



2024 粤港澳大湾区(广东)国际青年音乐节
YOUTH MUSIC CULTURE THE GREATER BAY AREA

艺术委员会主席: 余隆 音乐总监: 丹尼尔·哈丁
CHAIRMAN OF ARTS COMMITTEE: YU LONG MUSIC DIRECTOR: DANIEL HARTING

2024 Youth Music Culture The Greater Bay Area

2024.1.20-2.1

Guangzhou | Shenzhen | Hong Kong

Presenter:

Department of Culture and Tourism of Guangdong Province

Organizers (listed in no particular order):

Guangzhou Symphony Orchestra

Xinghai Concert Hall

Hong Kong Philharmonic Orchestra

Macao Orchestra

Shenzhen Symphony Orchestra

Co-organizer:

Beijing Music Festival Arts Foundation

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Organizational Structure

Presenter

Department of Culture and Tourism of Guangdong Province

Supporting Organizations

Culture, Sports and Tourism Bureau of the Government of the Hong Kong Special Administrative Region

Cultural Affairs Bureau of the Government of the Macao Special Administrative Region

Culture, Radio, Television, Tourism and Sports Bureau of Shenzhen Municipality

Organizers

Guangzhou Symphony Orchestra

Xinghai Concert Hall

Hong Kong Philharmonic Orchestra

Macao Orchestra

Shenzhen Symphony Orchestra

Co-organizer

Beijing Music Festival Arts Foundation

Organizing Committee

Director

Li Bin, Director, Department of Culture and Tourism of Guangdong Province

Deputy Directors

Yang Shu, Level 1 Bureau Rank Official, Department of Culture and Tourism of Guangdong Province

Mrs Vicki Kwok, JP, Deputy Secretary for Culture, Sports and Tourism, Government of the Hong Kong Special Administrative Region

Leong Wai Man, Director, Cultural Affairs Bureau of the Government of the Macao Special Administrative Region; Board Chair, Macao Orchestra Company, Limited

Ding Zhongyuan, Deputy Director for Culture, Radio, Television and Tourism Bureau of Shenzhen Municipality

Committee Members

Tang Guohua, Level 2 Bureau Rank Official, Department of Culture and Tourism of Guangdong Province

Zou Qifei, Level 1 Researcher, Director of Finance Division, Department of Culture and Tourism of Guangdong Province

Chen Wei, Deputy Director of International Exchange and Cooperation Division, Department of Culture and Tourism of Guangdong Province (preside over the work)

Mr George Tsoi, Principal Assistant Secretary for Culture, Sports and Tourism (Culture), Government of the Hong Kong Special Administrative Region

Miss Grace Lam, Assistant Secretary for Culture, Sports and Tourism (Culture), Government of the Hong Kong Special Administrative Region

Cheang Kai Meng, Vice Director, Cultural Affairs Bureau of the Government of the Macao Special Administrative Region

Zhang Shaoyan, Director of Cultural Exchanges and Collaborations Division, Culture, Radio, Television, Tourism and Sports Bureau of Shenzhen Municipality

Lin Qingbo, Director of Division for Arts Division, Culture, Radio, Television, Tourism and Sports Bureau of Shenzhen Municipality

Chen Qing, President, Guangzhou Symphony Orchestra

Wang Dongyun, Director, Xinghai Concert Hall

Vennie Ho, Hong Kong Philharmonic Orchestra 50th Anniversary Consultant, Former Executive Director

Jacky Fong Tin Wan, Executive Director, Macao Orchestra Company, Limited

Nie Bing, Chairman of Artistic Committee, Shenzhen Symphony Orchestra

Artistic Committee

Chairman

Long Yu, Conductor; Vice President, China Musicians Association; Chairman, League of China Orchestras; Honorary Music Director for Life, Guangzhou Symphony Orchestra

Members (in alphabetical order)

Huang Yi, Music Director, Guangzhou Symphony Orchestra

Li Weigang, First Violinist, Shanghai Quartet

Lio Kuokman, Music Director and Principal Conductor, Macao Orchestra

Lin Daye, Music Director, Shenzhen Symphony Orchestra

Nie Bing, Chairman of Artistic Committee, Shenzhen Symphony Orchestra

Wang Jian, Cellist

Jing Wang, Concertmaster, Hong Kong Philharmonic Orchestra

Ray Wong, Professor, Hong Kong Academy for Performing Arts

Jimson Kin Wa Hoi, Board Member, Macao Orchestra Company, Limited; President, Macao Youth Symphony Orchestra Association

Yan Huichang, Music Director, Hong Kong Chinese Orchestra

Yang Zhen, Vice Director, Xinghai Concert Hall

Yu Qikang, President Emeritus, Guangzhou Symphony Orchestra

Timothy Tsukamoto, Director of Artistic Planning, Hong Kong Philharmonic Orchestra

Executive Committee

Director

Chen Qing, President, Guangzhou Symphony Orchestra

Vice Directors

Wang Dongyun, Director, Xinghai Concert Hall

Vennie Ho, Hong Kong Philharmonic Orchestra 50th Anniversary Consultant, Former Executive Director

Jacky Fong Tin Wan, Executive Director, Macao Orchestra Company, Limited

Luo Bin, Vice President, Shenzhen Symphony Orchestra

Members

Chen Zhimin, Vice President, Guangzhou Symphony Orchestra; President, Guangzhou Symphony Youth Orchestra

Yang Zhen, Vice Director, Xinghai Concert Hall

Dennis Wu, Director of Marketing, Hong Kong Philharmonic Orchestra

Harris Shuen, Macao Orchestra Artistic Planning and Education

Shi Dachuan, Assistant to the President, Shenzhen Symphony Orchestra

Shi Zhenjiang, Vice Secretary, Beijing Music Festival Arts Foundation

Executive Committee, Office of the Secretaria

Secretary-General

Chen Zhimin, Vice President, Guangzhou Symphony Orchestra; President, Guangzhou Symphony Youth Orchestra

Vice Secretaries-General

Shi Dachuan, Assistant to the President, Shenzhen Symphony Orchestra

Tang Lilin, Director, Foreign Affairs Department, Guangzhou Symphony Orchestra

Bi Jiali, Program Director, Xinghai Concert Hall

Wong Ka, Macao Orchestra Personnel Manager, Macao Orchestra Company Limited

Joseph Wong, Orchestra Personnel Manager, Hong Kong Philharmonic Orchestra

Working Team

Guangzhou Symphony Orchestra

Project Administration : Chen Zhimin

Administrative Support : Tang Lilin, Gan Shiqi

Faculty Affairs : Xu Dan, Gu Qiurong, Wang Ying

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Librarian : Chang Yunqing

Concert and Activities Coordination : Zhou Qianqi, Liang Yinglan, Ling Zhirui, Li Jia

Project Promotion : Chen Qionglin, Qian Xiaoxuan, Deng Langran, Wu Yun, Liang Zhihui

Stage Management : Tang Youfu, Hao Luyao

Administrative Affairs : Chen Huan, Xie Chunyi, Fu Jia

Financial Administration : Liang Wenkun

Audio, Visual Recording and Photography : Deng Yijian, Wang Liyu, Zhao Bin, Li Lewei, Luo Yugang

Xinghai Concert Hall

Project Supervisor : Bi Jiali, Luo Qianwen, Xu Tao

Project Support : Yu Xinye, Fang Jiezhong, Tan Wei, Wu Zhilin, Guo Zongwei, Yang Han, Wang Qianjun

Programming : Du Zhenyu, Gu Xiao

Publicity : Xie Yijuan, Zhuo Ling, Liang Yunqi

Publicity Support : Liao Yingying, Ding Fangfang, Wang Yawen, Chen Huiling

Xinghai Club : Zhang Jing, Li Hao, Wang Rong

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Sales & Ticketing : Cai Lina, Luo Yan

Marketing Cooperation : Tan Huixin, Zhang Yu

Printing Coordinator : Huang Xuan

IT Support : Tao Feng, Lei Yuanlu, Wu Xiaodan, Gao Xuefeng

Stage Supervisor : Chen Yunlin, Peng Xiaoshan

Sound & Lighting : Wang Jianhong, Mai Jiahao, Nie Weixiang, Chen Jiahui, He Ruihong, Pan Yongxiang

Stage Manager : Chen Yun, Li Dongcheng

Front of House Manager : Yang Caowei, Deng Mingzi

Hong Kong Philharmonic Orchestra

Director of Orchestral Operations : Vanessa Chan

Librarian : Betty Ho

Stage & Production Manager : Camille Tam

Assistant Librarian : Chan Tim-yan

Assistant Orchestral Operations Manager : Apple Li

Digital Media Producer : Arthur Lo

Stage & Production Officer : Issac Wong

Arts Administration Assistant : Ellie To

Project Coordinator : Liz Yeung

Project Coordinator-50th Anniversary : Vanessa Leung

Media Relations & Communications Manager : Emily Hui

Marketing Manager : Michelle Yeung

Assistant Marketing Manager : Olivia Chau

Publications Editor : Jaren Ng

Shenzhen Symphony Orchestra

Executive Office : Tan Jianlin, Yang Fan, Yu Jiamin

Stage Manager : Ma Honggang

Audition: Guan Yong, Xiang Ruixue, Li Yuanqi, Zhang Siyue, Qiu Xinyi

Project Promotion : Liu Xiaoyan

Orchestra Coordination : Chen Xiangyu, Wu Zhen

Stage Personnel : Zhang Hanzhi, Fu Li

External Affairs(Guang Zhou) : Li Yingtao

2024 Youth Music Culture The Greater Bay Area (YMCG)

Presented under the auspices of the Department of Culture and Tourism of Guangdong Province and organized by the Guangzhou Symphony Orchestra and Xinghai Concert Hall with renowned Maestro Long Yu heading its Artistic Committee, Youth Music Culture Guangdong (YMCG) launched in 2017 and was held for six consecutive years (2017–2022) with cellist Yo-Yo Ma serving as Artistic Director. In 2023, Youth Music Culture Guangdong was upgraded and renamed Youth Music Culture the Greater Bay Area (retaining the acronym YMCG); it has also garnered national recognition, having won the China Music Arts Promotion Award. YMCG now extends beyond Guangdong Province into the Greater Bay Area, deepening and expanding outreach and dissemination, reinforcing the original aspiration of ensuring that Chinese stories, Greater Bay Area stories and Guangdong stories reach the four corners of the world.

Beginning in 2024, YMCG will be Co-organized by five internationally-renowned music institutions based in the Greater Bay Area: the Guangzhou Symphony Orchestra (GSO), Xinghai Concert Hall and Shenzhen Symphony Orchestra in Guangdong Province; the Hong Kong Philharmonic Orchestra from the Hong Kong SAR and the Macao Orchestra from the Macao SAR. The new YMCG continues to have its founder Maestro Long Yu heading its Artistic Committee, while Maestro Daniel Harding serves as incoming Music Director and will continue this role until 2028.

At the inaugural YMCG in 2017, China's Music Weekly heralded the event as "opening a new page in the Chinese symphonic world." Since then, YMCG has attracted much international attention. Writers have visited Guangzhou to report on YMCG, having published stories in such outlets as *Strings and The Violin Channel* (USA), *The Strad*, *Gramophone* and *BBC Music Magazine* (UK) and *Limelight* (Australia).

