



2025 粤港澳大湾区国际青年音乐周
YOUTH MUSIC CULTURE THE GREATER BAY AREA

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

2025

Youth Music Culture The Greater Bay Area

2025.1.8-19

GUANGZHOU | SHENZHEN | HONG KONG

Presenter:

Department of Culture and Tourism of Guangdong Province

Joint Presenter (Shenzhen events):

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

Organizers (listed in no particular order):

Guangzhou Symphony Orchestra

Guangdong Xinghai Concert Hall

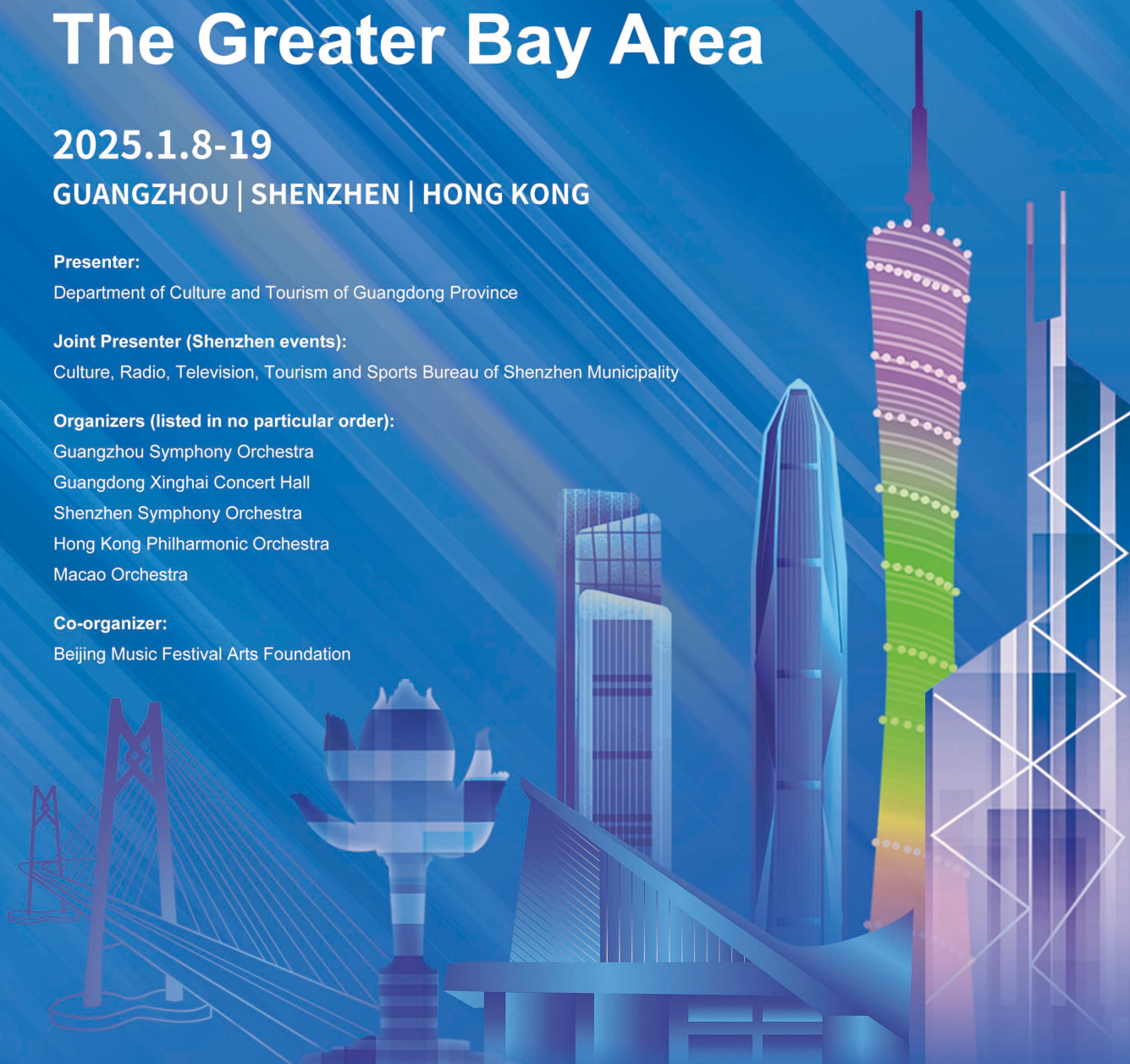
Shenzhen Symphony Orchestra

Hong Kong Philharmonic Orchestra

Macao Orchestra

Co-organizer:

Beijing Music Festival Arts Foundation



Contents

04	Organizational Structure
06	Working Team
08	YMCG Overview
09	A Letter from the Music Director
10	Chairman of Artistic Committee
12	Music Director
14	Organizers and Co-organizer
20	Faculty Members
26	YMCG Orchestra
32	Concerts and Activities
58	Schedule

Organizational Structure

Presenter

Department of Culture and Tourism of Guangdong Province

Joint Presenter (Shenzhen events)

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

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

Organizers (listed in no particular order)

Guangzhou Symphony Orchestra
Guangdong Xinghai Concert Hall
Shenzhen Symphony Orchestra
Hong Kong Philharmonic Orchestra
Macao Orchestra

Co-organizer

Beijing Music Festival Arts Foundation

Organizing Committee

Director

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

Deputy Directors

Tang Guohua, Level 2 Bureau Rank Official, Department of Culture and Tourism of Guangdong Province
Ding Zhongyuan, Deputy Director, Culture, Radio, Television, Tourism and Sports Bureau of Shenzhen Municipality
Miss TSE Wing Yee, Winnie, JP Deputy Secretary for Culture, Sports and Tourism
Leong Wai Man, Director, Cultural Affairs Bureau of the Government of the Macao Special Administrative Region;Board Chair, Macao Orchestra Company, Limited

Committee Members

Kuang Ting, Director, Division for Arts, Department of Culture and Tourism of Guangdong Province
Cheng Wei, Director of Division for Exchange, Co-operation and Promotion, Department of Culture and Tourism of Guangdong Province
Li Kang, Director, Finance Division, Department of Culture and Tourism of Guangdong Province
Chang Liang, Director of Division for Arts Divison, Culture, Radio, Television ,Tourism and Sports Bureau of Shenzhen Municipality
Lin Huaqi, Director of Cultural Exchanges and Collaborations Division, Culture, Radio, Television ,Tourism and Sports Bureau of Shenzhen Municipality
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

