



HONG KONG PHILHARMONIC ORCHESTRA

SHOSTAKOVICH PIANO CONCERTO



Gramophone's 2019
Orchestra of the Year Award

SATURDAY, 21 OCTOBER, 2023
4:00 PM PRINCE MAHIDOL HALL



POOM PROMMACHART
Piano



LIO KUOKMAN
Conductor



**NITIPHUM
BAMRUNGBANTHUM**
Trumpet

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MESSAGE

A stylized, handwritten signature in black ink, appearing to read 'John KC Lee'.

Mr John KC Lee

Chief Executive
Hong Kong Special Administrative Region

I am delighted to welcome you to Hong Kong Week 2023@Bangkok, the first Hong Kong Week to take place outside China.

The inaugural Hong Kong Week, in Shanghai in 2019, was followed by similar arts and culture festivals in Guangzhou, in 2021, and Wuhan, last year. This year, we have turned to Bangkok as the setting of our first international Hong Kong Week. Thailand was the first overseas country I visited after becoming Chief Executive of the Hong Kong Special Administrative Region in July 2022. I also met with the Thai Prime Minister and Deputy Prime Minister while in Bangkok, last November, for the APEC Economic Leaders' Meeting. On top of that, the Memorandum of Understanding on Cultural Cooperation between Hong Kong and Thailand was signed in 2018. Bringing Hong Kong Week to the great city of Bangkok, promoting cross-cultural collaboration between us, is naturally the best choice.

Hong Kong Week 2023@Bangkok features music, dance, film, fashion and intangible cultural heritage events from five Hong Kong arts groups, including the Hong Kong Philharmonic Orchestra and the Hong Kong Dance Company, together with a bright constellation of emerging and next-generation artists. In all, nearly 200 performing artists and support staff will take part, showcasing the singular splendour of Hong Kong's arts and culture offerings.

More than one of the world's leading financial centres, Hong Kong has long been a cultural hub, the cosmopolitan city where East meets West. And with our country's support, we are fast becoming an East-meets-West centre for international cultural exchange. Hong Kong Week was created to strengthen cultural exchanges, and I am confident that the three-week festival in Bangkok, 21 October to 12 November, will boost cultural appreciation and ties between Thailand and Hong Kong.

I am grateful to Thailand's Ministry of Culture and Mahidol University, along with the many other Thai and Hong Kong partners for their dedicated support, for helping bring Hong Kong Week to dazzling life.

I know you will enjoy Hong Kong Week 2023@Bangkok, and I look forward to many more arts and cultural exchanges between our two economies and peoples.



MESSAGE

A handwritten signature in black ink, appearing to read 'Kevin Yeung', written in a cursive style.

Mr Kevin Yeung

Secretary for Culture, Sports and Tourism
Hong Kong Special Administrative Region

Hong Kong Week 2023@Bangkok is the first overseas Hong Kong Week presented by the current-term Government. We are delighted that this event is held in Bangkok, which will elevate our exchanges and collaborations in arts, culture and creative industries to new heights. The Week not only allows the audiences to appreciate arts and cultural programmes presented by arts groups in Hong Kong, blending East and West in-setting with rich Chinese culture, it also provides a platform for talents in Thailand and Hong Kong to exchange ideas and spark inspirations.

Hong Kong Week 2023@Bangkok also features programmes that foster collaborations of young artists in Hong Kong and Bangkok. The Hong Kong Academy for Performing Arts and Mahidol University in Bangkok join hands to organise a cultural exchange programme, which allows students of both cities to learn from each other, and unleash their potentials and talents through concerts and masterclasses.

For creative industries, Create Hong Kong also presents two specially curated projects. JUXTAPOSED 2023 Hong Kong Fashion in Bangkok, a fashion exhibition cum fashion show, aims to bring a multi-sensory feast of fashion, culture and high technology to the audiences. In addition, Next Generation: Emerging Directors Exhibition & Hong Kong Film Gala Presentation featuring stills and posters of films by emerging directors will complement the screenings of outstanding Hong Kong films.

While Hong Kong Week 2023@Bangkok will bring to Thailand a taste of the diverse arts and culture offerings from Hong Kong, the new “Asia + Festival” to be held in Hong Kong from October to November 2023 will bring to Hong Kong a series of cultural programmes featuring Asian countries. These cultural exchanges are important to fostering a closer tie between places and we look forward to welcoming you in Hong Kong.

This year’s Hong Kong Week is made possible by the collaboration of the relevant government departments of Thailand and Hong Kong, Mahidol University, the performance venues and major shopping malls in Bangkok, as well as artists and arts groups from both cities. I wish Hong Kong Week 2023@Bangkok a resounding success.



MESSAGE

Mrs Yupha Taweewattanakitborvon

Permanent Secretary for Culture
Kingdom of Thailand

On behalf of the Ministry of Culture of the Kingdom of Thailand and the Thai people, it is my pleasure to be honored by the Government of the Hong Kong Special Administrative Region (HKSAR) to take part in the Hong Kong Week 2023@Bangkok. Thailand and Hong Kong have cooperated well, both in government and in public sector and have particularly strong tie in cultural cooperation. Hong Kong has placed Thailand as one of the priority countries for promoting cultural exchange through creative industries. Hong Kong Week 2023@Bangkok is a collaboration between the Ministry of Culture of the Kingdom of Thailand, the Leisure and Cultural Services Department of the HKSAR Government and related public and private sectors. It is consistent with the existing Thai cultural policies aimed to foster culture and creativity as drivers of social and economic transformation.

