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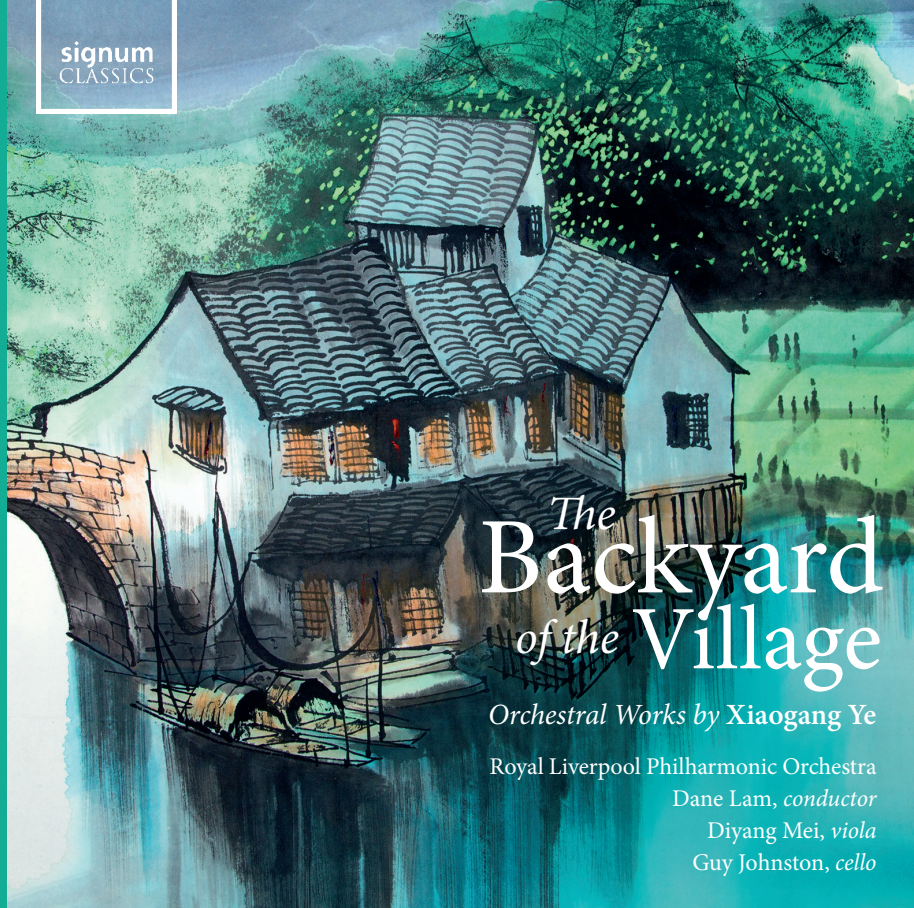
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Signum Records Ltd, Suite 14, 21 Wadsworth Road, Perivale, Middx UB6 7JD, UK.

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The Backyard of the Village

Orchestral Works by Xiaogang Ye

Royal Liverpool Philharmonic Orchestra

Dane Lam, *conductor*

Diyang Mei, *viola*

Guy Johnston, *cello*

THE BACKYARD OF THE VILLAGE

Orchestral Works by Xiaogang Ye

- | | | |
|---|--|---------|
| 1 | The Backyard of the Village, Op. 89 | [12.43] |
| 2 | The Memories of Mount Jing Gang for Viola and Orchestra, Op. 87
Diyang Mei (<i>Viola</i>) | [12.53] |
| 3 | My Faraway Nanjing for Cello and Orchestra, Op. 49
Guy Johnston (<i>Cello</i>) | [16.27] |
| 4 | The Loquat in Five Colors, Overture for Orchestra, Op. 108 | [09.21] |
| | Total timings | 51.25 |

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

DANE LAM, *conductor*

INTRODUCTION

The four pieces on this album reveal the life of composer **Xiaogang Ye**, who was born in the eastern part of China, Shanghai, part of Hangzhou-Jiaxing-Huzhou Plain. In **'The Backyard of the Village'**, the composer vividly depicts the beauty of the countryside of the Plain, and the thriving life there. It also expresses the unique characteristics of the society in China, which is full of serenity, beauty and excitement. Nanjing, the ancient capital of six Chinese dynasties, which is located in the western part of the lower and the middle reaches of the Yangtze River, suffered countless battles, causing blood and fire, and conflict between kindness and brutality. The raging Yangtze River and the battle-scarred city Nanjing, are sorrows that cannot be removed from the composer's heart.