Chen Qing, President, Guangzhou Symphony Orchestra
Wang Dongyun, Director, Guangdong Xinghai Concert Hall
Lin Daye, Music Director and Principal Conductor, Shenzhen Symphony Orchestra
Vanessa Chan, Director of Orchestral Operations, Hong Kong Philharmonic Orchestra
Sergio Lo, Executive Director, Macao Orchestra Company, Limited

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)

Chen Qing, President, Guangzhou Symphony Orchestra
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 and Principal Conductor, Shenzhen Symphony Orchestra
Nie Bing, Chairman of Artistic Committee, Shenzhen Symphony Orchestra
Wang Dongyun, Director, Guangdong Xinghai Concert Hall
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
Yu Qikeng, 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

Yang Zhen, Vice Director, Guangdong Xinghai Concert Hall
Luo Bin, Vice President, Shenzhen Symphony Orchestra
Vanessa Chan, Director of Orchestral Operations, Hong Kong Philharmonic Orchestra
Sergio Lo, Executive Director, Macao Orchestra Company, Limited

Members

Chen Zhimin, Vice President, Guangzhou Symphony Orchestra; President, Guangzhou Symphony Youth Orchestra
Bi Jiali, Program Director, Guangdong Xinghai Concert Hall
Shi Dachuan, Assistant to the President, Shenzhen Symphony Orchestra
Dennis Wu, Director of Marketing, Hong Kong Philharmonic Orchestra
Harris Shuen, Artistic Planning Manager, Macao Orchestra
Shi Zhenjiang, Vice Secretary, Beijing Music Festival Arts Foundation

Executive Committee, Office of the Secretariat

Secretary-General

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

Vice Secretaries-General

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

Bi Jiali, Program Director, Guangdong Xinghai Concert Hall

Shi Dachuan, Assistant to the President, Shenzhen Symphony Orchestra

Joseph Wong, Orchestra Personnel Manager, Hong Kong Philharmonic Orchestra

Cyrus Kuok, Orchestra Personnel Manager, Macao Orchestra

Working Team

GUANGZHOU SYMPHONY ORCHESTRA

Project Administration: Chen Zhimin

Administrative Support: Tang Lilin, Gan Shiqi, Yang Yi

Concerts and Faculty Affairs Administration: Xu Dan, Li Minlian, Guang Tiancan

Student Affairs: He Nan, Bian Xiaole, Ling Zhirui

Librarian: Chang Yunqing, Lu Jinchao, He Xiaoying

Activities Coordination: Liang Yinglan

Project Promotion: Chen Qiongleng, Zheng Dantong, Wu Yun, Liang Zhihui, Gu Yanlin, Qian Xiaoxuan, Deng Langran

Stage Management: Tang Youfu, Ma Jun, Hao Luyao

Administrative Affairs: Xie Chunyi, Zheng Lei, Yuan Xiaojing, Gu Qiurong, Chen Huan, Wu Lixuan, Fu Jia

Financial Administration: Liang Wenkun, Liang Jingjing

Audio, Visual Recording: Deng Yijian, Wang Liyu, Zhaobin

Photography: Li Lewei, Luo Yugang

GUANGDONG XINGHAI CONCERT HALL

Project Supervisor : Bi Jiali, Luo Qianwen, Xu Tao

Project Support : Yu Xinye, Fang Jiezhong, Tan Wei, Zhou Yuhua, Wu Zhilin, Yang Han

Programming : Zhang Xingjian, Xiang Shu, Du Zhenyu,

Publicity : Xie Yijuan, Zhuo Ling, Liang Yunqi

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

Xinghai Club : Wang Rong, Li Hao

Graphic Designer : Zhou Jianwen, He Zhiming

Multimedia Studio : Cai Yamin, Li Jiantong, Luo Bin

Sales & Ticketing : Cai Lina, Luo Yan

Marketing Cooperation : Tan Huixin, Zhang Yu

Printing Coordinator : Huang Xuan

IT Support : Tao Feng, Lei Yuanlu, Wu Xiaodan

Stage Supervisor : Chen Yunlin,

Sound & Lighting : Wang Jianhong, Peng Xiaoshan, Mai Jiahao, Nie Weixiang, Chen Jiahui, He Ruihong

Stage Manager : Chen Yun, Li Dongcheng

Front of House Manager : Yang Caowei, Deng Mingzi

SHENZHEN SYMPHONY ORCHESTRA

Administration&Logistics Supports: Tan Jianlin, Yang Fan, Yu Jiamin

Concert Coordination: Zhang Siyue

Event Coordination: Xiang Ruixue, Li Yuanqi, Jiang Feng

Project Promotion: Liu Xiaoyan

Orchestra coordination: Chen Xiangyu, Wu Zhen

Stage Manager: Ma Honggang

Librarian&Scores service: Zhang Hanzhi, Zhang Xiaoyu, Fu Li

Financial business assistance: Zhu Meng

HONG KONG PHILHARMONIC ORCHESTRA

Librarian: Betty Ho

Stage & Production Manager: Camille Tam

Assistant Librarian: Chan Tim-yan

Assistant Orchestral Operations Manager: Apple Li

Assistant Orchestral Operations Manager: Cobby Siu

Producer (Digital Media and Special Projects) : Arthur Lo

Senior Stage & Production Officer: Lee Lok-yin

Stage & Production Intern: Tiffany Chan

Media Relations & Communications Manager: Emily Hui

Marketing Manager: Michelle Yeung

Assistant Marketing Manager: Olivia Chau

Marketing Officer: Jane Wong

Publications Editor: Joshua Tsui

MACAO ORCHESTRA

Executive Director of Macao Orchestra Company Ltd.: Sergio Lo

Artistic Planning Manager: Harris Shuen

Orchestral Operations and Touring Manager: Irene Hoi

Orchestra Personnel Manager: Cyrus Kuok

Orchestral Operations: Jully Cheong, Trista Tou

Librarian: Steven Kuok

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 is Co-organized by five internationally-renowned music institutions based in the Greater Bay Area: the Guangzhou Symphony Orchestra (GSO), Guangdong 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). In 2024, *Classical Music Magazine* published the article 'More than music': China's YMCG turns over a new leaf, which once again attracted the attention of the industry; China International Television (CGTN) came to YMCG site to interview and report on the event, and incorporated the content into the special planning for the fifth anniversary report on the *Outline of the Plan for the Development of the Greater Bay Area*.