A Letter from the Music Director

2024 is my first year as Music Director of Youth Music Culture The Greater Bay Area. It was a great honour to be asked by Maestro Long Yu to follow in the footsteps of Yo-Yo Ma, to build on his legacy, and to bring together young musicians from Asia and beyond, and to work together in the pursuit of excellence in orchestral performance.

In 2024, the YMCG Orchestra and I will perform Mozart's Sinfonia Concertante and Dvorak's Symphony No. 9 "From The New World". We will be joined by world class soloists Vilde Frang and Amihai Grosz to perform the Mozart. The Dvorak symphony is one of the most beloved in the orchestral repertoire, it gives us the chance to let the musicians shine whilst discussing and working on many fundamental elements of orchestral performance. It is the perfect starting place for our journey together over the next five years. I am excited to open the concerts with a special world premiere of "Aureate Skylines" written by composer Elliot Leung.

We will be joined by top orchestral musicians from many of the world's great orchestras, including the Berliner Philharmoniker, Wiener Philharmoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia and the London Symphony Orchestra, among others. Our faculty of musicians will work closely with the students in small groups, as well as sitting within the orchestra during the rehearsals and performances. It's a once in a lifetime opportunity to be surrounded by this level of excellence from such a variety of international orchestras and cultures.

In 2024 will begin to explore what it means to play in an orchestra, and we will discover what are the key ingredients of a world class orchestra. We've created a programme that offers our students the opportunity to play in full symphonic rehearsals, as well as in focused sectionals and smaller chamber groups, all the while being coached by an all-star faculty of musicians. In addition to our work on the symphonic repertoire, I look forward to working with a variety of smaller ensembles on repertoire by Mozart, Dvorak and Strauss, as well as Lutoslawski, Ibert and Malcolm Arnold.

I look forward to hosting an open event during the residency, where our students can pose questions to our faculty members. It will be fascinating to hear and compare the variety of responses, and share with the students the different perspectives our coaches bring. In another event, my esteemed colleague Maestro Long Yu and I will join in a conversation about the life of a conductor, sharing insights from the early days in one's career, through to managing a dual life as conductor and airline pilot!

At YMCG we will celebrate curiosity, excellence, hard work, and the unique bond that communication through music can provide. I am thrilled to be part of this project with such wonderful students and colleagues, and I look forward to seeing you all in Guangzhou.

Daniel Harding
December 2023

Chairman of Artistic Committee

Long Yu



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 while familiarizing international audiences with the country’s most eminent musicians and composers. Maestro Yu currently holds the top position in China’s most prominent orchestras—Artistic Director of the China Philharmonic Orchestra in Beijing and Music Director of Shanghai Symphony Orchestra—as well as Principal Guest Conductor of the Hong Kong Philharmonic Orchestra. He is also co-director of Shanghai’s Music in the Summer Air (MISA) festival and Chair of the Artistic Committee of the Beijing Music Festival, an annual autumn event that he founded in 1998 and served as Artistic Director until 2017. After 20 years at the helm, Maestro Yu recently stepped down as Music Director of Guangzhou Symphony Orchestra and is now Honorary Music Director for Life and the Chair of the Artistic Committee. He is currently Vice President of the China Musicians Association and Chairman of its recently established League of China Orchestras.

This 2023/2024 season, international guest appearances bring Maestro Yu together with The Philadelphia Orchestra and New York Philharmonic, and at home he performs with renowned artists including pianist Stephen Hough, violinist Leonidas Kavakos, Julian

Rachlin, baritone Matthias Goerne and soprano Olga Peretyatko, among others. In the fall, he gives the world premiere of Aaron Zigman and Mark Campbell’s *Émigré* with the Shanghai Symphony Orchestra (SSO), co-commissioned by the SSO and New York Philharmonic.

In one of his earlier career highlights, Maestro Long Yu led the China Philharmonic Orchestra on an international tour from February to April 2005. Within 40 days they appeared in 22 cities throughout North America and Europe. This was the first time a Chinese symphony orchestra gave performances in the two continents in China’s history. In 2014, Maestro Yu led the China Philharmonic—the first orchestra from China—at the BBC Proms at London’s Royal Albert Hall, a concert viewed by millions of people across the United Kingdom. And, under Maestro Yu’s baton, the China Philharmonic Orchestra became the first Chinese orchestra to perform at the Vatican’s Paul VI Auditorium, a concert attended by Pope Benedict XVI marking a giant step in bridging East and West.

Since taking the reins of the Shanghai Symphony Orchestra in 2009, Maestro Yu’s initiatives have included the 2014 opening of Shanghai Symphony Hall. That same year, he founded the Shanghai Orchestra Academy, China’s first post-graduate training program for orchestral musicians, in partnership with the Shanghai

Conservatory of Music and the New York Philharmonic, which also named Maestro Yu an honorary member of their International Advisory Board, a 12-member network of advocates and ambassadors gathered to connect the Philharmonic with individuals and institutions in their home countries. Two years later, he launched the biennial Shanghai Isaac Stern International Violin Competition, a result of his relationship with the Stern family dating from the violinist's appearance at the Beijing Music Festival in 2000 marking the 20th anniversary of his groundbreaking China tour.

In June 2018, Maestro Yu became the first Chinese conductor to sign an exclusive relationship with Deutsche Grammophon, offering the Shanghai Symphony Orchestra a global release and distribution partnership, and leading to the recording releases of Orff: *Carmina Burana* (Live from the Forbidden City) (January 2019) and *The Song of the Earth* (July 2021). In 2019, he 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.

As Music Director of the Guangzhou Symphony Orchestra from 2003 to 2023, Maestro Yu expanded the orchestra's repertoire and touring outreach to Europe, the United States, Australia, Africa and the Middle East, as well as helped grow its educational mission. Between 2005 and 2007, the GSO organized the Canton International Summer Music Academy with a distinguished faculty including Martha Argerich and Gary Graffman. In January 2017, the GSO inaugurated Youth Music Culture Guangdong (now Youth Music Culture the Greater Bay Area), a performance and educational initiative "opening a new page in the Chinese symphonic world" with Yo-Yo Ma as its first Artistic Director and Maestro Yu leading its Artistic Committee.

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.

Born in 1964 into a Shanghai musical family, Maestro Yu received his early musical education from his grandfather, the renowned composer Ding Shande, later continuing his studies at the Shanghai Conservatory and the Hochschule der Kunst in Berlin. In the early 1990s, he was appointed Principal Conductor of the Central Opera House in Beijing and served as its conductor for three consecutive years, as well as Conductor of the Urban Council of Hong Kong and served as its annual opera conductor.

Among his achievements in China, Long Yu was named the 2010 Person of the Year in the Arts Field and was also granted the 2013 China Arts Award and an Honorary Academician from the Central Conservatory of Music for his dedication to cultural exchange and music development in China.

Internationally, Maestro Yu received the Arts Patronage Award of the Montblanc Cultural Foundation in 2002. A year later, he was named a Chevalier dans L'Ordre des Arts et des Lettres. In 2005, the Italian government honored him with the title of L'onorificenza di Commendatore dell'Ordine al Merito. He was awarded France's highest order of merit by joining the Légion d'Honneur in 2014. The following year, Maestro Yu received the prestigious Global Citizen Award from the Atlantic Council and the Samuel Simons Sanford Award from the Yale School of Music. In 2016, he was elected a Foreign Honorary Member of the American Academy of Arts and Sciences and also 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.

Music Director

Daniel Harding



Daniel Harding is the Music and Artistic Director of the Swedish Radio Symphony Orchestra. He was Music Director of the Orchestre de Paris from 2016 – 2019 and Principal Guest Conductor of the London Symphony Orchestra from 2007 – 2017. He is honoured with the lifetime title of Conductor Laureate of the Mahler Chamber Orchestra, with whom he has worked for over 20 years. In 2020, he was named Conductor in Residence of the Orchestre de la Suisse Romande for the 2021-22 and 2022-23 seasons. In 2024 he will take up the position of Music Director of the Youth Music Culture The Greater Bay Area (YMCG, CHINA) for a five-year term.

He is a regular visitor to the world's foremost orchestras, including the Wiener Philharmoniker, Berliner Philharmoniker, Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks,

Dresden Staatskapelle, London Symphony Orchestra, and the Orchestra Filarmonica della Scala. In 2005 he opened the season at La Scala, Milan, conducting a new production of *Idomeneo*. He later returned to conduct *Salome*, *Il Prigioniero*, *Cavalleria Rusticana* and *I Pagliacci* (for which he was awarded the prestigious Premio della Critica Musicale 'Franco Abbiati'), *Falstaff* and *Le nozze di Figaro*. He has conducted *Ariadne auf Naxos*, *Don Giovanni* and *Le nozze di Figaro* at the Salzburg Festival with the Wiener Philharmoniker; *The Turn of the Screw* and *Wozzeck* at the Royal Opera House, Covent Garden, *Die Entführung aus dem Serail* at the Bayerische Staatsoper, Munich, *Der fliegende Holländer* at the Deutsche Staatsoper Berlin, *Die Zauberflöte* at the Wiener Festwochen, *Pelléas et Mélisande* at the Wiener Staatsoper and *Wozzeck* at the Theater an der Wien. Closely associated with the Aix-en-Provence Festival, he has conducted new productions of *Così fan tutte*, *Don Giovanni*, *The Turn of the Screw*, *La Traviata*, *Eugene Onegin* and *Le nozze di Figaro*.

His recordings for Deutsche Grammophon, Mahler Symphony No. 10 with the Wiener Philharmoniker and Orff's *Carmina Burana* the Symphonieorchester des Bayerischen Rundfunks both received widespread critical acclaim. For Virgin/EMI he has recorded Mahler Symphony No. 4 with the Mahler Chamber Orchestra, Brahms' Symphonies Nos. 3 & 4 with the Deutsche Kammerphilharmonie Bremen; *Billy Budd* with the London Symphony Orchestra (winner of a Grammy Award for best opera recording), *Don Giovanni* and



The Turn of the Screw (awarded the "Choc de l'Année 2002", the "Grand Prix de l'Académie Charles Cros" and a Gramophone award) with the Mahler Chamber Orchestra; works by Lutosławski with Solveig Kringelborn and the Norwegian Chamber Orchestra and works by Britten with Ian Bostridge and the Britten Sinfonia (awarded the "Choc de L'Annee 1998"). For BR Klassik he has released critically acclaimed recordings of Schumann Szenen aus Goethes Faust and Mahler Symphony No. 6. His performances of Mahler Symphony No. 1 and Beethoven Violin Concerto with Frank Peter Zimmerman are available on the Berliner Philharmoniker label. A regular collaborator with Harmonia Mundi, his latest recordings with the Swedish Radio Symphony Orchestra include 'The Wagner Project' with Matthias Goerne; Mahler Symphonies no. 5 & 9, Brahms Ein Deutsches Requiem and a newly released Britten disc.

The 2022/23 season sees Daniel embark on major tours with the Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks and the Swedish Radio Symphony Orchestra; he also appears with the Berliner Philharmoniker in Berlin and Baden-Baden. He makes debuts with the Cleveland Orchestra and Czech Philharmonic Orchestra as well as returning to the Orchestre Philharmonique de Radio France, Filarmonica della Scala, Dresden Staatskapelle and to the Wiener Staatsoper for Cavalleria Rusticana and I Pagliacci.