The Memories of Mount Jing Gang: The composer once visited the Jinggang Mountains in the southeastern part of China, where fascinating legends have taken place and where young people have been inspired to step forward and strive for social advancement. Instead of recalling the excitement and splendor of history, this work expresses a heartfelt warmth and esteem.

For the final work on the album **'The Loquat in Five Colors'**, the composer travels to the north of China. The province of Hebei is filled with the legends of Chinese history and is the only province in China that is simultaneously blessed with sea, grasslands, mountains, rivers, lakes, countless royal gardens, majestic cities, and pastures. The composer expresses his own experiences and feelings in this overture.

XIAOGANG YE Backyard of the Village

'All water flows down mountains. All rivers run to the sea.
If you follow the mountains and rivers, you will find the poets ...
Their songs awaken the dragons, lifting mountains and rivers to the sky.'
~ Wáng Píng ~

Xiaogang Ye (Yè Xiǎogāng, 叶小纲) was born in Shànghǎi in September 1955. He studied with his linguist father, the gifted opera, film, theatre and symphonic composer Yè Chūnzhī (Ip Shun-Chi to British Hongkongers), going on to train in ballet from the age of six. His mother, Hé Shuǐyīng, instrumental in his early twenties for encouraging him to compose, was a singer. The turmoil of Máo Zédōng's Cultural Revolution (1966-76), sociopolitically purging Western music and values from the landscape, scarred his teens: his father was sent to a labour farm, Ye himself to a factory. Deprived of a piano, waiting for the violence, persecution and chaos to stop, he recalls the decade and its 'sent-down youth' movement as a 'boundless sea of bitterness'. Between 1978 and 1983, one of only twenty-six selected from 2,000 composition applicants, he studied with Dù Míngxīn (Moscow taught) at China's re-opened Central Conservatory of Music in Běijīng, his peers including Tán Dùn and Zhōu Lóng, two years ahead of him, as well as Chén Yí, Chén Qíngāng and Guō Wénjīng. In 1980 he encountered the radical new-blood thinking and analytics of Alexander Goehr, the first Western composer to teach in Beijing following the Revolution. Subsequently (1987) he went to New York with a scholarship to the Eastman School of Music at the University of Rochester, studying with Samuel Adler and Joseph Schwantner, further independent input coming from the (very different) Dutchman Louis Andriessen. He returned to China in 1994, the following year, aged forty, joining the German publishers Schott Music, their first Chinese signing.

Ye has been described as 'a quicksilver personality who laughs wryly, exudes determination and likes to dress in black'.¹ Literary focused, he speaks and writes

profusely. Conscious that there is always room to educate and enlighten, concerned that 'today there are still people being crushed, who can't publish their works, and not just one or two', he's been for some years a polarising force in China's cultural and academic life, pursuing key educational and leadership roles with the China Federation of Literary and Art Circles and the China Musicians Association as well as Standing Committee membership of the 11th-13th Chinese People's Political Consultative Conferences (2008-23). Founding Dean of the School of Music, The Chinese University of Hong Kong, Shēnzhèn (2021), he's held a number of high-profile professorial positions and honorifics at home and abroad, including a Guggenheim Fellowship (2012), vice-chair of UNESCO's International Music Council Executive Committee (2019-21), and election to the American Academy of Arts & Sciences (2020). In 2002 he established the Běijīng Modern Music Festival, supported by the Ministry of Education and the Ministry of Culture and Tourism hosted by the Central Conservatory. This was followed in 2017 with the diverse, crossover Shēnzhèn 'Belt and Road' International Music Festival connecting Asia with Europe in the 'treasure ships and friendship' (Xí Jìnpíng) spirit of the old 'Silk' trading routes - the October 2025 edition comprising 21 productions, 29 concerts and 'high-end' soloists and ensembles small and large from around 30 countries (upwards of a thousand performers in 2023) with over 60% of the repertory featuring premieres. Since 2013 his 'China Story' concert series has promoted contemporary Chinese music, the Chinese message, worldwide.