A Letter from the Music Director

It gives me great pleasure to return to Guangzhou for my second season as Music Director of Youth Music Culture The Greater Bay Area. I look forward to reconnecting with many of you who joined us last year, and welcoming new students to our prestigious programme.

We will be joined again by top orchestral musicians from the world's great orchestras, including the Wiener Philharmoniker, Orchestra dell'Accademia Nazionale di Santa Cecilia, Bavarian Radio Symphony Orchestra and London Symphony Orchestra. I'm pleased to welcome four new faces to our teaching faculty; Catherine Ribes (viola) from the Dusseldorf Symphoniker and Rick Stotijn (double bass) from the Swedish Radio Symphony Orchestra (where this year, after 18 years, I celebrate my final season as Music Director), Camille Baslé (timpani) from the Orchestre de Paris and Anna Le Dantec (harp) from the Bayerische Staatsoper.

Last year, we laid the groundwork as to what it means to play in an orchestra. We built the foundations of listening and responding, playing chamber music in a symphonic setting, and delivered our first series of successful concerts. I was so proud to stand in front of the YMCG Orchestra for our debut performances in Guangzhou, Shenzhen and Hong Kong. This year, I'm excited to continue that exploration of orchestral musicianship. Together we will refine those skills and strive to take the orchestra to a new level, in what will be an exciting but challenging programme of repertoire.

We open the concerts with a new piece from a young Chinese Composer followed by Britten's enchanting song cycle *Nocturne*, starring internationally acclaimed tenor and pedagogue, Ian Bostridge. The cycle is written for tenor, string orchestra and seven obbligato instruments, which will be performed by our teaching faculty. We complete our programme with Mahler Symphony no.1, which is a piece that is close to my heart and I look forward to re-discovering with the YMCG Orchestra.

It was clear last year that our chamber music events played an important role in developing the students' musical personalities, the effects of which had a brilliantly positive impact on our symphonic performances. Our team of world class coaches have been devising new programmes of chamber repertoire and I look forward to seeing them perform side-by-side with our YMCG Chamber Ensembles.

See you very soon in the Bay!

Daniel Harding
December 2024

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. Maestro Yu currently holds the top position in the country’s most prominent orchestras: Artistic Director of the China Philharmonic Orchestra in Beijing, and Music Director of the Shanghai Symphony Orchestra. He is also the Principal Guest Conductor of the Hong Kong Philharmonic Orchestra, co-director of Shanghai’s Music in the Summer Air festival, and Chair of the Artistic Committee of the Beijing Music Festival. He is currently Vice President of the China Musicians Association and Chairman of its League of China Orchestras.

One of many career highlights, in 2005 Yu led the China Philharmonic Orchestra (CPO) on a 40-day international tour in 22 cities throughout North America and Europe. He also led the CPO in the first Chinese orchestral performance at the Vatican’s Paul VI Auditorium in 2008, and the BBC Proms at London’s Royal Albert Hall in 2014.

Since taking the reins of the Shanghai Symphony Orchestra (SSO) in 2009, Yu has 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. In 2018, he became the first Chinese conductor to sign an exclusive relationship with Deutsche Grammophon, offering the SSO a global release and distribution partnership, and leading to the recording releases of *Orff: Carmina Burana (Live From the Forbidden City)* (January 2019), *Gateways* (June 2019), *The Song of the Earth* (July 2021) and *Aaron Zigman: Émigré* (June 2024).

As Music Director of the Guangzhou Symphony Orchestra (GSO) from 2003 to 2023, Yu expanded the

orchestra’s repertory, its educational mission, and its touring—to Europe, the U.S., Australia, Africa, and the Middle East. After 20 years at the helm, Maestro Yu stepped down as Music Director of GSO in 2023 and is now Honorary Music Director for Life and the Chair of the Artistic Committee of GSO and YMCG (Youth Music Culture The Greater Bay Area).

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.

Yu has received numerous prestigious awards and recognitions, including the 2010 Person of the Year in the Arts Field, the 2013 China Arts Award, an Honorary Academician from the Central Conservatory of Music, the Arts Patronage Award of the Montblanc Cultural Foundation; *Chevalier dans L’Ordre des Arts et des Lettres*; *L’onorificenza di Commendatore dell’Ordine al Merito*, from the Italian government; *Légion d’Honneur*, France’s highest order of merit; the Global Citizen Award from the Atlantic Council; and the Samuel Simons Sanford Award from the Yale School of Music. In 2016, Yu was elected a Foreign Honorary Member of the American Academy of Arts and Sciences and 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.



Chairman of Artistic Committee Long Yu at the Closing Ceremony of 2024 YMCG

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 2024 he took up the position of Music Director of the Youth Music Culture, The Greater Bay Area (YMCG) for a five-year term, and in 2024/25 begins his position of Music Director of the Orchestra and Chorus of the Academia Nazionale di Santa Cecilia.

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 the US, he has appeared with the Boston Symphony Orchestra, Cleveland Orchestra, Chicago Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic and the San Francisco Symphony.

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 & 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* and *Cavalleria Rusticana & Pagliacci* at the Wiener Staatsoper and *Wozzeck* at the Theater an der Wien. He is closely associated with the Aix-en-Provence Festival, where 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* with 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'Année 1998"). For BR Klassik he has released critically acclaimed recordings of Schumann *Szenen aus Goethes Faust*, Mahler Symphony No. 6 and Holst *The Planets*. 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.

This season sees Daniel begin his inaugural season

as Music Director of the Orchestra and Chorus of the Academia Nazionale di Santa Cecilia with concert performances of *Tosca* and Verdi's *Requiem*, both of which will be recorded for Deutsche Grammophon. He returns to conduct the Berliner Philharmoniker, Cleveland Orchestra, Orchestre de Paris, Orchestre Philharmonique de Radio France, London Symphony Orchestra and the Symphonieorchester des Bayerischen Rundfunks. He will embark on major tours to Europe with Academia Nazionale di Santa Cecilia and Swedish Radio Symphony Orchestra.