The Hong Kong Week 2023@Bangkok will be held between October and November 2023, featuring an array of activities which reflect the diverse cultural dimensions of Hong Kong, such as cultural heritage, performing arts, music, films, and fashion. This event is a significant milestone in strengthening cultural cooperation at the bilateral level and enhance mutual understanding and profound friendship between the two peoples.

On this occasion, I would like to express my sincere appreciation to all Thai and Hong Kong related agencies for contributing to the successful organisation of the Hong Kong Week 2023@Bangkok. As the host, I wish you all an enjoyable stay in Thailand and I look forward to reinforcing our connections and cooperation in the arts and culture in the years ahead.



MESSAGE

Mr Vincent Liu

Director of Leisure and Cultural Services
Hong Kong Special Administrative Region Government

Hong Kong Week is a major arts and culture extravaganza organised by the Leisure and Cultural Services Department (LCSD). Following the successful staging of the first three editions of Hong Kong Week in cities of Mainland China, the LCSD is presenting the event in Bangkok this year with a view to connecting Hong Kong's artists and cultural programmes with a wider overseas audience.

The Hong Kong Week 2023@Bangkok will kick off with two Hong Kong Philharmonic Orchestra's concerts with Thai pianist Poom Prommachart and Thailand Philharmonic Orchestra respectively. Hong Kong Dance Company will perform its award-winning dance piece Convergence, a ground-breaking work incorporating martial arts of southern China into dance. To introduce Bangkok residents to the traditional culture of Hong Kong, we will hold an exhibition on Hong Kong's intangible cultural heritage in a major shopping mall, featuring paper crafting techniques, Chinese unicorn dance, Cantonese Opera and other heritage items.

Following the overwhelming response to the launch of the first-ever Hong Kong Pop Culture Festival in April 2023, the LCSD is bringing Hong Kong's pop culture through Hong Kong Week 2023@Bangkok to echo the equally thriving Thai pop culture. Programmes in this regard include matinee concerts in a shopping mall, where the SENZA A Cappella and the Respire Harmonica Ensemble and Friends will perform a variety of original songs and pop music classics to showcase the musical talents and creativity of young Hong Kong artists. The Hong Kong Film Archive will also partner with the Thai Film Archive to offer free screenings of a selection of Hong Kong film classics for all to enjoy.

I would like to extend my sincere thanks to all the partnering organisations and arts groups of Hong Kong Week 2023@Bangkok, and hope our Bangkok audiences will find the programmes enjoyable.



MESSAGE

A handwritten signature in black ink, appearing to read 'Narong Prangcharoen', written in a cursive style.

Dr Narong Prangcharoen

Dean, College of Music
Mahidol University

Greetings and a warm welcome to the opening concert of Hong Kong Week 2023@Bangkok! It is a great pleasure for the College of Music, Mahidol University to co-present the concert by the Hong Kong Philharmonic Orchestra (HK Phil) with the Leisure and Cultural Services Department of the Government of the Hong Kong Special Administrative Region (HKSAR) here at our Prince Mahidol Hall.

At the College of Music we are continually looking for ways to collaborate with other leading organisations. The HK Phil is recognised as one of the top orchestras worldwide so we are thrilled to have them with us today. We are also very honored that they have invited two Thai musicians who have earned international reputations of their own: Poom Prommachart and Nitiphum Bamrungbanthum as soloists for the opening concert. Nitiphum is one of our esteemed alumni and former Principal Trumpet of our own Thailand Philharmonic Orchestra (Thailand Phil), so we especially proud that he has gone on to be appointed the Principal Trumpet of the HK Phil, and look forward to this special homecoming performance.

We encourage you to join us again tomorrow for the Brass and Percussion concert by HK Phil and Thailand Phil. This chamber concert will be a historic collaboration between our two orchestras, perhaps the first of its kind in Southeast Asia. There will be a Brass and Percussion Chamber Music Clinic at 1:30 p.m. followed by a spectacular concert at 4:00 p.m. by the brass and percussion musicians of the HK Phil and Thailand Phil in our MACM Hall.

Many thanks to the Leisure and Cultural Services Department of the Government of the HKSAR for their organisation and support of this concert, to UOB for their support of today's soloists, and to our partners of the Italthai Group for their continued support of many of our events.