'First, you must have a sympathetic and kind heart; second, you have to be highly skilled and well trained; third, you have to be able to capture very delicate inspirations.' Ye's eclectic catalogue is industrious. Seven symphonies, of which the 85-minute Fifth for soloists, narrator and orchestra (encompassing, like the Second, traditional instruments), subtitled *Lǚ Xùn* (2017), references the pen name of the iconic Chinese writer Zhōu Shùrén ('the greatest Asia produced in the 20th century' in Ōe Kenzaburō's estimation) whose short stories 'fascinated' and nourished Ye during his Cultural Revolution period. Various concerto-type statements, most celebratedly *Starry Sky* for Láng Lǎng,

¹ Didi Kirsten Tatlow, *New York Times*, 16 May 2012.

commissioned for the opening ceremony of the 2008 Běijīng Olympics with additional electronics (omitted in the concert version) by Zuǒ Háng, Ye's student at the Central Conservatory – a choreographed occasion that reached a global television audience of billions. Chamber music. Award-winning film and television scores. Ballet, dance. Vocal works, including *The Song of the Earth* for soprano, baritone and ethnicised orchestra (2004), setting the Táng Dynasty poems Mahler used for *Das Lied von der Erde* but in their original Chinese. Opera, notably *Song of Farewell* – addressing LGBTQ issues and inspired by the 1993 'Fifth Generation' Chinese film *Farewell my Concubine* based on the novel by Lilian Lee – premiered at the 2010 Běijīng Music Festival.

'Music is meant to be heard, rather than studied.' Post-Cultural Revolution, China's young composers, Alex Ross reminds, 'Westernised themselves at high speed, consuming serialism, chance procedures, and other novelties. In so doing, they came up with fresh and vital combinations of sounds, especially when they added to the mix the clear-cut melodies and jangling timbres of traditional Chinese music'.² Study in Europe and the United States expanded horizons further still. Patriot, civic messenger, neo-Romantic epitomises Ye. Sentiment and imagery, spiritual dreameries, course through his work. Casting medallions of sound and high-carat melody in kaleidoscopically scenic succession, quasi tone/mood-poem-like, he bridges and blends the Euro-Asian cultural divide with elegance, knowing when to stop, rarely outstaying his welcome or indulging gesture, inhabiting a world where the order of the hour is integration rather than imposition. On the one hand, 'postcard' echoes of Stravinsky, Debussy, Ravel, Respighi, Richard Strauss, the Caucasian, northern European and Albion folklorists, Copland-ish frontiersmen, backcloth his invention, clothed in opulent, richly veined orchestration, finely inked solo lines calligraphed into the canvas; on the other, a core Chineseness rooted in harmony, philosophy, nostalgia, folksong, instruments, legend and landscape, the open grasslands of the Great Steppe, a passion for descriptive titles, compacting the bedrock.

The curiosity human beings have for the ancient, yet still unknown, things in this new century, the concern for the inter-dependent relationship between human beings and

Nature, and humans' longing for beauty'³ occupies him. Irrespective of era, the Chinese poets of his heritage, he's pointed out, 'have always taken inspiration from Nature. No matter how hard their life is, for example, they were always very civilised people. They wanted to serve the people, as court officials and so on. Most of them failed - when they cannot do what they wanted, they always used poetry to express their feeling. But they don't say "my life is hard" they just say, "the rivers still flow, it's still dark" ... They used words very subtly, very beautifully, to express deeper meanings. People in China understand this. When they say "the cloud is wide, the moon is rising high," they know their lives are not good. Like Chinese painting, they leave so much [whiteness]. It gives space for your own imagination. That's the way it's done.'⁴ Melodically, he's sensorially modal, his vocabulary gravitationally polarised. 'In my compositions,' he says, walking in Janáček's footsteps, 'I emphasise certain syllables based on the logic of the Chinese language, using variations in dynamics, note duration, register, and range to convey emotion.'⁵ The particularised rhythms and rituals of Chinese/Beijing Opera have also influenced him.

'Music inspirations come from life observations.' *The Backyard of the Village* (2019), written in a week, was commissioned by the Qiántáng River Culture Festival, their proposal calling for a 'representation' of the scenery and 'transformed' local villages around Hángzhōu, Zhèjiāng Province, additionally 'the new spirit of today's Chinese farmers in the area'. Incorporating folk elements from the East China Sea Háng-Jiā-Hú coastal plain, with which the composer had been familiar in childhood, helps characterise this 'assigned task'. Fingerprints abound: the rhythmic and metric liberty of the germinal opening flute solo (each bar unpredictable); the deployment of long pedal-points; the sharp contrasts of lyric poise and communal zest; the distinctive corporate timbre of piano, celesta and harp within the orchestra. Variation patterns, largely but not exclusively timbral or dynamic in substance, determine the foreground of the music, the 'reprise', placed at the Golden Section of the whole, dissolving in a magical sunset. Premiere: 23 July 2019, Běijīng, China National Symphony Orchestra, Shào Ēn conductor.