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.



Daniel Harding with the 2024 YMCG Orchestra at Xinghai Concert Hall Symphony Hall

Guangzhou Symphony Orchestra (GSO)



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 2024/2025 marks its 28th 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 and conductor Daniel Harding as YMCG Music Director (2024–2028), succeeding cellist Yo-Yo Ma (2017–2022). 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.

Guangdong Xinghai Concert Hall



Since its inauguration in 1998, Xinghai Concert Hall in Guangdong, 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 2024/2025 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.

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, Munich Philharmonic, Dresden Staatskapelle, London Symphony Orchestra, New York Philharmonic, Philadelphia Orchestra, St. Petersburg Philharmonic Orchestra, Budapest Festival Orchestra, Mariinsky Orchestra, Lorin Maazel, Christian Thielemann, Yevgeny Svetlanov, Andris Nelsons, Jaap van Zweden, Yo-Yo Ma, Lang Lang, Yuja Wang, Itzhak Perlman, Anne-Sophie Mutter, Krystian Zimerman, 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 Highlights, Guangzhou Jazz Festival, Ersha Outdoor Concert Series, Artist Residency Programme, Pops Series, 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.

Shenzhen Symphony Orchestra (SZSO)



Lin Daye, Music Director and Principal Conductor

The Shenzhen Symphony Orchestra (SZSO) was founded in 1982 during a transformative period in China, characterized by reform and opening up. Over the ensuing decades, the SZSO has ascended to prominence, becoming one of China's outstanding symphony orchestras. The guiding philosophy of "first-class pursuit, public service, and dual focus on performance and creation" has been instrumental in its success.

Under the leadership of the music director and principal conductor Lin Daye, the SZSO has earned widespread recognition both domestically and internationally.

Since 1987, the orchestra has embarked on annual tours, performing across China and internationally in the United States, Europe, Asia, and Africa. The SZSO has graced stages in numerous countries, including the United States, the United Kingdom, Canada, Germany, France, Italy, Turkey, Singapore, Indonesia, South Korea, Thailand, India, Romania, and South Africa. These performances have solidified its status as a cultural ambassador for Shenzhen.

The SZSO's influence extends to major local and international festivals. Since 1994, it has participated in prestigious events such

as the China Art Festival, the China-International Piano Concerto Competition, the World Buddhist Forum, and the Beijing Modern Music Festival. Its international acclaim is reflected in successful appearances at the Istanbul Music Festival, Italy Mittelfest, the Ravello Wagner Music Festival, the French Dinard Music Festival, and the Romanian International Radio Music Festival, among others.

A cornerstone of the SZSO's mission is the commissioning and promotion of national symphonic works. Through symphonic music, the orchestra tells the rich and diverse stories of China. Notable commissioned works include New Era Symphonic Overtures, Ode to Heroes, My Motherland, Ode to Humanity, Harmony of the Divine Land, and Symphonic Folksongs, Hakka Rhyme. Co-commissioned works such as The Light of Mind and A Thousand Miles of Rivers and Mountains have also received high praise from industry experts, audiences, and the media.

Shenzhen Symphony Orchestra remains committed to the advancement of symphonic art, the promotion of Chinese culture, and the enrichment of the cultural landscape in Shenzhen and the Greater Bay Area. Through its continued dedication, the SZSO aims to inspire and captivate audiences around the world.

Hong Kong Philharmonic Orchestra (HK Phil)



Tarmo Peltokoski, Music Director Designate

Long Yu, Principal Guest Conductor

Lio Kuokman, JP, Resident Conductor

Daniele Gatti, Artistic Partner

The Hong Kong Philharmonic Orchestra (HK Phil) is regarded as one of the leading orchestras in Asia. 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.

Tarmo Peltokoski will become the HK Phil's Music Director beginning in the 2026/27 season, after serving as Music Director Designate in 2025/26. Currently, Long Yu serves as Principal Guest Conductor, Lio Kuokman is Resident Conductor, and Daniele Gatti is Artistic Partner.

The HK Phil has flourished in the last two decades under Jaap van Zweden (Music Director, 2012–2024) and Edo de Waart (Artistic Director and Chief Conductor, 2004–2012). 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. Other recent recording projects include Mahler's Symphony no. 10, Shostakovich's Symphony no. 10, and Tchaikovsky's Symphony no. 6 and Piano Concerto no. 1.

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. The HK Phil celebrated its 50th anniversary in the 2023/24 season, touring Europe, Asia, and Mainland China, performing in 22 cities across ten countries.

Conductors and soloists who have recently performed with the orchestra include Anja Bihlmaier, Stéphane Denève, Christoph Eschenbach, Paavo Järvi, Andrés Orozco-Estrada, Vasily Petrenko, Krzysztof Urbanski, Joshua Bell, Ning Feng, Boris Giltburg, Lang Lang, Leonidas Kavakos, Olivier Latry, Yo-Yo Ma 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 and outdoor spaces, bringing music into the hearts of tens of thousands of children and families every year.

The Swire Group has been the Principal Patron of the HK Phil since 2006. Through this current sponsorship donation, the largest in the orchestra's history, Swire endeavours to foster access to classical music and stimulate cultural participation in Hong Kong and the Chinese Mainland. A critical aspect of this is engaging with the community, especially young people. The sponsorship also helps promote local artistic excellence and enhances 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.

The history of the HK Phil dates back to the establishment of the Sino-British Orchestra in 1947. In 1957, the orchestra was officially registered as the Hong Kong Philharmonic Orchestra and became fully professional in 1974. The HK Phil is a registered charitable organisation.

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

Macao Orchestra (OM)



Lio Kuokman, Music Director and Principal Conductor

Macao Orchestra is the only professional symphony orchestra in Macao. With the tenet of “Blending Chinese and Western Cultures, Interpreting Traditional and Modern Classics”, the Orchestra is committed to presenting high-level musical performances to the public, so that the beautiful melodies can linger in the city and touch people’s hearts and souls.