In 2002 Daniel was awarded the title Chevalier de l'Ordre des Arts et des Lettres by the French Government and in 2017 nominated to the position Officier Arts et Lettres. In 2012, he was elected a member of The Royal Swedish Academy of Music. In 2021, he was awarded a CBE in the New Year Honours. He is a qualified airline pilot.



Guangzhou Symphony Orchestra



Huang Yi, Music Director

Since its founding in 1957, the Guangzhou Symphony Orchestra (GSO) has developed into one of China's most artistically superb and vibrant orchestral institutions. It is the first and only Chinese symphony orchestra to have toured and performed on five continents, receiving acclaim as "one of China's most prestigious music ensembles" (China Daily) and "China's nexus of musical tradition and innovation" (Financial Times of London).

In September 2023, Huang Yi becomes GSO's third Music Director, succeeding Long Yu, Chairman of the China Musicians Association's League of China Orchestras, who was hailed by the New York Times as "the most powerful figure in China's Western classical music scene." In recognition of Yu at the helm of the GSO for two brilliant decades (2003–2023), the GSO bestowed the title of "Honorary Music Director for Life" to him as he continues to chair its artistic committee.

The GSO is also one of the first orchestras in China to institute a professional concert season, and 2023/2024 marks its 27th season. The GSO was sent on numerous tours by the Ministry of Culture and the Guangdong Provincial Government, performing at internationally renowned venues all over the world. In 2006, the GSO was invited to perform in both the opening and closing ceremonies of the 15th Asian Games in Doha, Qatar. The orchestra has also appeared more than 20 times at the Hong Kong Arts Festival, Macao Arts Festival and Macao International Music Festival. In 2012, the GSO made its Taiwan debut. In 2017, the GSO made its sixth European tour, visiting London, Manchester and Birmingham on the occasion of the 45th anniversary of the establishment of diplomatic relations between China and the United Kingdom, where it was headlined in The Guardian as a "highly accomplished band." In 2019, the GSO was invited to take part in the "Winter in Tantara" Festival, becoming the first Chinese orchestra to perform in Saudi Arabia. Later that month, the GSO embarked on its seventh European tour. The orchestra not only fulfills its role as cultural ambassador abroad, but also promotes meaningful exchange within the Pearl River Delta region and across the Taiwan Straits.

The GSO has also diversified its mission and programs in the past decade. Between 2005 and 2007, the orchestra organized the Canton International Summer Music Academy with Maestro Charles Dutoit as music director. The GSO hosted the Canton Asian Music Festival, held at the Xinghai Concert Hall, in November 2010 on the occasion of the 16th Asian Games. The GSO has also collaborated with the world's leading ballet and opera companies, appearing both in the pit and in concert renditions. In December 2011, the GSO established its affiliate youth orchestra, later renamed the Guangzhou Symphony Youth Orchestra (August 2016), the first amateur youth orchestra administered by a professional orchestra in China. Since 2017, the GSO has organized its annual Youth Music Culture Guangdong, renamed in 2023 Youth Music Culture the Greater Bay Area, with Long Yu serving as chair of its artistic committee. At its inauguration in January 2017, YMCG immediately garnered acclaim for "opening a new page in the Chinese symphonic world." In 2023, it received the China Music Arts Promotion Award.

Note: The GSO launched its inaugural performance season in May 1998, each extending to the following March, which continued for five seasons. The sixth season was unique, lasting between March and August of 2003 as a transitional period to adjust its schedule. Beginning with the seventh season, the GSO season extended from September to the following July.

Xinghai Concert Hall



Since its inauguration in 1998, Xinghai Concert Hall, named after the prominent Chinese composer Xian Xinghai, remains a dominant player among the sector, a much storied venue in the musical landscape in China for its much-acclaimed acoustics.

In the 2023/2024 season, Xinghai Concert Hall presents a series of performances and special events across its two halls and two indoor spaces: the Symphony Hall (1,518 seats), the Chamber Hall (461 seats), the Art Salon Space (100 seats) and the Music Space (200 seats). Outside the building stretches a Music Cultural Square, capable of holding public occasions for up to thousands.

Home to several cherished musical instruments—notably the pipe organ, concert grands, harps and percussions—as well as state-of-the-art recording facilities, the Hall has become the envy of the world.

Yet at home it stands firmly as the cultural calling card of the municipality of Guangzhou and the province of Guangdong by having musical phenomena like the Vienna Philharmonic, London Symphony, Dresden Staatskapelle, New York Philharmonic, Lorin Maazel, Yevgeny Svetlanov, Itzhak Perlman, Anne-Sophie Mutter, Yo-Yo Ma, and Lang Lang, etc. perform across its stages for the local residents.

Together with two of its resident orchestras, Guangzhou Symphony Orchestra and Guangdong National Orchestra, the Hall makes music accessible to the general public with a string of rich outreach programmes: Annual Music Highlights, Guangzhou Jazz Festival, matinée concerts, lectures, workshops, etc. For a quarter of a century, the Hall has served as a beacon in the sea of music, fostering both musicians and those who appreciate their performances.

Hong Kong Philharmonic Orchestra (HK Phil)



Jaap van Zweden, Music Director

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. Jaap van Zweden 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 Urbański, Ning Feng, Boris Giltburg, Leonidas Kavakos, Olivier Latry and Akiko Suwanai. The HK Phil 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, 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.

Macao Orchestra



Lio Kuokman, Music Director and Principal Conductor

The Macao Orchestra (OM) is a local professional orchestra with a repertoire of Chinese and Western classics throughout the times.

In 1983, Father Áureo de Castro of the St. Pious X Academy of Music and a group of music lovers founded the Macao Chamber Orchestra. In 2001, the Macao Chamber Orchestra was extended into an orchestra with double winds and it was renamed the Macao Orchestra. Today, it is a medium-sized orchestra of around 50 outstanding musicians from more than ten countries and regions. From September 2008 to January 2022, Maestro Lu Jia served as Music Director and Principal Conductor of the Orchestra. Since 1 February 2022, Macao Orchestra (OM) has been managed by the Macao Orchestra Company, Limited, which is wholly owned by the Macao SAR Government. Starting from 2023-24 concert season, Lio Kuokman serves as Music Director and Principal Conductor of the orchestra. Macao Orchestra will continue enhancing its professionalism and offering the public a rich diversity of classical musical events.

The Orchestra collaborates regularly with numerous internationally renowned musicians, conductors and ensembles including Plácido Domingo, Krystian Zimerman, Stephen Kovacevich, Boris Berezovsky, Leonidas Kavakos, Barry Douglas, Sergio Azzolini, Kirill Gerstein, Iván Martín, Yulianna Avdeeva, Henning Kraggerud, Stefan Vladar, Mario Brunello, Fou Ts'ong, Lang Lang, Sarah Chang, Ning Feng, Jian Wang, Tan Dun, Daniel Oren, the Teatro Regio Torino, the English National Ballet, the Philadelphia Orchestra, the Latvian National Opera, the Lithuanian National Opera and Ballet Theatre, and the Korean Chamber Orchestra, etc.

In addition, OM has regularly been invited to perform in Mainland China and overseas, participating in the 2015 Austria Bruckner Festival as China's representative and attending the music festival "La Folle Journée au Japon" in Japan in 2016. In 2017 and 2019, the Orchestra also participated in the "Belt and Road" International Music Season in Shenzhen, leaving its footprints in at least 30 cities across China as well as Austria, Switzerland, Hungary, Portugal, Spain, the U.S.A., Japan and Korea, etc. In March 2018, OM made its first tour in Myanmar for cultural exchange and in October of the same year the Orchestra participated in the Shanghai International Arts Festival, receiving acclaim from the audience with its exquisite performance and refined, subtle performance style while demonstrating Macao's cultural achievements. In celebrating the 40th Anniversary of the Establishment of Diplomatic Relations between China and Portugal and the 20th Anniversary of Macao's Return to the Motherland, OM made a Portugal tour in 2019, and in December of the same year, the Orchestra performed in the gala performance which celebrated the 20th anniversary of Macao's return to the motherland.

The Macao Orchestra is the city's cultural ambassador and important cultural name card. OM shoulders the important mission of regularly touring in the Greater Bay Area and promoting Macao both in the home country and abroad. In addition, the Orchestra will promote music at community level, bringing music to campuses, communities, and disadvantaged groups, trying to greatly expand the audience for classical music, and help younger talents to realise their musical dreams.

Shenzhen Symphony Orchestra (SZSO)



Lin Daye, Music Director

Bathed in the spring breeze of reform and opening up, Shenzhen Symphony Orchestra (SZSO) was founded under the background of this era.

After 40 years of hard work and 40 years of unremitting pursuit, Shenzhen Symphony Orchestra has become a strong force in the industry at home and abroad. It has spread the voice of Shenzhen on the international stage and won the respect of its peers. SZSO is recognized as one of the outstanding professional symphony orchestras in China and has become a beautiful business card for Shenzhen.

Famous Chinese conductors Yao Guanrong, Zhang Guoyong, Yu Feng and Christian Ehwald have served as principal conductors and music directors of the orchestra. Since August 2016, the famous young conductor Daye Lin has served as the music director and chief conductor.

The orchestra has toured regularly around China since 1987, making stops in many cities as well as Hong Kong, Macao and Taiwan regions of China. On the international stage, it has toured the four continents of North America, Europe, Asia and Africa successively and has received international acclaims.

In October 1997, the orchestra was invited to Europe and was the first orchestra from China to perform at the Berlin Philharmonie Hall and Smetana Hall in the Czech Republic. In January 2007, the orchestra was also the first orchestra from Asia to perform at the.

The orchestra has performed in prestigious concert halls such as the Berlin Philharmonie Hall in Germany, the Smetana Concert Hall in Prague, the Cathedral of Saint-Louis des Invalides in Paris, UNESCO Headquarters City Hall, and the Kennedy Center in the United States. Among its invitations include the Beijing International Music Festival, the Shenzhen Art Festival of ICIF, Istanbul Music Festival,

International Izmir Festival, Mittelfest and other prominent music festivals.

Throughout the years, the orchestra had successful collaborations with famous artists from home and abroad.

National first-level performer and violinist Bing Nie is the current chairman of the orchestra artistic committee. His expert management thinking and benevolence and scientific management mode, showing humanistic feelings and winning the support of the orchestra. The music director is the distinguished conductor Daye Lin, who has deeply rooted and carried forward the German and Austrian classicism in the orchestra. Long Yu is artistic advisor, German conductor Christian Ehwald is honorary music director, and famous musician Dun Tan is principal honorary conductor. This is the best combination and a graceful and classic elite team.

SZSO has focused on actively supporting the works of local composers. Noteworthy pieces are the premieres of the Choral Symphony "Ode to Heroes", "My Motherland", "Ode to Humanity", "Harmony of the Divine Land" and "Symphonic Folksongs, Hakka Rhyme", which have received critical acclaims from professional musicians, audiences and the media.

In the new season and new era, the new blueprint of the orchestra will be written: to become one of the Asia's leading orchestra with international influence.