² 'Symphony of Millions', *New Yorker*, 30 June 2008.

³ Maureen Buja, 'Tropical Plants: Some Music by Yè Xiaogang', *Interlude*, 6 October 2025.

⁴ Maureen Buja, 'Tropical Plants: Some Music by Yè Xiaogang', *Interlude*, 6 October 2025.

⁵ Keynote speech, 2nd Liángzhù Forum, Hángzhōu, November 2024.

The Memories of Mount Jing Gang (2019) was commissioned by the China National Orchestra. The ridges and ravines of the Jǐnggāng massif, eastern China, lie in the border region of Jiāngxī and Húnán Provinces. Here, during the first days of the Chinese Civil War, Máo Zédōng led his newly formed Chinese Workers' and Peasants' Red Army against the forces of the ruling Guómíndǎng party,⁶ penning a poem in the autumn of 1928 (*Jǐnggāngshān*): 'Below the hills fly our flags and banners,/Above the hilltops sound our bugles and drums./The foe encircles us thousands strong,/ Steadfastly we stand our ground./Already our defence is iron-clad,/Now our wills unite like a fortress. From Huángyáng jiē roars the thunder of guns,/ Word comes the enemy has fled into the night'. In his programme note, Ye writes that the work 'showcases the great history of Mount Jǐnggāng, eulogizes the unwavering faith of the Jǐnggāng Spirit, and projects an image of the ideal monument that the forefathers built with their lives and efforts, expressing a firm and resolute spirit that echoes the saying "an insignificant cause can have a massive effect"'. His conception is lyrical and broad-paced, in the form of a predominantly contemplative 118-bar concert-piece for viola, but with a closing chapter (again at the Golden Section) that's initially militaristic before dying away in a forest twilight stabilising F major save for the frost of an enharmonic minor-third suspended high in the solo part. Filtering the music are transpositions/segments of a wistful pentatonic melody in the *shāng* mode. Premiere: 13 November 2019, Běijīng, Méi Díyáng viola, China National Symphony Orchestra, Tán Lǐ Huà conductor.

'In Memory of the 300,000 Chinese ordinary people massacred by the invader's army in Nánjīng in 1937', *My Faraway Nanjing* (2005) was published in 2018. Prominent throughout Chinese history, dynastic to modern, Nánjīng, in the Cháng Jiāng (Yangtze) Delta region, was the scene of harrowing atrocities during the early stages of the Second Sino-Japanese War (1937-45) - the 'Asian Holocaust' for many. Arriving in January 1938, the American vice-consul James Espy chronicled a 'reign of terror ... unlimited depredations and violence ... the breaking into and looting of property and of the burning and destruction of houses and buildings [around a third of the city laid waste] ... men,

⁶ See Péng Déhuái, *Memoirs of a Chinese Marshall* [1898-1974], autobiographical notes, Běijīng, 1981.

women and children killed in uncounted numbers ...' A significant contribution to the cello repertory, Ye's concerto has been described as 'an important imprint of the Chinese nation's spiritual history'⁷ From the onset, it establishes a tenebrous atmosphere. A lone bassoon prefaces *pizzicato* cellos and double-basses. Minor thirds, fourths and tritones decide the melodic intervals. The solo entry picks up on a (progressively cyclic) minor triad. Though in one movement, the work divides essentially into five sections. I, crotchet 94; II, *Più mosso* crotchet 100 (*ponticello tremolando* solo writing); III, crotchet 114 (agitated); IV, crotchet 96 (*espressivo molto cantabile*); V, crotchet 42 (*rubato*, including a brief cadenza of dynamically nuanced rising and falling *glissandos*). Ye leaves specifics - apprehension, attack, annihilation - to the listener's perception. Only in the last nine bars, preceded by the silence of a Mahlerian *luftpausa*, does he drive the horror home: a screaming, chilling minor-ninth from the cello, **fff**; five axe blows from timpani and two bass drums; five solo *pizzicato* quadruple stops; emptiness; 'whipping the bow in the air' - scything action, the flight of the soul - creating an enduring sonic and visual impact. Premiere: 22 October 2005, Běijīng, Zhū Yì-Bīng cello, China Philharmonic Orchestra, Yì Zhāng conductor.