Formerly known as Macao Chamber Orchestra, Macao Orchestra was founded in 1983 by Father Áureo de Castro of the St. Pious X Academy of Music and a group of music lovers. In July 2001, the Cultural Affairs Bureau of the Macao SAR Government renamed it the “Macao Orchestra”. Since 1 February 2022, Macao Orchestra has been managed by Macao Orchestra Company, Limited, which is wholly owned by the Macao SAR Government. The previous music directors of Macao Orchestra include renowned artists Doming Lam (1984-1988), Veiga Jardim (1988-1995), Yuan Fang (1995-2001), Shao En (2001-2008) and Lu Jia (2008-2022). Since 2023-24 concert season, the Macao conductor Lio Kuokman has served as the Music Director and Principal Conductor of the Orchestra.

Over the years, the Orchestra has collaborated with numerous internationally acclaimed musicians, conductors and arts organisations, including Plácido Domingo, Krystian Zimerman, Leonidas Kavakos, Lang Lang, Sarah Chang, Tan Dun, Yekwon Sunwoo, Nobuyuki Tsujii, Akiko Suwanai, Pablo Ferrández, Bomsori Kim, Makoto Ozone, Christopher Warren-Green, Philadelphia Orchestra, Korean Chamber Orchestra, Hong Kong Philharmonic Chorus, English National Ballet, and Hong Kong Ballet, etc.

In addition, the Orchestra has often been invited to perform in Mainland China and overseas, leaving its footprints in at least 30 cities across Mainland as well as Austria, Switzerland, Hungary, Portugal, Spain, USA, Japan and Korea, etc. In 2015, it participated in the Austria Bruckner Festival as the representative of China. In 2019, to celebrate the 40th anniversary of the establishment of diplomatic relations between China and Portugal and the 20th anniversary of the establishment of the Macao Special Administrative Region, the Orchestra toured in Portugal, demonstrating the contribution of Macao Orchestra in helping to build Macao into an exchange and co-operation base with Chinese culture as its mainstream and the co-existence of different cultures.

The Orchestra has also spared no effort in music education and community promotion, such as holding concert series “Music for Future” and “Music at Arts Space”. In recent years, the popular “Unforgettable Melodies” concert series has been held many times at world heritage sites, allowing the public to savour the exquisite music at Macao’s world heritage sites and showcasing Macao’s charm of “tourism+culture” to tourists. In addition, at community level, the Orchestra has brought music to campuses, communities and disadvantaged groups to greatly expand the target audience for classical music. Through the brand concerts such as “Flourishing Arts” and “The Future of Classical Music”, it has also facilitated young music talents to broaden their horizons, enhance their appreciation of classical music and realise their musical dreams.

In the future, Macao Orchestra will collaborate with more world-class performers, and music and arts organisations to bring a variety of high-quality classical music performances and activities to residents and tourists. At the same time, it will keep on cultivating a new generation of music lovers and nurturing musical talents, so as to promote Macao’s construction of a “City of Performing Arts” and to present more wonderful performances for music enthusiasts. Against the unique background of the co-existence of Chinese and Western cultures in Macao, Macao Orchestra will continue to serve as a bridge for cultural exchanges. Using music as a universal language, it will help Macao connect to the motherland, go global, and present Macao to the world.

Beijing Music Festival Arts Foundation



The Beijing Music Festival Arts Foundation Founded on March 22, 2005, the Beijing Music Festival Arts Foundation is a registered public foundation approved by the Beijing Civil Affairs Bureau and overseen by the Beijing Municipal Culture and Tourism Bureau.

The Beijing Music Festival Arts Foundation leads the Chinese classical music industry to maintain standardized, healthy, and sustainable development through the establishment of industry standards. With an open mind, it creates opportunities and platforms for mutual learning and cultural exchange between China and the world. By using new approaches and technologies, it changes traditional viewing and experience modes, providing new ideas for cultivating young audiences and gaining broader attention for the Chinese classical music cause.

History

Launched in 1998, the Beijing Music Festival was the first professional classical music festival in China. Since the 8th Beijing Music Festival in 2005, the first year the Foundation took charge of its operations, the Beijing Music Festival has become one of the world’s most influential events.

Opera Pioneer—For nearly three decades, the Beijing Music Festival has invited prominent international artists and companies and promoted Chinese talents in more than 50 opera productions. With the Foundation’s guidance, the Beijing Music Festival presented many operatic classics, including a comprehensive series of Austro-German operatic gems as well as modern and contemporary works. These productions bear testament to the Beijing Musical Festival’s systematic planning and multi-layered strategy in promoting classical music.

Compositions that carry the China brand—For many years, the

Foundation has commissioned such internationally renowned composers to create new works that have left an indelible impression on Chinese audiences. Regular working relationships and in-depth artistic engagement have also made the Foundation and the Beijing Music Festival standard-bearers of international engagement among China’s own arts institutions.

China for the world to hear—Under the broad umbrella of “China concept,” the foundation has helped a large number of works that represent the highest level of contemporary Chinese music creation to take the stage, gaining unanimous recognition from both the industry and beyond.

An ever-expanding circle—Thanks to the Foundation’s robust efforts, the Beijing Music Festival has become the Chinese classical music organization with the most connections and collaborations in the world, in turn increasing the Beijing Music Festival’s international influence.

Future & Community outreach

Using the Beijing Music Festival platform, the Foundation provides China’s young musicians a valuable opportunity to display their talents. In 2017, the Beijing Music Festival launched its annual “Young Musician Award,” the only festival in China to establish an award specifically for a rising generation.

The Beijing Music Festival has become a platform for the Foundation to present masterclasses, children’s concerts, campus concerts, artist talks and other community events. The Foundation has grooming a new generation of Chinese orchestral players at the Youth Music Culture the Greater Bay Area (YMCG).

Faculty Members



Martin Zalodek Violin

Martin Zalodek, musician from Vienna, playing Violin with Vienna Philharmonic Orchestra since 1993, 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

Austrian Violinist, former Vienna Philharmonic Orchestra, principal 2nd Violins. Professor for orchestral education at the University of Music and Performing Arts Vienna. 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. 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. He established a cycle of this orchestra with world-famous conductors at the Vienna Musikverein in a cooperation between the University of Music and Performing Arts Vienna, the Gesellschaft der Musikfreunde in Wien and the Jeunesse musicale. Appointment to university professor for “Orchestra Education” at the University of Music and Performing Arts Vienna in March 2008.