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HONG KONG WEEK 2023@BANGKOK – OPENING PROGRAMME

Hong Kong Philharmonic Orchestra: Shostakovich Piano Concerto

Conductor | **Lio Kuokman**

Piano | **Poom Prommachart**

Trumpet | **Nitiphum Bamrungbanthum**

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MAURICE RAVEL

La valse

12'

DMITRI SHOSTAKOVICH

Piano Concerto no. 1

21'

- I. Allegro moderato
- II. Lento
- III. Moderato
- IV. Allegro con brio

INTERMISSION

NIKOLAI RIMSKY-KORSAKOV

Scheherazade

42'

- I. The Sea and Sinbad's Ship (Largo e maestoso)
- II. The Kalender Prince (Lento)
- III. The Young Prince and Princess (Andantino quasi allegretto)
- IV. Festival in Bagdad – The Sea – The Shipwreck (Allegro molto)

The content of the programmes does not represent the views of the Government of the Hong Kong Special Administrative Region.



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No photography, recording or filming



No eating or drinking



Please keep noise to a minimum
during the performance



Please reserve your applause until
the end of the entire performance



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MAURICE RAVEL (1875–1937)

La valse

Shy, reserved, always polite (well, almost always), Ravel tended to play his cards close to his chest in public. Even close friends rarely saw him make any kind of emotional display. He never married, and his sexuality remained something of a mystery. Ravel's contemporary Igor Stravinsky compared both the man and his music to "a Swiss watchmaker" – exquisitely precise, but perhaps a little clinical. But there were depths of sadness and strange undercurrents in this solitary man, as well as a kind of rapture: no composer has had stronger sense of the beauty and sheer poetry of musical sound, and his "poème chorégraphique" (choreographic poem) *La valse* allows us glimpses into both the light and the dark sides of Maurice Ravel's personality.

Ravel wrote *La valse* in 1919–20, originally as a ballet score. The title immediately evokes Imperial Vienna, home of so much great music and art, particularly cherished as the birthplace of the most elegantly sensuous of all ballroom dances, the waltz. The timing of its composition is highly significant. The year before he began

work on *La valse*, 1918, the centuries old Austrian Habsburg Empire had finally collapsed, a victim of the very World War which it had initiated, four years earlier. Ravel had always been intensely distrustful of the culture of the German-speaking world, and that distrust had only intensified after Ravel's experience as an ambulance driver at the front in World War One. But he confessed soon afterwards that he'd always loved the "wonderful rhythms" and *joie de vivre* expressed in the waltz.

Both qualities are very much in evidence in *La valse*, but there's something else too. There's an ominous, ghostly quality about the strange fragmentary low sounds heard at the opening, and even as the dancing turns more brilliant and opulent, there's also a feeling for many that there's a demonic presence here too. That sense grows as *La valse* builds to its thrilling, yet undeniably savage ending. Ravel insisted that *La valse* wasn't intended a commentary on the darker sides of Imperial Vienna, still less a portrait of its final catastrophic downfall. But whatever his intentions, many have heard a profoundly tragic message in this music.

[Programme notes by Stephen Johnson](#)

Instrumentation

Three flutes (one doubling piccolo), three oboes (one doubling cor anglais), two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps and strings.

DMITRI SHOSTAKOVICH

(1906–1975)

Piano Concerto no. 1 in C minor, op. 35

I. *Allegro moderato*

II. *Lento*

III. *Moderato*

IV. *Allegro con brio*

Dmitri Shostakovich is one of those composers whose works, to borrow a phrase from the philosopher Friedrich Nietzsche, “bear the imprint of their times like an open wound”. And what momentous times he lived through. Born the year after the failed Russian Revolution in 1905, he was 10 when the Bolsheviks seized power, and so lived through the turbulent early days of the newly established Soviet Union, and through Stalin’s “Terror” in the 1930s. He then experienced at first hand the devastating Siege of Leningrad by the Nazis in 1941–44, survived official denunciation in 1948, and went on to become one of the USSR’s proudest cultural exhibits. Instead of the sheltered, hothouse education many musical prodigies experienced, he was constantly brought face to face with urgent, sometimes terrifying reality. His first composition, at age 10, was entitled *Funeral March for Victims of the Revolution*, and it was apparently composed after hearing a vivid personal account of a massed execution in a street nearby. To what extent he was a loyal communist, or at least a sympathiser, is argued over fiercely to this day. But the effects of

the multiple traumas he endured can be felt in work after work.

One thing is clear however, during the 1920s and early 1930s, Shostakovich made serious efforts to align his music with the thinking then prevalent in Soviet cultural circles – though he confessed that he was “inexpert” in Marxist theory. By 1933, the year Shostakovich wrote his First Piano Concerto, the Western musical classics, previously dismissed as “bourgeois” by some leading figures, were beginning to be rehabilitated. But Shostakovich was evidently in no mood to produce a purely serious virtuoso concerto in the manner of Beethoven, Brahms or Tchaikovsky. The First Piano Concerto brilliantly combines respect for the great tradition and mockery, and the manners of high art are offset by elements that clearly derive from popular music. In his student days at the St Petersburg – then Petrograd – Conservatory, Shostakovich had helped support his family through the economically difficult days of the early Soviet state by playing piano to accompany silent films in popular theatres and cinemas. The experience left an enduring mark on his style, and this is nowhere more apparent than in this concerto, which at times would make a wonderful accompaniment for a riotous, no doubt biting satirical animation.