"Being the finest orchestra, performing public service, standing at the forefront of the times and driven by performing and innovation" is the motto for the orchestra's artistic construction. Shenzhen Symphony Orchestra will not only reform, but also innovate, overcome difficulties, constantly play out the "good voice" of Shenzhen (China), and make due contribution to the dissemination of the Chinese civilization, the advanced culture of the times, and the development of Shenzhen's cultural undertakings and the "China Dream".

Faculty Members



Martin Zalodek Violin

Martin Zalodek was born in Vienna in 1971. At the age of 6 he got first instructions on the violin from his father Christian, who was violinist in the Vienna Philharmonic Orchestra. He continued his studies with Ernst Kovacic at the Vienna University of Music and with Alfred Star at the University of Music in Graz.

In 1989 he won the first prize at the Austrian music competition in Leoben and graduated from the Musikgymnasium in Vienna. In 1991 he gave his debut as a soloist at the Wiener Konzerthaus with the Vienna Chamber Orchestra.



Helmut Zehetner Violin

Helmut Zehetner, born in Lower Austria, began his musical career as a violinist with a 1st prize at the competition of the n.ö. Music Schools Competition. After graduating from high school in Austria (1973), he studied violin with Franz Samohyl (diploma 1980), composition with Friedrich Neumann and conducting with Karl Österreichler and Otmar Suitner (diploma 1982) at the University of Music and Performing Arts Vienna.

Since 1980 violinist in the Vienna State Opera Orchestra, 1983 member of the Vienna Philharmonic Orchestra, leader of the 2nd violins.

During his studies he conducted and founded youth and student orchestras, lecturer and director of summer academies ("Musikfabrik Rosenau/Zwettl"). In 1997 he took over the direction of the string department at the International Orchestra Institute Attergau.

Since 1985 head of the course "Orchestra Education" at the University of Music and Performing Arts Vienna. He regularly leads concerts with the Webern Sinfonietta and organizes and prepares programmes of the Webern Symphony Orchestra (WSO) for conductors like Riccardo Muti, Pierre Boulez, Franz Welser-Möst, Kirill Petrenko, Bertrand de Billy, Claudio Abbado, Mstislav Rostropovich, Zubin Metha and recently Daniel Harding.

Appointment to university professor for "Orchestra Education" at the University of Music and Performing Arts Vienna in March 2008.



Amihai Grosz Viola

Amihai Grosz looks back on a very unusual career path: At first a quartet player (founding member of the Jerusalem Quartet), then and until today Principal Violist with the Berlin Philharmonic Orchestra, and also a renowned soloist.

Initially, Amihai Grosz learned to play the violin, before switching to the viola at age 11. In Jerusalem, he was taught by David Chen, later by Tabea Zimmermann in Frankfurt and Berlin as well as in Tel Aviv by Haim Taub, who had a formative influence on him. At a very early age, he received various grants and prizes and was a member of the “Young Musicians Group” of the Jerusalem Music Center, a program for outstanding young musical talents.

Internationally, he can be heard regularly at the most prestigious concert halls such as the Concertgebouw Amsterdam, the Tonhalle Zurich, the Wigmore Hall in London and the Philharmonie Luxembourg, as well as at leading festivals including the Schleswig-Holstein Music Festival, the Evian, Verbier and Delft Festivals, the BBC Proms and the Utrecht International Chamber Music Festival.

In the season of 21/22 Amihai Grosz has been appointed as Artistic Director of the International Chamber Music Festival Utrecht.



Martin Menking Cello

Martin Menking was born in 1967 in Münster, Germany. Already when still a student of Heinrich Schiff and David Geringas, he won numerous national and international competitions. He rounded off his musical training in master classes with Yo-Yo Ma, Boris Pergamenschikov, Janos Starker, Siegfried Palm, Isaac Stern, the Beaux Arts Trio, and the Alban Berg Quartet. In 1994, he became Principal Cellist of the North German Radio Symphony Orchestra in Hamburg, joining the Berlin Philharmonic in 1996.

Menking is involved in making chamber music with his colleagues in a number of different formations, most notably the 12 Cellists of whom he is managing director.



Lorraine Campet Double Bass

Recognized as one of the finest double bassists of her generation, Lorraine Campet performs regularly with Europe's leading orchestras, and as a chamber musician and soloist throughout the world.

Lorraine was accepted at the Paris CNSM in 2012, in Thierry Barbé's class. She received her Master's degree in 2016 and went on to study for one year with Petru Luga at the University of Mannheim in Germany.

She is currently invited to perform with Music Aeterna Orchestra and Utopia Orchestra conducted by Teodor Currentzis, as well as with the London Symphony Orchestra and the Swedish Radio Orchestra, as guest Principal.

She has been awarded the first prize for both the Leopold Bellan International Competition and the International Double Bass Competition in Amsterdam "Bass 2014". In 2017, she won both the Festival Prize and the Prize for best interpretation of a contemporary piece at the FMAJI. The same year she also won second prize at the International Giovanni Bottesini Competition.

From 2015 to 2022, she was co-principal bass for the Orchestre Philharmonique de Radio France.



Gareth Davies Flute

Gareth Davies is one of the flutists of his generation. He studied at the Guildhall School of Music and Drama. In 2000, Gareth was invited to become Principal Flute with the London Symphony Orchestra where he has remained ever since. During his time there, he has played and recorded with many of the great conductors including Gergiev, Sir Colin Davis, Haitink, Previn, Jansons, Rostropovich and Boulez. A recording of a concerto by Karl Jenkins, written especially for him is available on EMI. As well as concert work, he is very active in the studios of London and can be heard on many film soundtracks including Star Wars, Harry Potter, Rise of the Guardians, The Shape of Water and many others.

As well as performing, Gareth also currently teaches postgraduate students at the Guildhall School of Music and Drama. Gareth also works as a writer and presenter. He has written articles for the LSO and also for BBC Music Magazine and as well as presenting a series of pre-concert talks and interviews with conductors and soloists. He has written and presented programs on Radio 3 as well as a documentary for Classic FM. His first book, *The Show Must Go On*, published by Elliott and Thompson was chosen as a book of the year in the Financial Times and Classical Music magazine.

Gareth is a Wm S Haynes artist.



Fabien Thouand Oboe

Born in Metz, France, Fabien Thouand obtained the first prize at the Paris Conservatory in 1996; he was then admitted to the prestigious Conservatoire National Supérieur de Musique de Paris. From 2001, he successfully undertook admission to the soloist Master degree with Maurice Bourgue, still at the CNSM in Paris. Decisive year since he won numerous international awards, winning the Petritoli, Toulon and even the Prague Spring competitions.

Then he began a relevant and uninterrupted international career and was invited as Principal Oboe in the greatest European orchestras, such as the London Symphony Orchestra, the Bayerischen Staatsoper, the Symphonieorchester des Bayerischen Rundfunk, the Royal Concertgebouw Orchestra, the Orchestre National de France and the Philharmonic of Radio France.

In 2004, he became Principal Oboe of the Orchestra of the Teatro alla Scala in Milan and of the Filarmonica della Scala until recently, in 2022, received Principal Oboe at the Orchestra dell'Accademia Nazionale di Santa Cecilia. In addition to an intense concert activity, he demonstrates a strong interest in teaching. He was invited to teach oboe at the Conservatoire Nationale Supérieure de Musique de Lyon before becoming a principal professor at the Conservatorio della Svizzera Italiana di Lugano, also actively collaborating with the Royal College of Music of London. Today, he joins the Haute École de Musique in Lausanne.

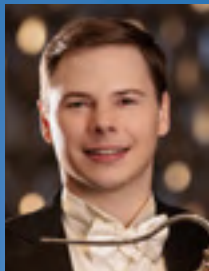


Lorenzo Antonio Iosco Clarinet

Lorenzo Antonio Iosco is an Italian clarinetist and conductor based in Hong Kong where he is the Associate Principal Bass Clarinet of the Hong Kong Philharmonic Orchestra. Before moving to Asia in 2015, he studied the clarinet at the Luigi Cherubini Conservatory in Florence from where he graduated with Distinction. He then became a member at Madrid Opera House Teatro Real in Spain for three years and London Symphony Orchestra for seven years, respectively.

As a clarinetist, Lorenzo also worked extensively with Chamber Orchestra of Europe, Philharmonia, BBC Symphony Orchestra, London Sinfonietta, St Petersburg Philharmonic Orchestra, Dallas Symphony Orchestra, Sydney Symphony Orchestra, Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, Opera di Roma, Orchestra del Teatro La Fenice in Venice, under the baton of renowned conductors such as Valery Gergiev, Bernard Haitink, Sir Colin Davis, Sir Simon Rattle, Daniel Harding, Andris Nelsons, Esa-Pekka Salonen, André Previn, Yuri Temirkanov, Semyon Bychkov, Lorin Maazel and Jaap Van Zweden.

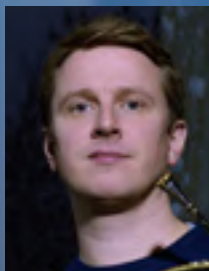
As soloist he performed all major clarinet repertoires in Europe and Asia. Chamber music highlights include his London Wigmore Hall debut in collaboration with the London Conchord Ensemble in 2013, and performing as well as recording Mozart's Gran Partita with the LSO woodwind ensemble in Switzerland, Italy and at LSO St. Lukes in London.



Benjamin Moermond Bassoon

Benjamin Moermond has been the Hong Kong Philharmonic Orchestra's Principal Bassoonist since joining in 2010. He is an active performer in Hong Kong and throughout the region. As a soloist he has performed Weber's Concerto for Bassoon in F, Haydn's Sinfonia Concertante, Telemann's Double Concerto for Bassoon and Recorder and Mozart's Sinfonia Concertante with the HK Phil. As an invited guest he has performed with the Singapore Symphony Orchestra, Auckland Philharmonia Orchestra, New York Philharmonic, Cincinnati Symphony Orchestra and Hong Kong International Chamber Music Festival, and has served on the faculty of the Chinese University of Hong Kong and the Hong Kong Academy for the Performing Arts.

Benjamin is a graduate of The Juilliard School and is originally from Cincinnati, US.



Christopher Parkes Horn

Christopher Parkes is Solo horn of the Swedish Radio Symphony Orchestra. He was previously solo horn of the Royal Philharmonic, 3rd horn of the London Philharmonic and is also principal horn of the John Wilson Orchestra and Sinfonia of London.

He performs regularly as principal horn with orchestras such as the Berlin Philharmonic, London Symphony, Bavarian Radio Symphony, Philharmonia, Royal Opera House, Munich Philharmonic and the Chamber Orchestra of Europe.

He has appeared as a soloist with orchestras including the London Symphony, Philharmonia, Royal Philharmonic, BBC Scottish, Swedish Radio Symphony and Aurora, with conductors including Daniel Harding, John Wilson, Klaus Mäkelä and Gianandrea Noseda.

Chris studied at Chetham's School of Music in Manchester and the Guildhall School of Music and Drama in London. He has been a Professor at the Guildhall since 2011.



Hannes Läubin Trumpet

Hannes Läubin got his first lessons on the trumpet from his father. He won three first prizes at "Jugend Musiziert" as soloist and in chamber music groups. At the competition "Concertino Praga" he won the 2nd Price in 1974.