Catherine Ribes Viola

Catherine Ribes completed her violin studies at the “Conservatoire National Supérieur de Musique et de Danse” in Lyon with highest honors and completed her training at the University of Music and Performing Arts in Graz. From 2008-2014 she was a member of the 2nd Violins and in 2011/12 she was co-principal of the Berlin Radio Symphony Orchestra. Since 2014, there have been various engagements as principal second violin and as principal viola in, among others, the Rotterdam Philharmonic Orchestra, the London Philharmonic Orchestra, and also as a chamber musician. Since 2016, Catherine Ribes has been principal of the 2nd violins of the Düsseldorf Symphony Orchestra and was also principal viola in the Swedish Radio Symphony Orchestra from 2020 to 2023, where she also played as a soloist.



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.



Rick Stotijn Double Bass

There is a good argument for regarding the double bass as the foundation to many musical performances. At least to Rick Stotijn, who makes this point convincingly through his versatility. Be it as a soloist, a chamber musician, principal double bass player in various orchestras or as a member of innovative ensembles. In the upcoming seasons 2024, 2025 and 2026 Rick will make his debut as a soloist with new and existing double bass concertos of Missy Mazzoli, Peter Eötvös, Gordon Jacob, Jesper Nordin, Stravinsky Pulcinella Suite arranged for solo violin, double bass and strings, Richard Dubugnon and a newly commissioned double concerto by Sally Beamish.

Rick was principal double bass in the Rundfunk Sinfonie Orchester Berlin, Amsterdam Sinfonietta member of The Chamber Orchestra of Europe and is currently principal in the Swedish Radio Symphony Orchestra, Mahler Chamber Orchestra and the prestigious Lucerne Festival Orchestra. As guest principal, Rick plays regularly in the London Symphony Orchestra, Royal Concertgebouw Orchestra, Orchestra Mozart, Gewandhaus Orchestra Leipzig, Bavarian Radio Symphony Orchestra and Chamber Orchestra of Europe.



Gareth Davies Flute

Gareth Davies is one of the flautists of his generation. He studied at the Guildhall School of Music and Drama. Shortly after graduating, he was appointed Principal flute in the Bournemouth Symphony Orchestra at the age of 23. During his time on the south coast, he recorded the Nielsen concerto with the orchestra. 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. Gareth also works as a writer and presenter. He has written and presented programmes on Radio 3 as well as a documentary for Classic FM. His first book, *The Show Must Go On*, was chosen as a book of the year in the Financial Times and Classical Music magazine.



Fabien Thouand Oboe

Born in Metz, in France, he began studying the oboe at a very young age at the national conservatory of Metz. He was then admitted to the prestigious Conservatoire National Supérieur de Musique de Paris, where he obtained the soloist Master degree. He 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.



Lorenzo Iosco Clarinet

Lorenzo Antonio Iosco is an Italian clarinetist and conductor based in Hong Kong where he is a member 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. Lorenzo is founder and artistic director of Ensemble Ubertini, a chamber orchestra based in Tuscany with international guest musicians.



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.



Hannes Läubin Trumpet

Hannes Läubin, professor at the Hochschule für Musik und Theater München since 1996, principal trumpet Radio symphony of Hamburg from 1976 to 1992, professor at the Musikhochschule Stuttgart from 1992 to 1996 and principal trumpet in the radio symphony of Munich as freelance from 1995 to 2020.



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. Jonathan is also laureate of the Prague Spring Festival International Competition. 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 and graduated with the highest marks in 2010. Shortly after graduation, he joined the Orchestre National de France as co-principal trombone, a position he held until 2014.



Camille Baslé Timpani

Camille Baslé became familiar with traditional percussion very early on through contact with Elsa Wolliaston, a pioneer of contemporary African dance, which developed in the 1970s in Europe. At the age of 7, he entered the Rouen conservatory, then continued his musical training at the Paris Conservatory, where in 1988 he joined the class of Michel Cerutti, then that of Frédéric Macarez. He won a First Prize in 1996, as well as an Improvement Prize in 1998. Very active in the field of historical interpretations, in 2006 he became a member of the Les Siècles orchestra, directed by François-Xavier Roth. He was particularly noted for his interpretation, in 2011, of Béla Bartók's Sonata for two pianos and percussion, which he played with Martha Argerich, Nelson Goerner and Jean-Claude Gengembre. From then on, he participated in chamber music festivals alongside renowned soloists such as Éric Le Sage, Frank Braley, Jean-François Heisser, Jean-Frédéric Neuburger... (Autumn Sonatas, Musique à l'Empéri, etc.). He also collaborates on the artistic project proposed by David Grimal and his ensemble "Les Dissonances". In 2013, he joined the Orchestre de Paris as principal timpanist.



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 baroque 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.



Anna Le Dantec Harp

Born in 1989 Anna started playing the harp at the age of 8. She graduated from the Conservatoire National Supérieur de Musique et de Danse de Paris in 2015 having studied with Isabelle Moretti. During this time she participated in masterclasses with Christina Bianchi, Gaël Gandino, Marie-Pierre Langlamet and Germaine Lorenzini. In 2014 she successfully entered the Academy of the Bayerische Staatsoper Munich and went on tour with the Gustav Mahler Youth Orchestra shortly after. The Finnish Radio Orchestra in Helsinki then invited her to take the principal harp position for their 2016-17 season. As an orchestral harpist Anna has performed with various renowned orchestras and conductors, including the Bavarian Radio Symphony Orchestra, Munich Philharmoniker, Deutsches Symphonie-Orchester in Berlin, Rundfunk Sinfonieorchester and Orchestre de Paris under Gustavo Dudamel, Christoph Eschenbach, Alan Gilbert, Daniel Harding, Kent Nagano, Kiril Petrenko and Sir Simon Rattle. Furthermore, as harp soloist she continues her appearances, recently in Mozart's Concerto for flute and harp with Olivier Tardy. Anna LE DANTEC, continuously striving to experience new cultures and reach new audiences, joined the jazz quintet Joachim Sontag in 2023.