Often Shostakovich liked to follow the current of his ideas as he wrote rather than following a pre-set structural or emotional plan. Sometimes, he said,

the results surprised him. He later claimed that he'd started off here intending to write a trumpet concerto, but that the piano kept forcing its way in, until eventually it took over. But the trumpet continued to play a key role, especially in that crazy circus finale.

The concerto begins with a brief, ear-catching flourish for both piano and trumpet, but then the trumpet remains silent for a while. The piano takes over, with a rather sober-sounding tune, but this speeds up, until the music begins to resemble a silent film "chase" sequence (no doubt Shostakovich had accompanied plenty of those), later urged on by the trumpet. A semi-serious lyrical passage leads back to the subdued tone from early on, and the first movement doesn't so much end as peter out.

Shostakovich was a master of ambiguity, and the Lento second movement is a prime example. Is the lyricism wistful, ironic – or is there something more troubling beneath the elegant surface? The piano-led climax swings back and forth between short "appassionato" outbursts and irreverent running figures. It's hard to decide how much of this is parody, and how much is serious. The following Moderato is half preparation for the finale, half serious "aside", as in a theatrical scene (Shostakovich had also written a fair amount of theatre music by this stage). Then the finale springs into action. This movement has something of the irreverent

naughtiness of the Parisian group of composers, "Les Six", especially that inspired prankster Francis Poulenc. But there's a sharper edge here, and the sense of unease behind the fun and games is more marked. Shostakovich's barbed sense of humour was soon to explode in his opera *Lady Macbeth of the Mtsensk District* – and to get him into serious trouble.

[Programme notes by Stephen Johnson](#)

Instrumentation

Strings.

NIKOLAI RIMSKY-KORSAKOV

(1844–1908)

Scheherazade, op. 35

- I. The Sea and Sinbad's Ship
(Largo e maestoso)
- II. The Kalender Prince (Lento)
- III. The Young Prince and Princess
(Andantino quasi allegretto)
- IV. Festival in Bagdad – The Sea –
The Shipwreck (Allegro molto)

Amid the creative chaos of 19th century Russian music, Nikolai Rimsky-Korsakov kept order. When St Petersburg and Moscow composers quarrelled, Rimsky mediated. He was the one who spotted the teenage Stravinsky's phenomenal talent, confiscated Mussorgsky's brandy, and rescued half-finished scores from underneath stray cats in Borodin's chaotic St Petersburg apartment. He wore a beard and spectacles, and his colleagues dubbed him "Herr Professor" – especially after he joined the staff of the St Petersburg Conservatoire in 1871. But they'd got him wrong. He was a liberal, a dreamer, and in the 1905 Revolution he sided with the student radicals. He'd begun his career as an officer in the Tsar's navy, sailing to Britain, America and Brazil. Rimsky always loved the colour and excitement of far-away places.

It's no surprise, then, to find him in the summer of 1888, choosing *A Thousand and One Nights* as the subject of a new orchestral work. The new work

was as big as a symphony, though Rimsky insisted that it was merely a "Symphonic Suite". He was equally careful to point out that, although he took inspiration from scenes in the *Nights*, the music didn't follow the stories precisely. "All I desired was that the hearer, if they like the piece as music, should carry away the impression of an Oriental narrative, filled with fairy-tale wonders," he explained. And Rimsky was no ethnomusicologist – he certainly didn't research or quote Arabian folksongs. *Scheherazade* is as authentically Middle Eastern as Fry's Turkish Delight, and no less delicious.

So the trombones and basses represent the cruel Sultan Shahryar, who was convinced of the inconstancy of all women and sworn to behead a new wife each morning. And the solo violin is his latest wife: the beautiful and courageous young Scheherazade, who was "pleasant and polite, witty and wise", as *A Thousand and One Nights* tell us. She cheats death by telling him a new tale each night, finishing each time on a cliffhanger – so he simply has to keep her alive to find out what happens next. She launches straight into one of the seven voyages of Sinbad. Rimsky had travelled the world under sail and there's something here of the experiences he described in his memoirs: "Wonderful is the tropical ocean with its azure colour and phosphorescent light, wonderful are the tropical sun and clouds, but the tropical night sky over the ocean is

the most wonderful thing of all.” But it’s Scheherazade’s story too, and she whispers a few comments of her own as the voyage unfolds.

A Thousand and One Nights contain more than one story of princes forced by fate and circumstance to wander the byways and bazaars in the guise of a Kalender, a type of holy beggar. In “The Kalender Prince”, flamboyant woodwind solos swirl over strumming strings. Fanfares sound, and the music accelerates to a terrifying gallop as the Roc – the monstrous bird of Arabian legend, as large as a house – takes to the air.

There are many young princes and princesses in *A Thousand and One Nights*, too, but we don’t need to know which to catch the mood of Scheherazade’s pillow-talk in the third movement – the tenderest music (and maybe the single loveliest tune) that Rimsky ever wrote. In the faster central section, as the drums rattle and the woodwinds dance, Rimsky suggested that we might imagine “the princess carried in a palanquin”. The ending is tender and then playful, and the beginning of the finale comes as a jolt. Shahryar loses his temper, Scheherazade pleads; and then she spins a tale of a frenetic chase through the bazaars of old Bagdad before – with a sudden, cinematic change of scene – she resumes the story of Sinbad, whipping up a storm and finally dashing the orchestra to jangling smithereens on a towering crag of percussion and brass.

