

The New York Times

**“THE SHANGHAI SYMPHONY ORCHESTRA,
LED BY LONG YU, PRODUCED A SHAPELY,
ATTRACTIVELY NUANCED SOUND.”**

**“SHANGHAI PLAYERS ARRIVE, DRIVEN ON BY THEIR TITAN.
Long Yu, China’s Herbert von Karajan,
(is) the most powerful figure in China’s classical music scene.”**

The San Diego
Union-Tribune.

**“IMPECCABLY
PRECISE AND EXPRESSIVE.”**

“Shanghai Symphony’s stunning discipline and rich-sounding sections became clear at the start with the clockwork timing of Tchaikovsky’s violin pizzicati in the overture’s buildup to a clash. And when the strings took up the lovers theme, the hall was enveloped in velvet. Precise in rapid figures and its tone clearly focused in loud and soft passages alike. Even the French horns’ interjections to round off phrases in the Rachmaninoff slow movement, though only a detail, were memorable. The woodwinds were of the same caliber, the clarinet setting a high melodic standard for the piano to meet in that slow movement.”

The Washington Post

**”LONG YU IS ONE OF THE LEADING CONDUCTORS IN CHINA
and certainly one of the busiest as the music director of the Shanghai Symphony Orchestra, the
oldest orchestra in China.”**

Los Angeles Times

**“THE SHANGHAI SYMPHONY, AN IMPRESSIVE ENSEMBLE,
LED WITH PRECISION AND CONTROLLED PASSION BY
CONDUCTOR LONG YU.”**

“China’s most venerable orchestra, dating to 1879, they came out swooning on Friday, with a plush yet clear-headed take on Rachmaninoff. After dealing fluently with Mussorgsky and Rachmaninoff, the orchestra delved into the definitively East-meets-West score of notable Chinese composer Qigang Chen’s “Iris dévoilée” and gave it a measured, captivating and discernibly “home turf” reading. Dealing with hybrids where Chinese composers and performers and Western classical music converge, made the performance a special occasion.”

W O R C E S T E R
TELEGRAM & GAZETTE

**“SHANGHAI SYMPHONY EXPLORES
EASTERN, WESTERN TRADITIONS”**

“All kudos to the Shanghai Symphony’s musical grit. On the other hand, grit is more or less automatic among his musicians. The great gift of this concert came after the intermission — a chance to hear contemporary composer Qigang Chen’s fascinating meditation on the nature of women, “Iris dévoilée” (Iris uncovered) written in 2001-02. By the end, you realize there is an infinity to music’s possibilities. The effect is at once exhausting and riveting.”

The Reporter
VACAVILLE, CALIFORNIA

**“OLD WORLD MEETS THE NEW.
OR IS IT THE OTHER WAY AROUND?”**

“I saw and heard the orchestra play the piece eight days ago in Carnegie Hall, which closed out the venue’s three-week celebration of Chinese culture, Ancient Paths, Modern Voices. Though I thought the orchestra -- comprised mostly of players in their 20s and 30s -- acquitted itself admirably on Rachmaninoff’s Piano Concerto No. 2, I was especially taken with Qigang’s 45-minute piece.”

TORONTO STAR

**“A BRAVE, BOLD, AFFAIR
THAT MIXED OLD AND NEW,
EAST AND WEST IN A SATISFYING
MUSICAL OFFERING.”**

“Shanghai Symphony’s new music director, veteran Chinese conductor Long Yu, who coaxed a wide palette of colours and textures from a very fine orchestra. Yu’s sense of pacing and shaping of the music was impeccable. Yu bravely presented the nine-movement Iris dévoilée, by Paris-based composer Qigang Chen. The music managed the nearly impossible task of bridging several centuries and two musical cultures effectively. That was the evening’s real tour de force. ...Clarinetist Yaoguang Zhai played with mesmerizing grace.”

San Francisco Chronicle

**“SAVOR THE ORCHESTRA’S STRENGTHS,
ITS LUSH BUT LIVELY STRING SECTIONS AND ITS CLOSE-KNIT SOUNDS,
in an evocative account of the Prelude to Mussorgsky’s “Khovanshchina.”**