'Drawing inspiration from the natural environment,' *The Loquat in Five Colors* (2024) is an overture for large orchestra including triple woodwind, quadruple brass, five percussionists, harp and piano. Commissioned by the Central Conservatory of Music, it upcycles an earlier work, the folkloristic *Hebe* Rhapsody Op 84 (2018) - Héběi being a province of the North China Plain, north of the Yellow River, including within its borders part of the Great Wall (Míng Chángchéng). A note in the score tells us that 'the loquat tree [*pípá*], with its graceful form, stands as a unique sight in nature ... vividly conveying the composer's vision of untamed, vibrant [exuberant] life forms'. The piece is ternary in design, optimistic outer sections (exposition, recall) flanking a central episode endowed with 'big screen' panoramas. Premiere: 20 October 2024, Vienna Konzerthaus, Central Conservatory of Music Symphony Orchestra, Chén Lín conductor.

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⁷ China Now Music Festival, 'Facing the Past, Looking to the Future', New York, October 2018.

XIAOGANG YE

Ye is a representative figure of contemporary Chinese music and one of the country's best-known composers. He is currently the Vice Chairman of the China Federation of Literary and Art Circles, the Chairman of the China Musicians Association, the Founding Dean of the School of Music, The Chinese University of Hong Kong, Shenzhen. Fellow of the American Academy of Arts and Sciences. He holds key academic positions at several prestigious institutions such as the Royal Northern College of Music in the UK and Central Conservatory of Music, Shanghai Conservatory of Music and the Xinghai Conservatory of Music in China. He is also the founder and artistic director of several major Festivals including the Beijing Modern Music Festival and the Shenzhen Belt & Road International Music Festival.



Ye has composed extensively across various genres, including symphonic music, chamber music, dance drama and opera, as well as for film and TV music. His symphonic works include 'Horizon', 'The Last Paradise', 'Song of the Earth', and the piano concerto 'Starry Sky', written for Lang Lang and performed at the opening ceremony of the Beijing 2008 Olympics. His works are published by Schott and have been performed globally by leading orchestras such as the New York Philharmonic, Philadelphia Orchestra, and Cleveland Orchestra.

Since 2013, his "China Story" concert series has promoted Chinese contemporary music worldwide. Ye has received numerous awards, including the Wenhua Music Award by the China Ministry of Culture. Ye actively advocates for the development of music and national arts education, and has contributed significantly to progress in the protection of intellectual property rights, and the promotion of cultural exchanges.

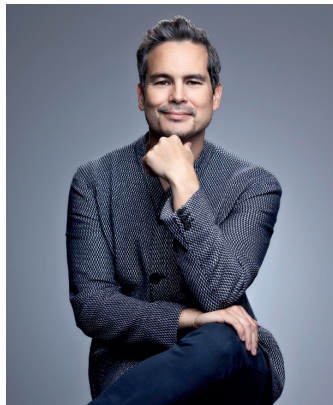
DANE LAM

Dane Lam, an Australian-Chinese-Singaporean conductor, is known for performances that unite precision with passion and for a rare ability to lead across borders — musically, geographically, and institutionally. He works in opera and orchestral music with equal fluency and has built a career defined not only by international reach but by the artistic and civic renewal he brings to the organisations he serves.

The only conductor in the world to hold major positions in the United States, Australia, and Asia, Dane is Music and Artistic Director of the Hawai'i Symphony Orchestra, Artistic Director of State Opera South Australia, and Principal Conductor of the Xi'an Symphony Orchestra. Few conductors lead major ensembles on three continents — and even fewer do so while commissioning new work, expanding audiences, and strengthening cultural identity in each place.

In Hawai'i, since his appointment in 2023, Dane has led a resurgence of the Symphony's role in civic life. He has introduced televised concerts, launched the HapaSymphony series blending classical and Hawaiian music, expanded audiences to record levels, and commissioned new works from across the Pacific alongside core repertoire in his Masterworks program. In 2024–25, he led the orchestra's first complete Beethoven Symphony Cycle in its 125-year history — pairing Beethoven with Pacific Rim composers such as Xiaogang Ye and reviving the music of Honolulu-born Dai-Keong Lee (1915–2005), neglected for decades. His programming places Beethoven beside local legends and new voices beside overlooked ones, reframing tradition for a living community.