Scheherazade’s stories are over: but her own tale has one final twist. In Rimsky’s final scene we hear the couple reconciled and the Sultan finally persuaded to relent: “As for this Scheherazade, her like is not found in the lands; so praise be to Him who appointed her a means for delivering His creatures from slaughter.” With a quiet prayer and a final caress, warm woodwind chords let our storyteller sleep peacefully at last.

[Programme notes by Richard Bratby](#)

Instrumentation

Two flutes (one doubling piccolo), piccolo, two oboes (one doubling cor anglais), two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, harp and strings.

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LIO KUOKMAN

Conductor

PHOTO: Jane Chiang



Currently Resident Conductor of the Hong Kong Philharmonic Orchestra, Music Director and Principal Conductor of the Macao Orchestra and Programme Director of the Macao International Music Festival, Lio Kuokman was praised by the *Philadelphia Inquirer* as “a startling conducting talent”. He was the second prize winner of the third Svetlanov International Conducting Competition in Paris with Audience Prize and Orchestra Prize, and he has served as the first Chinese Assistant Conductor with the Philadelphia Orchestra.

An internationally sought-after conductor, Lio was recently invited as the first Chinese conductor to conduct a subscription concert with the Vienna Symphony, and was invited by the French government to lead the first Saudi Arabia performance tour with Orchestre National du Capitole de Toulouse. He completed ten performances in Taiwan with NTSO and appeared at the Music in PyeongChang Festival. Other orchestras which he has collaborated include the Detroit Symphony, Orchestre Philharmonique de Radio France, Orchestre Philharmonique de Marseille, Seoul Philharmonic, NHK, Hiroshima, Tokyo Metropolitan, Kyoto Symphony, Russian National Symphony, Moscow Philharmonic and Latvian National Symphony Orchestras, among others.

Educated at The Hong Kong Academy for Performing Arts, The Juilliard School, the Curtis Institute of Music, and the New England Conservatory, Lio is a founding member and President of the Macao Chamber Music Association. For his contributions to the development of arts and culture, he received the Certificate of Commendation and Medal of Cultural Merit from the governments of both HKSAR and Macao SAR. In 2021, Lio was the recipient of the Hong Kong Ten Outstanding Young Persons award, and in 2022, he was awarded Artist of the Year (Music) at the 16th Hong Kong Arts Development Awards and appointed a Justice of the Peace by the Government of HKSAR.

POOM PROMMACHART

Piano



Dr Poom Prommachart received his Bachelor of Music, Master of Music, and Artist Diploma at the Royal College of Music in London on a full scholarship sponsored by the late Princess of Thailand. He went on to obtain the most prestigious Tagore Gold Medal, which was handed to him by His Majesty King Charles III, King of the United Kingdom.

Just recently in May 2023, his performances of Prokofiev Piano Concerto no. 3 and Beethoven *Choral Fantasy* were awarded the Best Solo Performance Instrumental – Music by the BOH Cameronian 18th Arts Awards. It is an honour for a Thai pianist to win this award in Malaysia. In 2022, Dr Poom was awarded the “Rector’s List of Honour for the Most Exceptional Graduates” from the University of Montreal’s Doctor of Music programme. He is currently a Steinway Artist, Creative Music Director of Tutan Entertainment, Artistic Director of the Steinway Youth Piano Competition in Thailand and an Elite Fellow of Universiti Malaya’s Music Faculty.

Dr Poom is currently residing in Malaysia but actively flies to different parts of the world for performance, collaborations and adjudications.

NITIPHUM BAMRUNGBANTHUM

Trumpet

PHOTO: Eric Hong



Nitiphum Bamrungbanthum was appointed Principal Trumpet of the HK Phil in 2021 by Jaap van Zweden. Born in Khon Kaen, Thailand, Nitiphum started playing trumpet at the age of 14. He is a graduate of the College of Music at Mahidol University, where he studied under Dr Joseph Bowman.

At the age of 20, Nitiphum was appointed Principal Trumpet of the Thailand Philharmonic Orchestra. He has regularly appeared internationally as a soloist, as well as an orchestral and chamber music performer. His performances include James Stephenson's Trumpet Concerto no. 1, Frank Martin's Concerto for Seven Wind Instruments, and Joseph Haydn's Trumpet Concerto, which he performed with the HK Phil and the Thailand Philharmonic Orchestra respectively. He also performed Alexander Arutunian's Trumpet Concerto with the Hong Kong Wind Philharmonia.

Nitiphum has served as Guest Principal Trumpet for the Seoul Philharmonic Orchestra, Hong Kong Wind Philharmonia, Million Wind Philharmonic and Sun Symphony Orchestra. He has been a guest musician with the Singapore Symphony Orchestra and Hong Kong Sinfonietta.

Nitiphum is the founder of the award-winning Zero Brass Quintet, which has held regular masterclasses and performances across Thailand. He has received scholarships from the International Trumpet Guild multiple times and was a finalist in the ITG Orchestra Excerpt Competition 2019. He was invited as guest faculty at The Hong Kong Academy for Performing Arts and was an artist/presenter at the 47th International Trumpet Guild Conference 2023.

