berlin, das Stuttgarter Kammerorchester und das ensemble recherche in Deutschland; das ORF Radio-Symphonieorchester Wien in Österreich; das Ensemble Europeo Antidogma in Italien; das Nieuw Ensemble in den Niederlanden; Ensemble Phoenix Basel in der Schweiz; das Helsinki Philharmonic Orchestra in Finnland; das Sinfonia Varsovia und die Warschauer Philharmoniker in Polen; die St. Petersburger Philharmoniker in Russland; das Ensemble für zeitgenössische Musik Korea (CMEK) und das Tokyo City Philharmonic Orchestra in Japan. Seine Werke wurden von den nationalen Radiosendern in Deutschland, Österreich, Frankreich und der Schweiz, darunter NDR, WDR und RBB in Deutschland, Radio France, Radio Swiss und ORF Ö1 ausgestrahlt.

Qin wurde bisher mit sieben internationalen Preisen aus Deutschland, den USA und Japan ausgezeichnet. Zu seinen wichtigsten Kompositionen gehören *Yin Ji* (2001) und *Pilgrimage in May* (2004) für Orchester; *The Nature's Dialogue* (2010) für Tonband und Orchester; das Suona-Konzert *Calling for Phoenix* (1996/2010); das Violinkonzert *The Border of Mountains* (2012); *Echo from the Other Shore* (2015) für Guzheng und Orchester; und mehrere Kammermusikwerke, darunter *Lonely Song* (1990/2015), *He-Yi* (1998/99), *Huai Sha* (1999), *Five Songs on the Horizon* (2005), die *Sun Shadow* Serie (1987-) und *Sounds that Awake Memories* Serie (2006-), sowie sein zweites Streichquartett *Wind Lament* (2013) und *Towards a Far Place* (2010/11) – eine Sammlung von 30 kurzen Kammermusikstücken für chinesische Instrumente. Seine Musik wird exklusiv vom Sikorski Musikverlag in Deutschland vertrieben.

The Cloud River

Konzert für Sheng und Orchestra

Wolken befinden sich in einem Zustand ständiger, ins Unendliche weisender Veränderung am scheinbar grenzenlosen Himmel. Überschwängliche, verstreute Lichtstrahlen, die die Erde überziehen, spenden allen Formen des Lebens Energie. Mit dem Wolkenfluss, der über den weiten Himmel treibt und wandert, scheinen auch die Berge am fernen Horizont ins Schweben zu geraten. Das Stück *The Cloud River* artikuliert die unendlichen, ständig wechselnden Fantasien, Gedanken und Gefühle des Komponisten beim Betrachten von Wolken.

Die chinesische Sheng, eine Mundorgel, ist ein Blasinstrument aus Schilfrohr, das in China eine Geschichte von mehr als 3.000 Jahren hat und bereits während der antiken Dynastien ein wichtiges Instrument in Volksmusik-Traditionen war. Das Sheng-Konzert *The Cloud River* hat maßgeblich dazu beigetragen, die Spieltechniken des Instruments erheblich zu erweitern und ins 21. Jahrhundert zu führen. So entstanden vollkommen neue Klangfarben am Instrument und in der Kombination mit dem Orchester.

The Light of the Deities

für Orchester

Die Bildsprache des Orchesterwerks *The Light of the Deities* stammt aus dem Haiku Tibet des chinesischen Dichters Hai Zi (1964-1989), in dem ein göttliches Licht beschrieben wird, das auf einer einsamen Hochebene in den Bergen scheint. Der Text und das Orchesterwerk bilden eine Art poetischer Korrespondenz, in der die Musik versucht, die tiefgründige Bildsprache des Dichters, seine erhabenen Absichten und das anhaltende, kontemplative Echo jener Gedanken, die die Worte hervorrufen, in Klang und Klangbewegung zu fassen.

Seeking Sound - Pictures of Ling Lun's Inspiration, Tanzsuite für Orchester

Die chinesischen Vorfahren schufen Musik, indem sie sich von der Mutter Natur inspirieren ließen. Einer Legende nach, die aus dem frühen Altertum Chinas herrührt, machte sich Ling Lun auf Befehl des Kaisers Huang Di auf den Weg, um Tonskalen und Musikinstrumente zu erschaffen. Ling Lun verließ die Zentralebene der Hauptstadt und reiste zehntausende von Meilen, bis er schließlich den großen Berg Kunlun erreichte, der die Heimat der unsterblichen Götter war. Dieser Berg war auch der Wohnsitz des magischen Phönix. In dieser Wildnis lauschte Ling Lun dem Zwitschern der Vögel und den himmlischen Klängen von Mutter Natur: dem Rauschen des Windes, des Wassers und der fallenden Blätter sowie der harmonischen Symphonie, die der Phönix zusammen mit Hunderten und Tausenden von Vögeln sang. Bewegt und inspiriert von den Melodien der Natur, benutzte Ling Lun Bambus aus dem Tal von Xie, um das *Shabnam* (Sheng) und eine Reihe anderer Musikinstrumente zu schaffen. Vor allem aber schuf er zwölf Ton-Skalen und ordnete ihnen fünf Töne zu, um die Klänge der unendlichen Veränderungen in der Welt musikalisch darzustellen. Die Tanzsuite *Seeking Sound - Pictures of Ling Lun's Inspiration* lässt diese berührende mythologische Legende wieder aufleben.