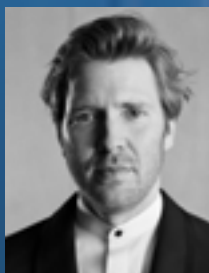
From 1971 to 1976 he was member in the "Bundesjugendorchester", and also youth student at the Musikhochschule Freiburg, his teacher was Prof. Robert Bodenröder.

In September 1976 he was engaged as third trumpet player in the Radio Symphony of Hamburg, where he got 2 years later Principal Trumpet. After 16 years he was appointed the professor at the Musikhochschule Stuttgart. Since January 1995 he plays as freelance principal trumpet in the Radio Symphony Munich with Lorin Maazel, since October 2003 with Mariss Jansons. In October 1996 he was appointed the professor at the Musikhochschule Munich.

With his two brothers and Simon Preston as organ player and conductor of the English Chamber Orchestra he had two recordings of CDs, also as a member of German Brass with EMI and different labels with Helmuth Rilling and other conductors.

As soloist he played at all important festivals in Europe, at the Bachakademie Venezuela and the Oregon Bach Festival.

In 2003 he was a member of the jury at the ARD Musikwettbewerb Munich.



Jonathan Reith Trombone

Principal trombone of the Orchestre de Paris, Jonathan is one of the most talented trombone player of his generation. In 2015 he won a 2nd prize at the prestigious international competition of the ARD Munich.

After starting the trombone study in Aix-en-Provence where he was born in 1988, Jonathan Reith continues his musical studies at the National Conservatory of Music of Lyon with Michel Becquet and graduated with the highest marks in 2010.

Shortly after he joined the Orchestre National de France as co-principal trombone, a position he held until 2014.

Jonathan gives regular master classes in France and abroad. His love for orchestra gives him the opportunity to teach youth orchestra such as Verbier festival junior orchestra and One Korea Youth orchestra.

Very involved in chamber music project, Jonathan Reith plays since 2015 in the Paris Brass Quintet. They released in 2019 *Les cuivres sur le toit*. He regularly appears with ensemble such as Verbier festival chamber orchestra, Ensemble les Dissonances, Ensemble intercontemporain, Ensemble les siècles, Orchestre national de l'Opéra de Paris, Estonian Festival Orchestra, Seoul philharmonic Orchestra.

Jonathan is also laureate of the Prague Spring Festival International Competition.



Karl Thorsson Percussion

Karl started his musical journey at the Framnäs music school and later continued his education at the Royal school of music in Stockholm with Anders Loguin. From a young age, he dedicated himself to contemporary chamber music, focusing on percussion Ensembles.

While studying, he collaborated with different orchestras, including the Royal Stockholm Philharmonic Orchestra, the Royal Opera, Norrköping Symphony Orchestra and his future home scene, the Swedish Radio Symphony Orchestra. Karl has been touring through Europe, Asia and USA with different orchestras, among others a barock Ensemble Villancico with whom he was touring annually between 2000 and 2010.

Karl has been a member and a section leader of the Swedish Radio Symphony Orchestra since 2006. He has been using years of experience, exceptional leadership, and relationship-building skills in his everyday orchestra work as well as teaching. He has an extensive recording experience in classical and film music as well as pop music.

In addition to his musical career, he is also an aviation enthusiast and has a second career as an airline pilot.

2024 Youth Music Culture the Greater Bay Area (YMCG) Orchestra



The Photo of 2020 YMCG Orchestra

The 2024 Youth Music Culture the Greater Bay Area (YMCG) Orchestra comprises more than 80 members, all under the age of 30. These outstanding young musicians come from 70 renowned conservatories and universities in such countries as China, Russia, the United States of America, Japan, Korea, Singapore, the Philippines, Germany, Austria, the United Kingdom and France, and some are selected from nearly 20 professional orchestras. More than 50 members have received training at the Central Conservatory of Music, China Conservatory of Music, Shanghai Conservatory of Music, Tianjin Juilliard School, Boston's New England Conservatory of Music, New York's Juilliard School, England's Trinity Laban Conservatoire of Music and Dance, Germany's University of Music FRANZ LISZT Weimar, Austria's University of Music and Performing Arts Vienna, Singapore's Yong Siew Toh Conservatory of Music and Korea's Kyung Hee University, in addition to three major conservatories in the Greater Bay Area: the Hong Kong Academy for Performing Arts, Xinghai Conservatory of Music and School of Music, The Chinese University of Hong Kong, Shenzhen. The YMCG Orchestra also includes more than 20 young musicians from 16 of China's professional orchestras.

Youth Music Culture the Greater Bay Area's predecessor was Youth Music Culture Guangdong, founded in 2017 and immediately heralded as "a new page for the

Chinese symphonic world." Since then, a new orchestra is formed annually with YMCG participants. In 2023, YMCG welcomed a new development after six years in the running, elevating its scope as Youth Music Culture the Greater Bay Area (retaining the acronym YMCG). In July that year, YMCG garnered national recognition, winning the China Music Arts Promotion Award.

The YMCG Orchestra is filled with vitality, befitting the energy of Guangdong's position at the forefront of China's reform and opening up policy. Here, friendships are made through music and a large extended family is fostered by cultural fusion and exchange. The expansion from Guangdong to the Greater Bay Area acknowledges the project's origin, continuing its external engagement, projecting into the future, building a modern culture that is distinctly Chinese while deepening and extending promotion and outreach, so that the original aspirations of Chinese stories and voices of the Greater Bay Area are broadcast to the world.

Beginning in January 2024, a brand new orchestra will gather in the core cultural hubs of the Greater Bay Area led by Music Director Daniel Harding, performing in Guangzhou's Xinghai Concert Hall, Shenzhen Concert Hall and the Hong Kong Cultural Centre Concert Hall respectively.

2024 YMCG ORCHESTRA

(Names are listed in alphabetical order)

Concertmaster

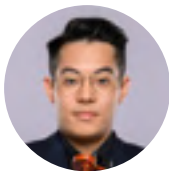


Lin Ruifeng

Violin



Cai Yaxuan



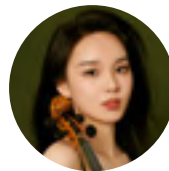
Chan Chak Him
Joshua



Chan Weng Loi



Cui Shilong



Hu Miaoke



Hu Rongsi



Jiang Chengzhuo



Lee Lap Yin



Leung Lok Hang



Li Bingzhang



Li Yueyang



Li Zhuolun



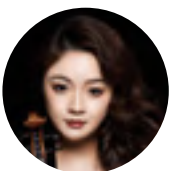
Li Zongrun



Lin Chen



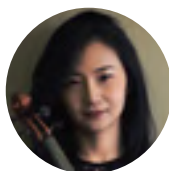
Lin Shiyu



Liu Ting



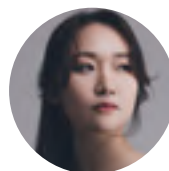
Liu Xujing



Lu Jie



Lu Yifan



Sookyong Lee



Wang Shi-Yu



Xu Rui



Xu Yujie



Yang Ao



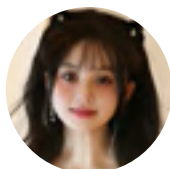
Ye Xuling



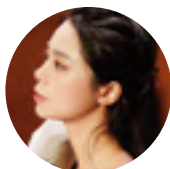
Zhang Jiyun



Zhang Ruoyi



Zhou Sirui



Zhu Yuqing

Viola



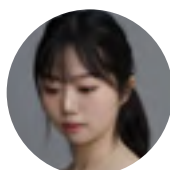
Chan Shiu Chit



Chen Yiwei



Jiang Zhe



Minju Oh



Ren Shengda



Tin Yee Loi
Taylor



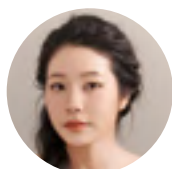
Wong U Chon



Wong Chak Kiu



Wu Chengzhan



Zhu Siwei

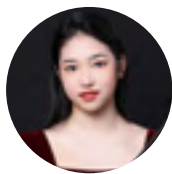


Zhu Yinuo

Cello



Chen Xiaoshan



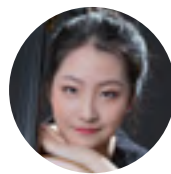
Chen Xuqi



Chen Zhisheng



Huang Baihao



Jin Xiaochi



Tian Ye



Wang Ziwei



Wong Tai Shing
Calvin



Zhang Diqi



Zhang Mingzhen

Double Bass



Deng Fangting



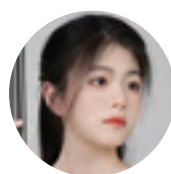
Kang Bowen



Lau Hiu Yee



Li Longxiang



Li Xinyi

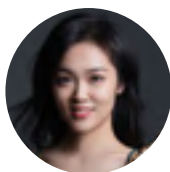


Xu Li

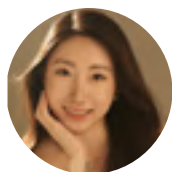


Zhang Jin

Flute



Chen Xue



Song Wanlin

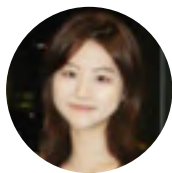


Yang Yuxi

Oboe



Jin Yusheng



Ma Kaiwen

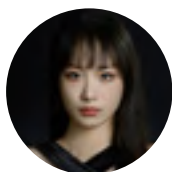


Zhu Yirui

Clarinet



Xiong Ke'an



Yang Ying

Bassoon

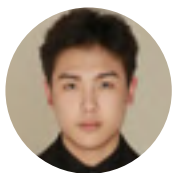


Li Junpeng

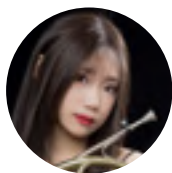


Zhang Cong

Horn



Guo Yurong



Jiang Xiaoyu



Loren Ho



Tsao Chun Lin

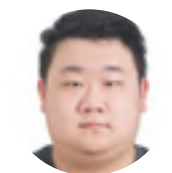


Zheng Jingwen

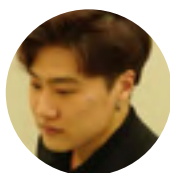
Trumpet



To Hau Suet
Venus

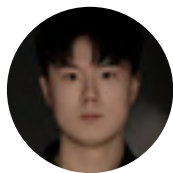


Wang Tianyou



Yang Huanyi

Trombone



Mu Jiatong



Long Zhenyu



Zhang Liangzi

Tuba



Zhou Di

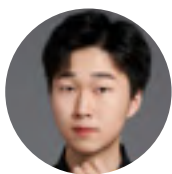
Percussion



Liang Jiehui



Su Guanxi

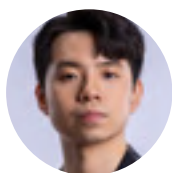


Tang Dudu

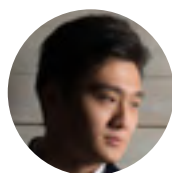
Guest



Harp
Chen Tongxin



Suona
Ma Wai Him



Dizi
Wu Chih-ting

2024 Youth Music Culture the Greater Bay Area Opening Concert

2024.1.21(Sun.)20:00
Symphony Hall, Xinghai Concert Hall

Cui Linhan, conductor
Lin Ruifeng, violin
Guangzhou Symphony Orchestra

***Joined by musicians from the Hong Kong Philharmonic Orchestra, Macao Orchestra and Shenzhen Symphony Orchestra as the Greater Bay Area Festival Orchestra to launch the new YMCG**

Zhou Tian
(1981-)

Metropolis (GSO Commission)

Johannes Brahms
(1833-1897)

Violin Concerto in D major, Op.77
1. Allegro non troppo
2. Adagio
3. Allegro giocoso, ma non troppo vivace

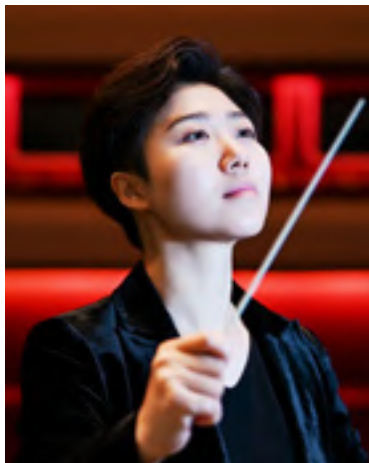
Lin Ruifeng, violin

——— Intermission ——

Antonín Dvořák
(1841-1904)

Symphony No.8 in G major, Op.88
1. Allegro con brio
2. Adagio
3. Allegretto grazioso
4. Allegro ma non troppo

Cui Linhan, conductor



“Some believe conductors are born, not made. Cui Linhan is human embodiment of that idea.”