Nitiphum is an endorsing artist for Yamaha trumpets.

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IN HARMONY

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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香港管弦樂團（港樂）獲譽為亞洲最頂尖的古典管弦樂團之一。在為期44周的樂季中，樂團共演出超過150場音樂會，把音樂帶給超過20萬名觀眾。2019年港樂贏得英國著名古典音樂雜誌《留聲機》年度管弦樂團大獎，成為亞洲首個獲此殊榮的樂團。

梵志登是現今樂壇最炙手可熱的指揮之一，他自2012/13樂季起正式擔任港樂音樂總監一職，直到2023/24樂季。完成音樂總監任期後，梵志登將以桂冠指揮身份繼續與樂團合作。此外，由2018/19樂季開始，梵志登正式成為紐約愛樂樂團音樂總監。余隆由2015/16樂季開始擔任首席客席指揮。廖國敏於2020年12月正式擔任駐團指揮。

在梵志登幹勁十足的領導下，樂團在藝術水平上屢創新高，在國際樂壇上綻放異彩。港樂由2015至2018年間連續四年逐一呈獻《指環》四部曲歌劇音樂會。這四年的浩瀚旅程由拿索斯現場錄音，非凡演出贏得了觀眾及樂評的讚譽。樂團更因此勇奪《留聲機》年度管弦樂團大獎。

港樂曾在中國內地多個城市展開巡演。為慶祝香港特別行政區成立20周年，港樂於2017年前赴首爾、大阪、新加坡、墨爾本和悉尼巡演。於2023/24樂季，港樂將會到訪超過18個城市作世界巡演。

「港樂奏此凱歌，的確至名歸。」

—《留聲機》

“Gramophone is delighted to salute the HK Phil on this much-deserved triumph.”

— Gramophone

The HONG KONG PHILHARMONIC ORCHESTRA

(HK Phil) is recognised as one of Asia's foremost classical orchestras. Presenting more than 150 concerts over a 44-week season, the HK Phil attracts more than 200,000 music lovers annually. The HK Phil won the prestigious UK classical music magazine *Gramophone's* 2019 Orchestra of the Year Award – the first orchestra in Asia to receive this accolade.

Jaap van Zweden, SBS, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 Season, a position he will hold until the end of the 2023/24 Season. Following his tenure as Music Director, he will hold the title of Conductor Laureate. He has also been Music Director of the New York Philharmonic since the 2018/19 Season. Yu Long has been Principal Guest Conductor since the 2015/16 Season. Lio Kuokman, JP, was appointed Resident Conductor in December 2020.

Under the dynamic leadership of Jaap van Zweden, the HK Phil has attained new heights of artistic excellence, receiving international critical acclaim. The orchestra successfully completed a four-year journey through Wagner's *Ring Cycle*, performing and recording one opera from the cycle annually from 2015 to 2018. The concert performances were well received, and the live Naxos recordings were praised by critics, and garnered the *Gramophone* Orchestra of the Year Award 2019.

The HK Phil has toured extensively across Mainland China. The orchestra undertook a major tour in 2017 to Seoul, Osaka, Singapore, Melbourne and Sydney in celebration of the 20th anniversary of the establishment of the Hong Kong Special Administrative Region. In the 2023/24 Season, the orchestra will embark on global tours to more than 18 cities.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Tarmo Peltokoski, Vasily Petrenko, Krzysztof Urbanski, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil



PHOTO: Cheung Wai-lok

近年和港樂合作的指揮家和演奏家包括：畢美亞、丹尼夫、艾遜巴赫、巴孚·約菲、奧羅斯科-埃斯特拉達、佩多高斯基、佩特連科、奧班斯基、寧峰、基特寶、卡華高斯、拉特里、諏訪內晶子等。港樂積極推廣華裔作曲家的作品，除了委約新作，更灌錄了由作曲家譚盾和盛宗亮親自指揮作品的唱片，由拿索斯唱片發行。

港樂的教育及社區推廣計劃一向致力將音樂帶到學校、醫院、戶外等不同場所，每年讓數以萬計兒童和家庭受惠。2021年，港樂和香港演藝學院聯合宣布創辦「管弦樂精英訓練計劃」，由太古慈善信託基金「信望未來」計劃贊助，旨在為演藝學院音樂學院的畢業生提供專業培訓，促進他們在管弦樂領域的事業發展。

太古集團自2006年起成為港樂的首席贊助，也是本團歷來最大的企業贊助。太古集團透過支持港樂，積極推廣藝術活動，在藝術水平上精益求精，並推動本地的文化參與和發展，以鞏固香港的國際大都會美譽。

港樂獲香港特別行政區政府慷慨資助，以及首席贊助太古集團、香港賽馬會慈善信託基金和其他支持者的長期贊助，成為全職樂團，每年定期舉行古典音樂會、流行音樂會及推出廣泛而全面的教育和社區計劃，並與香港芭蕾舞團、香港歌劇院、香港藝術節等團體合作。

港樂最初名為中英管弦樂團，後來於1957年改名為香港管弦樂團，並於1974年職業化。港樂是註冊慈善機構。

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴

香港管弦樂團首席贊助：太古集團

promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and it has released recordings on the Naxos label featuring Tan Dun and Bright Sheng, each conducting their own compositions.