Poetry of the Land

für Sheng, Zheng und Orchester

Poetry of the Land ist inspiriert von drei kurzen Gedichten der zeitgenössischen Dichterin Natuo (*1965) aus einer 1999 veröffentlichten Anthologie. Deren Titel sind frei übersetzt *Auf dem Lande, ein einsamer Sänger, Das Land, hell, zum Himmel aufgerichtet* und *Silhouette, die am Horizont verschwindet*. Die Musik von *Poetry of the Land* versucht, die dort entworfenen poetischen Konzepte durch den Klang der Sheng, der Zheng (eine chinesische Wölbbrettzither) und des Orchesters, zum Ausdruck zu bringen. Die Sheng nimmt dabei die führende Rolle einer Beobachtenden ein, die darüber nachdenkt, wie das weite Land ihr Inspiration offenbart.

Wenchen Qin

Deutsche Fassung: Thomas Emmrich

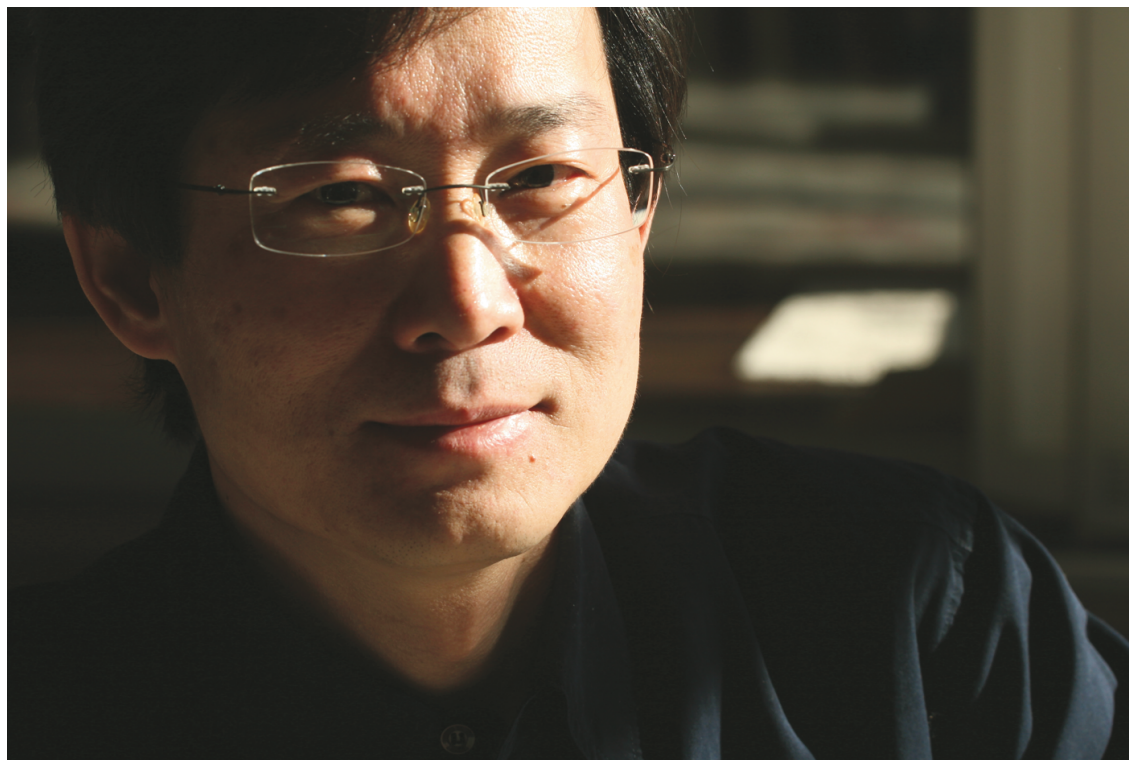


Photo of Wenchen Qin © Xie Mei

Award-winning composer and educator Wenchen Qin enjoys one of the most distinguished and influential positions in China's contemporary music scene with works that have garnered worldwide acclaim. Qin's unique musical language is influenced by his multicultural background, integrating Eastern and Western elements to create profound spiritual spaces. All of these works are infused with literature, mythology and a fascination with nature. *The Cloud River* revitalises the sheng – an ancient Chinese instrument – with new playing techniques to depict clouds as a source of boundless imagination. With the sheng also playing a leading role, *Poetry of the Land* ruminates on how the land provides great inspiration.



WENCHEN QIN (b. 1966) Orchestral Works

- | | | | |
|----------|--|--------------|-----------------|
| 1 | The Cloud River, Concerto for Sheng and Orchestra | 20:48 | |
| | (2017) | | |
| 2 | The Light of the Deities for orchestra | 18:07 | |
| | (2018) | | |
| | Seeking Sound – Pictures of Ling Lun's Inspiration, | | |
| | Dance Suite for Orchestra | 17:28 | |
| | (2018/20) | | |
| 3 | I. 2:34 | 6 | IV. 1:09 |
| 4 | II. 4:39 | 7 | V. 5:19 |
| 5 | III. 3:45 | | |
| 8 | Poetry of the Land for sheng, zheng and orchestra | 11:46 | |
| | (2017/20) | | |

Yang Zheng, Sheng 1 8 • Xinxin Song, Zheng 8
ORF Vienna Radio Symphony Orchestra
Gottfried Rabl

Recorded: 1–4 August 2023 at the Grosser Sendesaal, ORF Funkhaus, Vienna, Austria
Producer and editor: Erich Hofmann • Engineer: Friedrich Trondl
A co-production with ORF RSO Vienna
Booklet notes: Wenchen Qin • Publishers: Sikorski / Boosey & Hawkes
Cover painting © BoYun (by courtesy of the artist)