– Andrew Mellor

Conductor Cui Linhan has established herself as a sought-after artist who, in 2021, won second prize in the Malko International Conducting Competition and third prize in the Korean Symphony Orchestra Conducting Competition. With natural expressivity at the core of her work, her experience includes performances with the Los Angeles Philharmonic, Baltimore Symphony Orchestra, Danish National Symphony Orchestra, Korean Symphony Orchestra, Orchestre National des Pays de la Loire, Guangzhou Symphony Orchestra, Transylvania State Philharmonic Orchestra, Hong Kong Sinfonietta, Canada Festival Orchestra, Toronto Artists Symphony Orchestra, Xinghai Symphony Orchestra, Peabody Symphony Orchestra, and Indiana University Conductor’s Orchestra. During the 2019-2020 season, Cui was appointed Conducting Fellow by the Baltimore Symphony Orchestra where she had the privilege of serving as Marin Alsop’s cover conductor. In the 2022-2023 season, she was named a Dudamel Fellow, serving as a cover conductor and conducting concerts with the Los Angeles Philharmonic. She made her debut with Guangzhou Symphony Orchestra in 2023, and will conduct the same orchestra again in the opening concert of Youth Music Culture The Greater Bay Area 2024.

Cui currently holds the position of Artistic Director of the Toronto Artists Symphony Orchestra and Principal Conductor of the Palermo Classica Festival in Italy.

She was born in Shenyang, China, and began her piano study at the age of four. She started conducting at age eighteen when she was the only accepted student at the Xinghai Conservatory, China, studying with Mr. Liu Ming. She is currently pursuing doctoral studies in orchestral conducting at the Indiana University Jacobs School of Music, under the guidance of Arthur Fagen. She also holds a Master of Music degree from the Peabody Conservatory, where she studied with Marin Alsop.

Lin Ruifeng, violin



Lin Ruifeng is currently studying with China's famous violinist and educator Vera Tsu Weiling. He serves as the concert master of the Shanghai Conservatory of Music Symphony Orchestra, as well as the Novus-Classica Camerata. In 2012, he was admitted to the High School Attached to Shanghai Conservatory of Music where he studied under Professor Zhou Mingen.

Lin has won numerous awards, to name a few: In 2014 he won the first place in the 4th International Violin Competition in Hong Kong; In 2015, he won the first prize of the 11th China National Violin Youth Competition and the Chinese Works Performance Award; In 2019 he was selected into the "Dengfeng Talent" program of the Shanghai Conservatory of Music, and in the same year he won the "Golden Bell" violin competition; In October 2020, he was awarded the "Young Musician Award" at the 23rd Beijing International Music Festival.

Lin has performed with China Philharmonic Orchestra, Shanghai Symphony Orchestra, Guangzhou Symphony Orchestra, Hangzhou Philharmonic Orchestra, Guiyang Symphony Orchestra, Kunming Nie Er Symphony Orchestra, Xi'an Symphony Orchestra, Suzhou Symphony Orchestra, Shanghai Philharmonic Orchestra, Harbin Symphony Orchestra, Tianjin Symphony Orchestra and so on.

In October 2020, he was invited to cooperate with Maestro Long Yu as solo violin in the 20th Anniversary Celebration Concert of China Philharmonic Orchestra at the closing ceremony of the 23rd Beijing International Music Festival. In November of the same year, he cooperated with conductor Long Yu again and performed as soloist in two concerts in Nanjing and Shanghai as part of the "20th Anniversary of Poly Culture & 20th Anniversary of China Philharmonic National Tour". In April 2021, he was invited to collaborate with Guangzhou Symphony Orchestra under the baton of Long Yu. In 2022, he became the only "prize winner" from China mainland in the "Isaac Stern International Violin Competition" in Shanghai.

The Greater Bay Area Festival Orchestra

The Greater Bay Area Festival Orchestra includes musicians from four internationally renowned ensembles in the Greater Bay Area: Guangzhou Symphony Orchestra, Shenzhen Symphony Orchestra, Hong Kong Philharmonic Orchestra and Macao Orchestra. The orchestra made its debut in December 2018 at the “Guangdong Province Concert in Celebration of the 40th Anniversary of Reform and Opening Up” held at the Guangzhou Haixinsha Asian Games Park.

In August 2022, the Greater Bay Area Festival Orchestra reunited in Guangzhou and Shenzhen—the demonstration area of socialism with Chinese characteristics—on the occasion of the Opening Ceremony of the 2nd Greater Bay Area Arts Festival and a special concert at the 18th China (Shenzhen) International Cultural Industries Fair, performing Zhao Lin’s *A Thousand Miles of Rivers and Mountains*, a symphonic poem co-commissioned by 23 Chinese orchestras, a project spearheaded by the League of China Orchestras and Maestro Long Yu. Zhao’s symphonic poem captures and presents the cultural splendor and lively environment of the Greater Bay Area.



Symphony Hall of Xinghai Concert Hall

Notes on the Program

Zhou Tian

Metropolis (GSO Commission)

The work comes from the poems of Huang Tao's feeling, trying to show the tone of a thousand years: prosperity and market coexist, old and modern interwoven; it has both a lively, noisy side, but also a light, quiet side. When we hear the combination of Chinese national tones and modern harmony and jazz beat in the music, do we also hear a sound that will last for a thousand years? "Metropolis" was created by the Guangzhou Symphony Orchestra for the 65th anniversary of its founding.

Grammy-nominated Chinese-American composer Zhou Tian seeks inspiration from different cultures and strives to mix them seamlessly into a musically satisfying combination for performers and audience alike. His music — described as “absolutely beautiful...utterly satisfying” (Fanfare), “stunning” (the Cincinnati Enquirer), and “a prime example of 21st-century global multiculturalism” — has been performed by leading orchestras and soloists in the United States and abroad, such as Jaap Van Zweden, Yuja Wang, Jian Wang, the New York Philharmonic, Pittsburgh Symphony, Mahler Chamber Orchestra, Melbourne Symphony, Hong Kong Philharmonic, and Shanghai Symphony, where he recently served as Artist-in-Residence.

Provided by Zhou Tian

Johannes Brahms

Violin Concerto in D major, Op.77

THE COMPOSER

The promise of a career as a virtuoso pianist beckoned, but Brahms did not follow that path and forged an early career conducting ladies' choirs and teaching impressionable females who largely occupied themselves gazing adoringly at their handsome tutor. His career as a composer came about almost, as it were, by accident when he toured Europe as accompanist to the noted Hungarian violinist Ede Reményi. The improvised accompaniments Brahms provided for Reményi's virtuoso accounts of Hungarian melodies attracted so much attention that he was persuaded to write them down and publish them as piano duets, and it was with these Hungarian Dances that his composing career properly began. His travels with Reményi took him in June 1853 to Göttingen where the pair of them met up with another noted violinist, Joseph Joachim, and while Reményi soon went his own way, Brahms returned a few weeks later to Göttingen where a deep personal friendship grew up between Joachim and himself which was to result, some 20 years later, in the work we hear tonight.

THE BACKGROUND

Although Joachim had often asked Brahms to write him a concerto, Brahms was clearly reluctant, claiming his poor understanding of the instrument prevented him from embarking on such a project: “It is a very different matter writing for instruments whose nature and sound one only knows in passing or hears in one's mind, and writing for an instrument that one knows as thoroughly as I know the piano.” He may also have been daunted by the prospect of putting himself up for comparison with his great musical hero, Beethoven. Only two years earlier his first symphony had been completed, its lengthy gestation the result of his anxiety to live up to the example set by Beethoven, and he clearly studied Beethoven's great concerto for the instrument before setting out on his own, which he cast in the same key.

PERFORMANCE HISTORY

When it came to the solo part, Brahms sought the advice of Joachim, who told him: “Most of the material is playable – some of it, in fact, quite originally violinistic – but I wouldn't care to say whether it can be comfortably

played in an overheated concert hall.” He went on to make several suggestions aimed at simplifying the demanding solo part (the monstrous difficulties in the solo part prompting one famous Viennese violinist – Joseph Hellmesberger – to describe the work as “a concerto against the violin”). But, with the exception of the passages of multi-stopping, Brahms ignored most of Joachim’s suggestions for the work’s premiere, which was given in Leipzig on 1 January 1879 by the city’s Gewandhaus Orchestra conducted by Brahms and with Joachim as soloist. However, this was not deemed a great success (one critic dismissing it as “rubbish”), and for the work’s Vienna debut a fortnight later, he incorporated several of Joachim’s ideas. That was a public (if not a critical) success and the concerto soon went on to become one of the most popular in the repertory.

THE MUSIC

Composed during a summer vacation in Pörtschach on the shores of the beautiful Lake Wörth the Violin Concerto exudes lyricism and beauty from almost every bar. Beginning with a simple ascending and descending sequence of the notes of a D major triad (with an added sixth), the first movement is based on the four contrasting themes outlined in the extended orchestral introduction. The gloriously exuberant flourish with which the soloist enters heralds the start of a substantial dialogue between soloist and orchestra culminating in a cadenza composed by Joachim.

“The most beautiful oboe solo in the whole of orchestral music”, is how the British writer Antony Hopkins described the concerto’s second movement. Brahms himself was less sure, describing it as a “poor adagio” taking the place of the two middle movements he had originally planned. In a straightforward, three-part structure, the movement’s lyrical theme is given out by the oboe accompanied by wind instruments, the strings entering to set the scene for the appearance of the soloist in an ornamented version of the theme. After some momentary increase in tension the movement reverts to the calm, tranquil beauty of its opening bars with a delectable duet between solo violin and oboe.

The third movement is in the customary Rondo form and celebrates in its ebullient double-stopped theme both Brahms’ and Joachim’s shared experiences of Hungarian music. The brief cadenza at the end of this movement was composed by Brahms: the modification of the original speed indication (from “Allegro giocoso”) was one of the changes requested by Joachim.