Youth Music Culture the Greater Bay Area (YMCG) Orchestra



The Photo of 2024 YMCG Orchestra

The YMCG Orchestra was established in January 2017 and serves as the resident ensemble of the Youth Music Culture the Greater Bay Area (formerly the Youth Music Culture Guangdong). The orchestra assembles annually during the annual event. The current Music Director is the renowned conductor Daniel Harding. Previously, the celebrated cellist Yo-Yo Ma and distinguished conductor Michael Stern served as Artistic Director and Music Director, respectively, from 2017 to 2022.

The YMCG Orchestra is composed of young musicians under the age of 30 from around the globe. Over the past eight editions of YMCG (2017–2024), applications were received from 85 cities across 28 countries, resulting in hundreds of talented musicians from 59 cities in 21 countries being selected to participate. Many of these musicians hail from prestigious institutions such as the Karajan Academy of the Berlin Philharmonic Orchestra, Curtis Institute of Music, Juilliard School, New England Conservatory, Berlin University of the Arts, and the Royal Academy of Music in the UK. Esteemed universities such as Harvard University and Yale University are also well-represented, alongside leading Asian conservatories including the Central Conservatory of Music, Shanghai

Conservatory of Music, Shanghai Orchestra Academy, Tianjin Juilliard School, Xinghai Conservatory of Music, Hong Kong Academy for Performing Arts, the Chinese University of Hong Kong (Shenzhen) Conservatory of Music, and the Yong Siew Toh Conservatory of Music at the National University of Singapore. Additionally, some participants are accomplished musicians affiliated with professional orchestras in countries such as China, the United States, the United Kingdom, and Spain.

The inaugural YMCG in 2017 was heralded as "opening a new page in the Chinese symphonic world." In July 2023, the YMCG program was honored with the "China Music Arts Promotion" Award. In February 2024, *Classical Music* (UK) published an in-depth feature on YMCG titled "More Than Music': China's YMCG Turns Over a New Leaf," based on on-site reporting at the 2024 YMCG event.

* YMCG is the English abbreviation and emblem of the Youth Music Culture Greater Bay Area, derived from the event's four core themes: Youth, Music, Culture, and The Greater Bay Area.

Principal Patrons of YMCG Scholarship Scheme: 天天上基金
Sole funder of "Fanqi Music Fellowship" BeeVest Capital and sole funder of "Steven Ying Music Fellowship Award" Foundation for Amazing Potentials Ltd.

2025 YMCG ORCHESTRA

(Names are listed in alphabetical order)

Violin



Chan Chak Him Joshua



Chang Haohan



Chen Fengwan



Chen Kejin



Chen Ting-Fa



Chen Yijia



Cui Shilong



Deng Qingyang



Fei Yuchen



Feng Jiasheng



Gua Chen



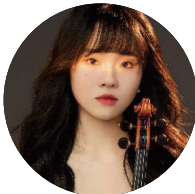
Guo Minle



Hu Rongsi



Huang Chien-Yu



Huang Yuling



Cheuk Lam Jocelyn Lau



Lee Lap Yin



Lei Tongtong



Li Shiming



Ling Zhirui



Liu Shiyu



Peng Cancan



Qi Yangxi



Tian Yuhan



Wang Mengyao



Wang Shenghan



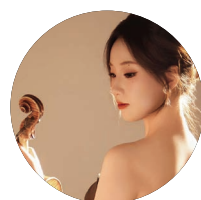
Wu Shuo



Zhang Jiyun



Zhao Lingyi



Zhou Pujun

Viola



Chan Shiu Chit



Guan Hao



He Sijia



Jiang Zhe



Li Zijun



Meng Fanqin



Sun Haowen



Tin Yee Loi Taylor



Wang Mengyu



Xie Yinjie



Zhang Haoran

Cello



Chen Yuwei



Dong Yi



Fu Jiayi



Nicco Mazziotto



Tolkyunuly Talgar



Tian Ye



Wang Ching



Wei Jingyi



Wong Tai Shing Calvin



Xie Tianyu

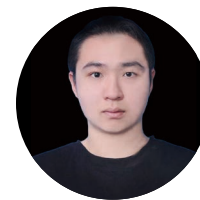
Double Bass



Hu Yuemeng



Li Xinyi



Lu Tianchen



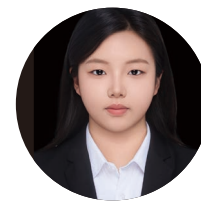
Luo Shih-Chi



Tian Zhihao



Wang Yi



Xu Ke

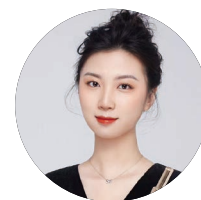


Yao Kang

Flute



Duan Yayuan



Li Xingcan



Wu Yunhan



Zheng Si

Oboe



Choi Minseo



Liu Bingliang



Zhu Yirui

Clarinet



Miguel Peñarroja Canós



Chum Chun Shing



Lin Chenrui



TSE Ho San Toby



Wei Zijun

Bassoon



Lei Pei'er



Liu Xuanyu



Xue Hongyi



Zhang Yuanying

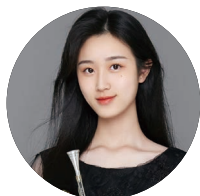
Horn



Loren Ho



Kang Jiaxun



Li Yingying



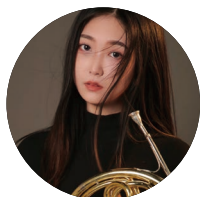
Luo Tianhao



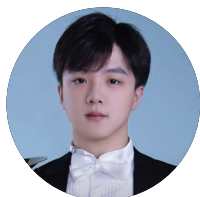
Xu Mengqi



Xu Zhenyu



Yang Muxin



Zheng Jingwen

Trumpet



Ai Lichuan



An Xuanting



Situ Ziyang



Wang Rui



Xu Weining

Trombone



Víctor Álvarez Alegría



Wu Linhui



Zhu Jianyu



Zhou Di

Tuba

Percussion



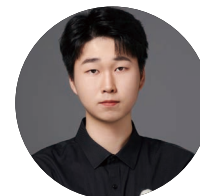
Chen Siyan



Li Yankun



Liang Jiehui



Tang Dudu



Zhang Teng

Harp



Jiang Tian

2025 Youth Music Culture the Greater Bay Area Opening Concert

2025.1.10 (Fri.) 20:00
Symphony Hall, Xinghai Concert Hall
Qian Junping, conductor
Jin Zhicheng, horn
Wei Zijian, piano
Feng Tianshi, dizi
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 2025 YMCG