Whether conducting Mahler or Mozart, in Waikiki, Xi'an, or Adelaide, Dane Lam doesn't just build concerts — he builds bridges: between cultures and communities, between artists and audiences, and between what music has been and what it still can be today.



DIYANG MEI

Since his brilliant success at the 2018 ARD International Music Competition—where he won first prize in the viola category, the Audience Prize, and several special awards—violinist Diyang Mei has steadily advanced his international career. Since 2022, he has served as the 1st Principal Viola of the Berlin Philharmonic.

Diyang Mei has performed with major orchestras including the Bavarian Radio Symphony Orchestra, BBC Symphony Orchestra, SWR Symphony Orchestra Stuttgart, Munich Chamber Orchestra, Deutsche Radio Philharmonie, and Konzerthausorchester Berlin. He organized and led a concert tour in China with the Berlin Baroque Soloists, performing as soloist and recording a concerto album on Sony Classical with them. Alongside his solo activities, he regularly participates in chamber music, frequently collaborating with renowned musicians and ensembles. He has also appeared at prestigious festivals such as Mecklenburg-Vorpommern, Schwetzingen, and the Mozartfest in Würzburg.

Before joining the Berlin Philharmonic, he was principal viola of the Munich Philharmonic from 2019 to 2022. He currently holds a visiting professorship at the Hochschule für Musik Hanns Eisler in Berlin.

Diyang Mei has won first prizes at the 52nd International Instrumental Competition for Viola in Markneukirchen (2017), the International Max Rostal Competition in Berlin (2015), the Kulturkreis Gasteig Musikpreis in Munich (2015), the IVC Young Artist Competition in Rochester (2012), among others. He studied with Shaowu Wang in Beijing, Hariolf Schlichtig in Munich, and Nobuko Imai at the Kronberg Academy. He is a fellowship winner of the Borletti-Buitoni Trust and plays on a viola made by Antonio Mariani around 1646, generously loaned to him by a member of the Stretton Society.

Upcoming highlights for the 2025/26 season include his debut as soloist with the Berlin Philharmonic, the Symphoniker Hamburg, and season-ending concerts with the Shanghai Symphony Orchestra and the China Philharmonic Orchestra.



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GUY JOHNSTON

Guy Johnston is a renowned British cellist, celebrated for his exceptional skill and artistry. His early successes included winning the BBC Young Musician of the Year, and significant awards, notably the Shell London Symphony Orchestra Gerald MacDonald Award, Suggia Gift Award and a Young British Classical Performer Brit Award.

He has performed with many leading international orchestras including the London Philharmonic Orchestra, Royal Liverpool Philharmonic Orchestra, NHK Symphony Orchestra, BBC Symphony Orchestra, Deutsches Symphonie-Orchester Berlin, Orquestra Sinfônica do Estado de São Paulo, and St Petersburg Symphony Orchestra. Recent seasons have included a BBC Prom with BBC National Orchestra of Wales, concertos with The Hallé, Philharmonia Orchestra, Royal Philharmonic Orchestra, Orchestra of Opera North, BBC Symphony Orchestra, Aurora Orchestra, Royal Northern Sinfonia, and Orchestra of The Swan. Most recently, he has been the featured soloist of Taverner's 'The Protecting Veil' for Britten Sinfonia's 2024 UK and Ireland tour receiving critical acclaim in The Guardian and the Arts Desk. Guy will be involved in three further performances of 'The Protecting Veil' with Britten Sinfonia later this year; at Hatfield House Music Festival, and two performances at St Sophia's Orthodox Church in London which will be recorded with Signum Records.

In addition to a busy and versatile career as an international soloist, chamber musician and guest principal, Guy is an inspiring leader of young musicians. He was an Associate Professor of Cello at the Eastman School of Music in Rochester, New York (2018 – 2024). He is the President of the European String Teachers Association and a Professor of Cello at the Royal Academy of Music from September 2025. Guy is patron of several charities which promote music education for school children and young people including Music First and Future Talent. He is also a board member of the Pierre Fournier Award for young cellists.