By Dr Marc Rochester, provided by the HK Phil

THE COMPOSER

Antonín Dvořák was born in the tiny Bohemian village of Nelahozeves on 8 September 1841. He showed considerable musical promise as a child, but was sent away to serve his apprenticeship in the butcher's trade. He showed no interest whatsoever in this, and eventually his father was persuaded to allow him to study at the Prague Organ School. He spent several years scraping a living as a church organist, music teacher and viola player, but, determined to succeed as a composer, he submitted a large portfolio of works by way of application for a state grant for "the young, poor and talented painters, sculptors and musicians from the Austrian half of the Empire". He received the princely sum of 400 gold Florins, but more importantly, came to the attention of one of the judges on the awards panel, Johannes Brahms. So impressed was Brahms that he wrote to his own publisher, Fritz Simrock of Berlin, urging him to sign up the young Czech composer. Almost immediately, Dvořák's music became hot property, it sold well, he achieved fame and fortune, and died an extremely wealthy man in Prague on 1 May 1904.

THE BACKGROUND

By 1884 Dvořák was wealthy enough to build a house in the small village of Vyoská, some 50kms from Prague. He spent virtually every summer there, including the summer of 1889 during which he composed most of his Eighth Symphony. He completed it back in Prague that November. Its blend of innocence, folk melody, drama and grandeur seem to reflect the countryside around Vyoská, and Dvořák was so proud of the work that he submitted it as his Doctoral thesis to the University of Cambridge (which he was awarded in 1891) as well as to the Prague Conservatory – formerly the Organ School – to which he was appointed Director also in 1891.

PERFORMANCE HISTORY

The first performance of the Eighth Symphony was given on 2 February 1890 in Prague by the National Theatre Orchestra conducted by the composer. For many years it remained the composer's best-loved work.

THE MUSIC

The first movement starts with a sombre cello melody in a minor key answered by a happy little flute in a major one, before the volume and speed increase and the main theme, a kind of jovial march, breaks out. The second movement calls to mind the rolling hills and richly-scented pine forests which surround Vyoská, and there is a typically rustic peasant dance in the middle of this otherwise tranquil movement. However, the gentle dance which starts the third movement is far more refined, while the charming and delightful central section is a particularly fine melody which Dvořák had used in his opera *The Stubborn Lovers* composed in 1874. A more extrovert dance pops up just before the movement gives way to the fourth movement which is built around the traditional Czech dance, the Furiant.

By Dr Marc Rochester, provided by the HK Phi

Music & Dialogue

The Meaning of Life and Music

2024.1.24 (Wed.) 20:00
Chamber Hall, Xinghai Concert Hall



Guests: Long Yu, Daniel Harding

A conversation between Long Yu and Daniel Harding, led by Long Yu, exploring Daniel's life and professional activities in music and aviation.

Career Planning for Young Musicians

2024.1.26 (Fri.) 11:00-12:30
GSO Rehearsal Hall

Guests: Daniel Harding and Faculty Members

Daniel Harding and the Faculty Members will discuss career planning with young musicians.



Face-to-Face with Renowned Musicians

2024.1.26 (Fri.) 20:00
Chamber Hall, Xinghai Concert Hall

Guests: Daniel Harding and the Faculty Members

An evening with Daniel Harding and the members of the faculty. Daniel Harding will lead a panel discussion with the faculty on the subject of music education. The discussion will include aspects such as how to inspire young students in today's world, how to increase knowledge of classical music in teenagers, how to succeed and find enjoyment in learning a musical instrument, and other related topics.



"Music & Dialogue" in the Chamber Hall of Xinghai Concert Hall

2024 Youth Music Culture The Greater Bay Area Chamber Concert 1&2

2024.1.25 (Thur.) 20:00

2024.1.27 (Sat.) 20:00

Chamber music hall, Xinghai concert hall

2024 YMCG Orchestra Participants

Two concerts of chamber music featuring the young musicians from the YMCG course playing an eclectic programme of music stretching from the classical period though to the contemporary. All sections of the orchestra will be represented, in groups large and small, in this showcase of their work during the residency.

Programme Information will be released on the day of the concert on Guangzhou Symphony Orchestra's WeChat.



Daniel Harding & 2024 YMCG Orchestra in Concert

2024.1.28 (Sun.) 20:00
Symphony Hall, Xinghai Concert Hall

2024.1.30 (Tue.) 20:00
Symphony Hall, Shenzhen Concert Hall

2024.1.31 (Wed.) 20:00
Hong Kong Cultural Centre Concert Hall

Daniel Harding, conductor
Vilde Frang, violin
Amihai Grosz, viola
2024 YMCG Orchestra

Elliot Leung
(1995-)

Aureate Skylines (GSO Commission, World Premiere in Guangzhou on January 28th)

Wolfgang Amadeus Mozart
(1756-1791)

Sinfonia Concertante for Violin, Viola and Orchestra in E-flat major, K.364
1. Allegro maestoso
2. Andante
3. Presto

Vilde Frang, violin
Amihai Grosz, viola

——— Intermission ——

Antonín Dvořák
(1841-1904)

Symphony No.9 in E minor, Op.95, "From the New World"
1. Adagio- Allegro molto
2. Largo
3. Scherzo, Molto vivace
4. Allegro con fuoco



2024 粤港澳大湾区(广东)国际青年音乐周
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CHAIRMAN OF ARTS COMMITTEE: YU LONG MUSIC DIRECTOR: DANIEL HARDING



余隆
艺术委员会主席



丹尼尔·哈丁
Daniel Harding
音乐总监

丹尼尔·哈丁与 2024 粤港澳大湾区(广东) 国际青年音乐周乐团音乐会 (首站)



薇尔德·弗朗
Vilde Frang
小提琴



阿米哈·格罗斯兹
Amihai Grosz
中提琴

2024.01.28 20:00

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中提琴：阿米哈·格罗斯兹 (Amihai Grosz)

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深圳音乐会

Daniel Harding and 2024 YMCG Orchestra Shenzhen Concert

演出曲目

梁皓一《天穹之志：大湾华章》

莫扎特《降E大调小提琴和中提琴协奏曲, K.364》(小提琴: 薇尔德·弗朗 中提琴: 阿米哈·格罗斯兹)

德沃夏克《e小调第九交响曲“自新大陆”, Op.95》

(曲目以演出现场为准)

“二十一世纪黄金指挥时代的翘楚”丹尼尔·哈丁执棒
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以及柏林爱乐乐团中提琴首席阿米哈·格罗斯兹
浓情演绎浪漫不朽



指挥: 丹尼尔·哈丁
www.DanielHarding.com



小提琴: 薇尔德·弗朗
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2024 粵港澳大灣區(廣東)國際青年音樂周
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藝術委員會主席：余濤 藝術總監：丹尼爾·哈丁
CHAUDRY GURPREET SINGH (余濤) ARTIST DIRECTOR: DANIEL HARDING

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哈丁 音樂總監
Daniel Harding music director



法蘭 小提琴
Wilde Frang VIOLIN



格羅斯茲 中提琴
Arnhai Grosz VIOLA

2024粵港澳大灣區國際青年音樂周樂團
2024 YMCG Orchestra

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Elliot LEUNG MOZART DVORAK
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Symphony Concertante, K. 304
Symphony no. 9, From the New World

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主辦：廣東省文化旅遊廳
Presented: Department of Culture and Tourism of Guangdong Province

協辦：廣東省音樂學院、廣東省交響樂團、澳門交響樂團、澳門音樂學院、澳門音樂學院

協辦：廣東省音樂學院、廣東省交響樂團、澳門交響樂團、澳門音樂學院、澳門音樂學院
Organisers (listed in no particular order): Guangdong Symphony Orchestra, English Concert Hall, Hong Kong Philharmonic Orchestra, Macau Orchestra, Shenzhen Symphony Orchestra

協辦：北京國際音樂節基金會
Co-organized: Beijing Music Festival Arts Foundation

Daniel Harding, conductor



Introduction in page 11

Amihai Grosz, viola



Introduction in page 19

Vilde Frang, violin



In 2012 Vilde Frang was unanimously awarded the Credit Suisse Young Artists Award which led to her debut with the Wiener Philharmoniker under Bernard Haitink at the Lucerne Festival.

Her profound musicianship and exceptional lyricism has elevated her as one of the leading and most individual violinists of her generation. She continues to appear regularly with the world's leading orchestras including the Berliner Philharmoniker, Concertgebouw Orchestra, London Symphony Orchestra, Chamber Orchestra of Europe, Los Angeles Philharmonic, Budapest Festival Orchestra and Oslo Philharmonic Orchestra.

Highlights of the current season include return visits to the Symphonieorchester des Bayerischen Rundfunk, Tonhalle Orchestra Zurich, Concertgebouw Orchestra and Berliner Philharmoniker plus her debut with Orchestra dell' Accademia di Santa Cecilia. She also embarks on international tours with the Bayerische Staatsorchester and Vladimir Jurowski, Basel Kammerorchester conducted by Philippe Herreweghe, and B'rock Orchester, plus she is Artist in Residence at Radio France, appearing in Paris throughout the season with both the Orchestre National de France, and Orchestre Philharmonique de Radio France.

Vilde has enjoyed collaborations with conductors including Sir Simon Rattle, Bernard Haitink, Herbert Blomstedt, Esa-Pekka Salonen, Mariss Jansons, Vladimir Ashkenazy, Ivan Fischer, Maxim Emelyanychev, Jakub Hrůša, Vladimir Jurowski, Manfred Honeck, Teodor Currentzis, Daniel Harding, Antonio Pappano, Lahav Shani, Paavo Järvi and Yuri Temirkanov.

A keen and prominent chamber musician, Vilde regularly appears at the Lucerne Festival, BBC Proms in London, festivals in Verbier, Lockenhaus, George Enescu Festival, Salzburg Festival and the Prague Spring Music Festival. She also appears regularly in recital at the Carnegie Hall, Concertgebouw, Vienna Musikverein, Philharmonie Berlin, Wigmore Hall, Tonhalle Zurich and the Bozar in Brussels, as well in North America as part of the Vancouver Recital Series, Boston Celebrity Series and San Francisco Performances.

Vilde Frang is an exclusive Warner Classics artist and her recordings have received numerous awards, including the Edison Klassiek Award, "Diapason d'Or" by Diapason Magazine, Deutsche Schallplattenpreis, Grand Prix du Disque and two Gramophone Awards.

Born in Norway, Vilde was engaged by Mariss Jansons at the age of twelve to debut with Oslo Philharmonic Orchestra. She studied at Barratt Due Musikk institutt in Oslo, with Kolja Blacher at Musikhochschule Hamburg and Ana Humachenco at the Kronberg Academy.

Vilde performs on a 1734 Guarneri del Gesu, generously loaned to her by a European benefactor.