The HK Phil runs diverse education and community programmes in schools, hospitals and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year. Founded in 2021, “The Orchestra Academy Hong Kong”, funded by “TrustTomorrow” of The Swire Group Charitable Trust and co-directed with The Hong Kong Academy for Performing Arts (HKAPA), aims at enhancing professional training for graduates from HKAPA’s School of Music and facilitating their career development in the orchestral field.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this sponsorship, which is the largest in the orchestra’s history, Swire endeavours to promote artistic excellence, foster access to classical music, stimulate cultural participation in Hong Kong, and enhance Hong Kong’s reputation as one of the great cities in the world.

Thanks to a significant subsidy from the Government of the HKSAR and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club Charities Trust and other supporters, the HK Phil now boasts a full-time annual schedule of core classical repertoire and innovative popular programming, extensive education and community programmes, and collaborations with, amongst others, Hong Kong Ballet, Opera Hong Kong and the Hong Kong Arts Festival.

Originally called the Sino-British Orchestra, it was renamed the Hong Kong Philharmonic Orchestra in 1957 and became fully professional in 1974. The HK Phil is a registered charitable organisation.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre

Swire is the Principal Patron of the Hong Kong Philharmonic Orchestra

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

音樂總監

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梵志登

Jaap van Zweden, SBS

首席客席指揮

PRINCIPAL GUEST CONDUCTOR



余隆

Yu Long

駐團指揮

RESIDENT CONDUCTOR



廖國敏

Lio Kuokman, JP

第一小提琴

FIRST VIOLINS



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樂團首席
Jing Wang
Concertmaster

梁建楓

樂團第一副首席
Leung Kin-fung
First Associate
Concertmaster



許致雨

樂團第二副首席
Anders Hui
Second Associate
Concertmaster

王亮

樂團第二副首席
Wang Liang
Second Associate
Concertmaster

朱蓓

樂團第三副首席
Bei de Gaulle
Third Associate
Concertmaster



艾瑾

Ai Jin

把文晶

Ba Wenjing

程立

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桂麗

Gui Li



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Liu Fangxi

毛華

Mao Hua



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Rachael Mellado

張希

Zhang Xi

第二小提琴 SECOND VIOLINS



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Zhao Yingna



■余思傑
Domas Juškys



▲梁文瑋
Leslie Ryang Moonsun



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Christine Wong



周騰飛
Zhou Tengfei



賈舒晨**
Jia Shuchen**



* 樂師輪流於第一及第二聲部演出
Players may rotate between the First and Second Violin sections.

中提琴 VIOLAS



●凌顯祐
Andrew Ling



■李嘉黎
Li Jiali



▲熊谷佳織
Kaori Wilson



崔宏偉
Cui Hongwei



付水淼
Fu Shuimiao



洪依凡
Ethan Heath



黎明
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香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

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George Lomdaridze



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Jiang Xinlai



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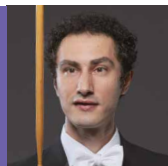


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Oboe: Julian Wan
Leuk-jo



單簧管：方誠
Clarinet: Fong Shing



小號：余朗政
Trumpet: Bowie Yu
Long-ching



長號：胡皓霆
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Woo Ho-ting

特約樂手

FREELANCE PLAYERS

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Violin: James Li Chun-lam

中提琴：楊善衡
Viola: Andy Yeung

敲擊樂器：
陳梓浩、鄭美君、鄭敏蔚
Percussion: Samuel Chan,
Emily Cheng & Eugene Kwong

豎琴：譚懷理
Harp: Amy Tam

- 首席 Principal
- 聯合首席 Co-Principal
- ◆ 副首席 Associate Principal
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以下人士借出一套四支華格納大號

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- Paul and Leta Lau
- Ms Wincey Lam, Mr Raymond Wong,
Mrs Rebecca Whitehead, Ms Angela Yau,
Mrs Catherine Wong
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- A set of Wagner Tubas
- A Flugelhorn

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Mrs Catherine Wong
- Mr Steven Ying

Generously loaned by An Anonymous

G. B. Guadagnini (1757) “Ex-Brodsky” Violin,
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A loan arranged by P. C. Woo & Co.