Guy Johnston plays the 1692 Antonio Stradivari cello known as the "Segelman, ex Hart" kindly loaned to him through the Beare's International Violin Society by a generous patron. He is a Larsen Strings Artist.



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ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

The award-winning Royal Liverpool Philharmonic Orchestra is the UK's oldest continuing professional symphony orchestra, dating back to 1840.

Domingo Hindoyan joined the Royal Liverpool Philharmonic Orchestra as Chief Conductor in September 2021 and has recently extended his contract with the Orchestra until 2028. Hindoyan has enjoyed a vibrant career leading acclaimed ensembles and orchestras around the world including The Metropolitan Opera, Deutsche Staatsoper Berlin, Paris Opéra National, London Philharmonic Orchestra, and the Simón Bolívar Symphony Orchestra.

The Orchestra is central to Liverpool's cultural offering, being the largest music organisation and one of the largest artistic organisations in the city. The Orchestra gives over sixty concerts each season in its home, Liverpool Philharmonic Hall, as well as concerts in venues across the region. Liverpool Philharmonic premieres and commissions more music than any other UK orchestra, with over 150 works premiered and commissioned in the last 10 years. In recent seasons, the Orchestra has given world premiere performances of major works by Sir Peter Maxwell Davies, Sir John Tavener, Karl Jenkins, Stewart Copeland, Michael Nyman, Michael Torke, Nico Muhly, James Horner and Sir James MacMillan alongside works by Liverpool-born and North West-based composers. Liverpool Philharmonic has long been an ambassador for Liverpool through an extensive touring schedule throughout the UK and internationally, including an upcoming tour to Japan in 2024, and through broadcasts and recordings. Over 600,000 people in 92 countries listen to Royal Liverpool Philharmonic Orchestra recordings each month on Spotify, more than any UK orchestra outside London. Collaborations with international artists from rock and pop include Liverpool's own Sir Paul McCartney, Elvis Costello, Orchestral Manoeuvres in the Dark, Ian Broudie and the Lightning Seeds, Echo and The Bunnymen, and Cast.

Violin 1

Thelma Handy
Andrew Harvey
Sarah Brandwood
Spencer
Peter Liang
Martin Richardson
Concettina Del Vecchio
Alexander Marks
Stephan Mayer
Susanna Poole
Elizabeth Lamberton
Emily Mowbray
Rebecca Steventon
Qian Wu
Helen Boardman

Violin 2

Katharine Richardson
Ed Pether
Sophie Coles
Kate Marsden
James Justin Evans
David Rimbault
Olga Smolen
James Pattinson
Lukas Hank
Frances Evans
Joana Correia Rodrigues
Ann Lawes

Viola

Gwendolyn Cawdron
Linda Kidwell

John Robert Shepley
David Ruby
Richard Wallace
Fiona Stunden
Rachel Jones
Sarah Hill
Toby Warr
Daniel Sanxis

Cello

Nicholas Trygstad
Hilary Browning
Ian Bracken
Gethyn Jones
Alexander Holladay
Mark Lindley
Anna Stuart
Esther Harriott

Double Bass

Marcel Becker
Nathan Knight
Ashley Frampton
Nigel James Dufty
Anthony Williams
Richard Lewi

Flute

Cormac Henry
Helen Wilson
Rachael Watson

Piccolo

Lily Vernon Purves

Oboe

Jonathan Small
Catrin Ruth Davies

Cor Anglais

Drake Gritton

Clarinet

Katherine Lacy
Emma Burgess

Bass Clarinet

Ausiàs Garrigós Morant

Bassoon

Arvid Larsson
Rebekah Abramski

Contrabassoon

Gareth Twigg

Horn

Stephen Nicholls
Simon Griffiths
Lindsey Stoker
Timothy Nicholson
Christopher Morley

Trumpet

Richard Cowen
Hannah Mackenzie
Jim Bulger

Trombone

Simon Cowen
Simon Powell

Bass Trombone

Simon Chappell

Tuba

Robin Haggart

Timpani

Neil Hitt

Percussion

Scott Lumsdaine
Josephine Frieze
Ed Cervenka
Jenny Marsden
Ben Gray

Harp

Elizabeth McNulty

Piano

Richard Casey
(Tracks 1, 2 and 4)

Celeste

Bernard Robertson
(Track 1 only)