2024 YMCG Orchestra

The Photo of 2020 YMCG Orchestra



Introduction in page 25

Notes on the Program

Elliot Leung

Aureate Skylines (GSO Commission)

"Aureate Skylines" is a vibrant piece that showcases the beauty, depth, and unity that arise from the myriad of cultural traditions found within The Greater Bay Area. Leung aims to evoke the grandeur of the region, blending the delicate and introspective with the bold and energetic. The lyrical themes and rhythmic variations celebrate diversity within the region, yet all deeply rooted in Chinese traditions. The piece pulsates with the infectious rhythms, creating a musical tapestry that reflects the region's cultural mosaic vibrancy. Leung often combines traditional Chinese motifs and scales with elements from other musical traditions, creating a harmonious blend that represents the evolving nature of a new generation.

Provided by Elliot Leung

Wolfgang Amadeus Mozart

Sinfonia Concertante for Violin, Viola and Orchestra in E-flat major, K.364

This Sinfonia Concertante was written for solo violin, viola and orchestra. It was probably first performed in Salzburg towards the end of 1779 and ranks as one of his most sublime creations.

By August 1777 Mozart had served eight years as Konzertmeister at Salzburg, five of those under Prince-Archbishop Hieronymus, Count von Colloredo. Having grown increasingly frustrated with his duties, Mozart begged for leave and was, instead, dismissed by Colloredo. On 23rd September he set off, accompanied by his mother, in search of a new position and on 30th October arrived in Mannheim. It soon became obvious that there was nothing suitable there but Mozart was reluctant to leave Mannheim. This reluctance was more personal than musical. He had fallen in love with 17-year-old Aloysia Weber the daughter of a music-copyist. Mozart's father, Leopold, did not approve. He wrote demanding that they leave at once and travel on to Paris. Mozart grudgingly obeyed, and on 23rd March 1778, after nine wet and stormy days on the road, Mozart and his mother arrived in Paris. Their time in the French capital was not a happy one. The only permanent job he was offered was a humble organist's post in Versailles and, to cap it all, his mother, who had herself been desperately unhappy in the city, for ill and died. Leopold wrote instructing to Mozart to swallow his pride, head back to Salzburg and beg Colloredo to reinstate him (which he did).

Miserable as they were, however, Mozart's travels were far from fruitless. He had been particularly impressed with the orchestra at Mannheim which, unlike the Salzburg court orchestra, comprised players each of whom was a virtuoso in his own right. They frequently performed concertante works with two or more of them taking solo roles, and we can safely assume that Mozart, who boasted that he could "adopt and imitate all forms and styles of composition", would have tried his hand as several such worse, although they have subsequently been lost. However on his return to Salzburg Mozart set to work on another which has survived and ranks as one of these most sublimed creations. The exact circumstances of the first performances of his Sinfonia Concertante for violin and viola are not known, but it seems probably it was first performed in Salzburg towards the end of 1779 with Mozart's deputy concert-master, Antonio Brunetti, and Joseph Hafeneder as the soloists.

There is little in the jolly first movement to hint at the sadness surrounding the work's composition. Among the many delights in the orchestral introduction a pair of horns enter into a charming dialogue with a pair of oboes before the solo duo emerge with a wealth of opulent themes.

To project it above the orchestral viola, Mozart writes the solo viola part scordatura – sounding a tone above normal – giving it an unusually pleading character, which is highlighted in the profound second movement. With his desperately ad, clearly deeply heartfelt theme, this movement seems to reflect Mozart's sorrow at the death of his mother, his lost love, and his shattered dreams.

All gloom is lifted with the bubbling third movement in which the two solo instruments chase each playfully around and abetted by the orchestra, who take the opportunity to give a final airing of the delightful dialogue between horns and oboes we heard at the work's very outset.

By Dr Marc Rochester, provided by the HK Phil

THE COMPOSER

Aaron Copland may have been keen to create a genuinely American musical language in his Clarinet Concerto, but the idea was not new. A full six decades earlier, Congress had given its support to a project aimed at achieving just such a goal; although in the event, that produced very different, if arguably more spectacular, results.

In 1892 the Americans planned a series of celebrations to mark the 400th anniversary of Christopher Columbus's discovery of the "New World" and of European involvement in their country. As part of the celebrations, a National Conservatory of Music was founded in New York and it was decided to invite Dvořák to become the Director. His brief was, as he himself put it, "to show them the way to the promised land, a land of new and autonomous art; in short, I'm to create a national American music!" He began his work at the National Conservatory on 1 October 1892, and made his American conducting debut to huge acclaim three weeks later.

THE BACKGROUND

Three months after first arriving on American soil, Dvořák started work on his ninth symphony, in which he intended to make use of that new "national American music". Dvořák believed that it was from the black and indigenous peoples that any uniquely American music originated and he was keen to show that such music deserved serious consideration. He did not actually borrow any authentic folk melodies for the symphony but, in his own words, "I tried only to write in the spirit of those national melodies". This caused such a stir that when the news was announced that he was planning an "American" symphony, everyone clamoured for some idea as to what it would contain. Was it going to be a great work in the European model, or was it going to be a motley collection of melodies from native American and African slave communities? To this day, critics and musicologists seek evidence of genuine folk melodies in the work, but it seems that all the fine tunes in the symphony are original ideas by Dvořák himself. Only at the very last moment did he decide to give the symphony a title – "From the New World" – which, he explained, was meant to convey "impressions and greetings from America".

PERFORMANCE HISTORY

Rumours about this new "American" symphony attracted huge interest and whipped the public into a frenzy of anticipation. Both the New York Herald and the New York Daily Tribune ran long articles about the composer and his new symphony (which, incidentally, was originally published as Dvořák's "fifth"). Its premiere, which was given by the New York Philharmonic under Anton Seidl on 16 December 1893, was unique in all Dvořák's experience and probably no other purely orchestral work has been so enthusiastically received either at its premiere or since.

THE MUSIC

Despite his personal and financial success, Dvořák remained desperately homesick and left New York for good after just three years. Feelings of melancholy and loneliness are immediately evident with the subdued start of the first movement. A stern, dance-like idea builds to an agitated climax after which comes an athletic theme introduced by the horns before the flute plays a memorable theme possibly inspired by the Spiritual "Swing Low, Sweet Chariot".

Solemn, hymn-like brass chords open the second movement and gradually subside to give room for the muted strings to provide a lovely cushion of sound above which one of the most gorgeous solos ever written for the cor anglais unfolds with total tranquillity. Dvořák, while confirming that this melody was entirely original, did concede that it had been inspired by the legend of the great Red Indian chief, Hiawatha, beside the grave of his beloved Minnehaha.

The third movement is a vigorous dance which has its origins firmly rooted in the music of Dvořák's native Bohemia, but at the same time has strong affinities with the second movement of Beethoven's ninth symphony.

Also showing the influence of Beethoven's ninth, the fourth movement harks back to various themes from the earlier movements all wrapped up in an exuberant outpouring of fiery energy culminating in a triumphant statement from the brass (above rolling timpani) of the movement's opening theme. But that's not quite the end of it; the final chord drifts away longingly as if we have gone full circle and despite all the excitement and novelty of the New World, Dvořák still hankers after the Old.

By Dr Marc Rochester, provided by the HK Phil

2024 YOUTH MUSIC CULTURE THE GREATER BAY AREA MASTERCLASSES

1 FEB 2024

Hong Kong Academy of Performing Arts

10:00-12:00
Concert Hall

Trombone Masterclass

Jonathan Reith
Trombone

10:30 -12:00
Recital Hall

Strings Masterclass

Amihai Grosz
Viola

Martin Menking
Cello

14:00-16:00
Concert Hall

Trumpet Masterclass

Hannes Läubin
Trumpet

14:00-16:00
Recital Hall

Flute Masterclass

Gareth Davies
Flute

Free Admission with Registration



Hong Kong Academy of Performing Arts

Schedule

Time	Activity	Location
Saturday 1/20/2024		
15:00-	YMCG Participants Arrive Hotel	Imperial Traders Elong Hotel
Sunday 1/21/2024		
16:30-17:30	Students Orientation	GSO Rehearsal Hall
20:00	YMCG Opening Concert	Symphony Hall, Xinghai Concert Hall
Monday 1/22/2024		
10:00 - 12:00	Sectional Rehearsal	GSO Rehearsal Hall / Rooms
14:00-17:30	Sectional Rehearsal & Chamber Music Rehearsal	GSO Rehearsal Hall / Rooms
19:30	Exchange Activities	TBD
Tuesday 1/23/2024		
10:00 - 12:00	Sectional Rehearsal	GSO Rehearsal Hall / Rooms
14:00 - 18:00	Chamber Music Rehearsal + Orchestra Rehearsal	GSO Rehearsal Hall / Rooms
Wednesday 1/24/2024		
10:00 - 12:30	Orchestra Rehearsal	GSO Rehearsal Hall
14:00 - 18:00	Orchestra Rehearsal + Sectional Rehearsal	GSO Rehearsal Hall / Rooms
20:00	Music + Dialogue: The Meaning of Life and Music	Chamber Music Hall, Xinghai Concert Hall
Thursday 1/25/2024		
10:00 - 12:00	Chamber Music Rehearsal / Dress Rehearsal for Chamber Music Concert 1	GSO Rehearsal Hall / Rooms/ Chamber Music Hall, Xinghai Concert Hall
14:00 - 16:30	Orchestra Rehearsal	GSO Rehearsal Hall
20:00	Chamber Music Concert 1	Chamber Music Hall, Xinghai Concert Hall
Friday 1/26/2024		
11:00 - 12:30	Workshop for all participants and faculty: Discussion on career development and other related matters	GSO Rehearsal Hall
14:00-18:00	Orchestra Rehearsal + Chamber Music Rehearsal	GSO Rehearsal Hall / Rooms
20:00	Music + Dialogue: Face-to-Face with Renowned Musicians	Symphony Hall, Xinghai Concert Hall
Saturday 1/27/2024		
10:00 - 12:00	Chamber Music Rehearsal / Dress Rehearsal for Chamber Music Concert 2	GSO Rehearsal Hall / Rooms/Chamber Music Hall, Xinghai Concert Hall
14:00-18:00	Orchestra Rehearsal	GSO Rehearsal Hall
20:00	Chamber Music Concert 2	Chamber Music Hall, Xinghai Concert Hall
Sunday 1/28/2024		
10:00-13:00	Dress Rehearsal for Symphonic Concert	Symphony Hall, Xinghai Concert Hall
20:00	First Stop Guangzhou: Daniel Harding & 2024 YMCG Orchestra in Concert	Symphony Hall, Xinghai Concert Hall

Schedule

Time	Time	Location
Monday 1/29/2024		
10:00 - 12:00 14:00 - 16:00	Outdoor Activities	Guangzhou Cultural and Tourism Landmarks
Tuesday 1/30/2024		
17:00-18:00	Dress Rehearsal for Shenzhen Concert	Symphony Hall, Shenzhen Concert Hall
20:00	Daniel Harding and 2024 YMCG Orchestra Shenzhen Concert	Symphony Hall, Shenzhen Concert Hall
Wednesday 1/31/2024		
17:30 - 18:30	Dress Rehearsal for YMCG Closing Concert	Hong Kong Cultural Centre Concert Hall
20:00	YMCG Closing Concert	Hong Kong Cultural Centre Concert Hall
Thursday 2/1/2024		
10:00 - 12:00 14:00 - 16:00	Master Class	Hong Kong Academy for Performing Arts

Final schedule is subject to change

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