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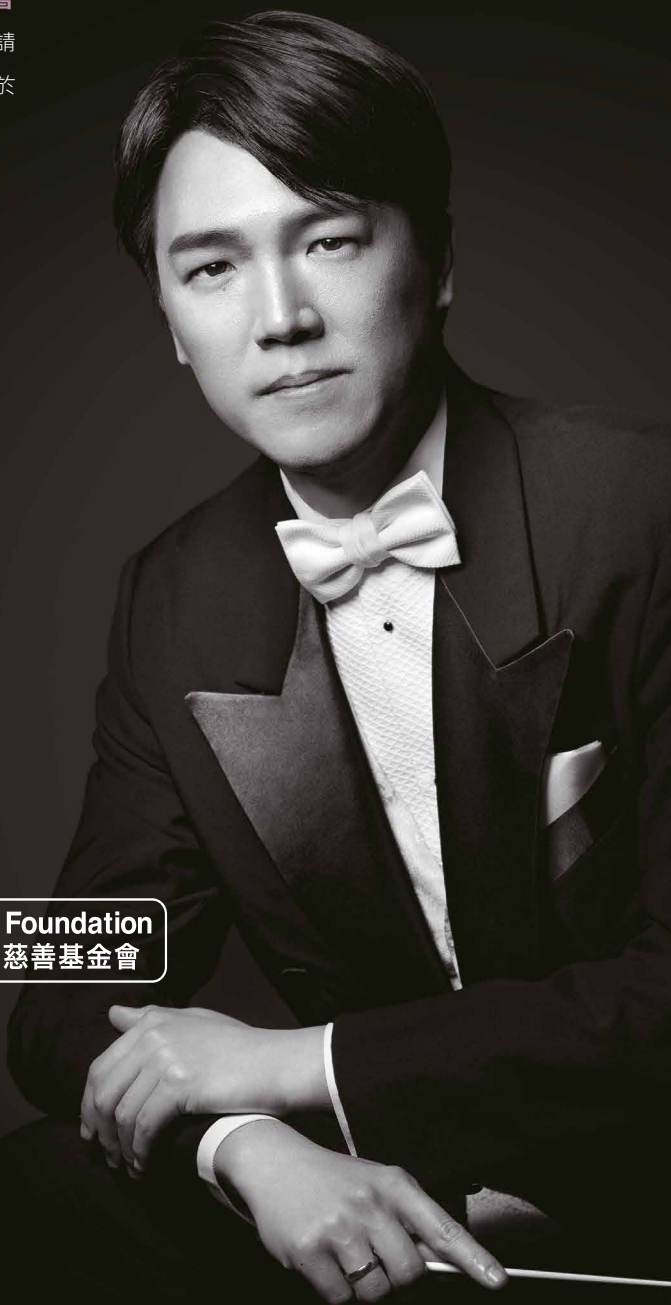
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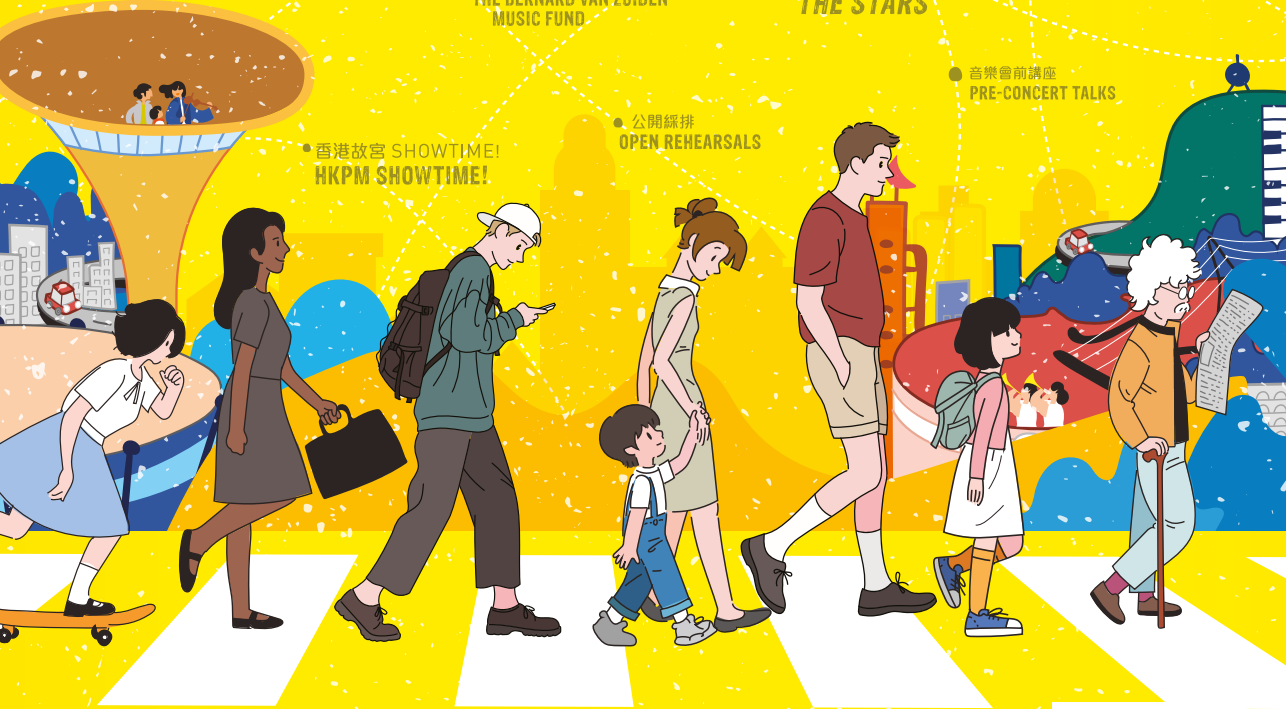
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