Li Tianran
(1989-)
Spring Snow in Plum Pass
(2025 YMCG Call for Compositions selected work)

Richard Strauss
(1864-1949)
Horn Concerto No.2 in E-flat major , TrV 283
1.Allegro
2.Andante con moto
3.Rondo: Allegro molto
Jin Zhicheng, horn

Franz Liszt
(1811-1886)
Piano Concerto No.1 in E-flat major, S.124
1.Allegro maestoso
2.Quasi adagio
3.Allegretto vivace - Allegro animato
4.Allegro marziale animato
Wei Zijian, piano

—— Intermission ——

Elliot Leung
(1995-)
Wuxia (Commemorating the 100th Anniversary of the Birth of Jin Yong)
1.Pledgell
2.Shadow of the Blade
3.Forbidden Love
4.A Tale of Luck and Deception
5.The Buoyant Swordsman
Feng Tianshi, dizi

Qian Junping, conductor



Conductor Qian Junping served as the Assistant Conductor of the Royal Scottish National Orchestra, also a Visiting Faculty member at the Royal Conservatoire of Scotland from 2018 to 2020. During 2024-2026, Qian Junping serves as the Principal Guest Conductor of Satu Mare Philharmonic Orchestra Dinu Lipatti. Since Junping winning the First Prize at the 2017 Bucharest International Conducting Competition, he is also a prize winner in Lovro Maticic Competition in Zagreb (2019), Hans von Bülow International Conducting Competition (2021), Princess Astrid Competition Trondheim, Norway (2022) and etc. He graduated from Curtis Institute of Music and Hochschule für Musik Hanns Eisler in Berlin. His teachers and mentors include Daniel Harding, Sir Roger Norrington, Thomas Søndergård, Christoph Eschenbach, Christian Ehwald, Hans-Dieter Baum, Mark Stringer, Mark Gibson and Otto Werner Mueller.

Junping has stood at the podium with orchestras such as Konzerthausorchester Berlin, London Philharmonic Orchestra, Royal Philharmonic Orchestra, Royal Scottish National Orchestra, BBC Symohony Orchestra, Orchestre de Paris, Orchestre National de Lyon, Danish National Symphony Orchestra, State Opera Hungary, Swedish Radio Symphony Orchestra, St. Petersburg Chamber Philharmonic, Minnesota Orchestra, Calgary Philharmonic Orchestra and etc., while appearing frequently with all major orchestras in China. He has worked with soloists including Ning Feng, Chen Xi, Roberto Diaz, Mei Diyang, Xuefei Yang, Haochen Zhang, Liu Mengjie, Yu Xiang, Wei Luo, Stefen Arnold, Yiwen Lu, and Hui He, Dilbèr, Perter Lodahl, Fan Jingma, Yuan Chenye, Liang Ning, Tian Haojiang and etc.

Jin Zhicheng, horn



Jin Zhicheng is considered an extraordinarily gifted horn player of his generation. Born in 2006, he currently studies at the Central Conservatory of Music in Beijing with professor Man Yi and received an honorable scholarship from the school. He received high appraisal from renown horn masters during the Beijing International Horn Festival.

Jin Zhicheng was invited as soloist to perform with renown orchestras such as Mariinsky Orchestra, Pilsen Philharmonic, Shenzhen Symphony Orchestra, Hangzhou philharmonic orchestra, Kunming Symphony orchestra, Changsha Symphony orchestra, China youth orchestra.

As a prize winner, he won significant prizes since the age of eleven, including the first prize of Haidian Art Festival in Beijing in 2017, first prize of Youth Division from the Third China International Horn Festival Competition in 2018, the first prize of youth professional division in 2021 Alexander China French Horn Competition. In 2023, Jin Zhicheng won the silver medal of International Tchaikovsky Competition at the age of 16. n August, he won the first prize at the 18th Jeju International Brass Competition in Jeju, Korea.

In 2024 Jin Zhicheng won the first prize of Prague spring international competition, also received Audience Prize, Czech Radio Prize, Prize of the city of Prague, Bärenreiter Prize and an invitation to perform at the 80th annual Prague Spring International Music Festival in 2025.

Wei Zijian, piano



First Prize Winner of 2024 CLEVELAND INTERNATIONAL PIANO COMPETITION, he also has won Special Prizes of THE G. HENLE VERLAG URTEXT PRIZE, CHAMBERFEST CLEVELAND PRIZE, CONCERTO ROUND AUDIENCE PRIZE, JUNIOR JURY PRIZE in the competition.

Wei Zijian, Young Chinese pianist, he is the first homegrown Chinese pianist to win a major international competition in recent years and is rapidly emerging as one of the most exciting new stars of his generation. His performances are celebrated for their deep emotional expressiveness and unique charm, winning the admiration of audiences worldwide.

Wei Zijian began his studies at the Xinghai Conservatory of Music Affiliated School, where he was mentored by Professors Sun Pengjie, Liu Xi, and Galyna Popova. In 2016, he was admitted to the Central Conservatory of Music in Beijing, where he studied under the guidance of Professor Wei Danwen, the head of the Piano Department. He is a fully homegrown Chinese pianist who has developed his skills entirely within China. His delicate and unique control over tone color, combined with an inner strength, has garnered increasing attention and acclaim, further solidifying China's position in the international classical music scene. Currently, Wei Zijian has been invited to be an Artist-in-Residence at the Cleveland Institute of Music and a Henle Artist at Henle Verlag. He is committed to bringing more Chinese elements to the global classical music stage in the future.

Feng Tianshi, dizi



Feng Tianshi, Chinese bamboo (Dizi) flutist, is a winner of the Gold Prize from the "WenHua" Grand Chinese Instruments Competition organized by the China Ministry of Culture for solo performance and chamber music performance. She is currently a teacher at the Central Conservatory of Music while pursuing her Doctoral degree, studying Dizi under Professor Yuan Feifan.

Tianshi studied dizi with her grandfather, Mr. Wei Zhiping, at age of 5, then enrolling in the middle school of the Central Conservatory of Music in Beijing in 2004. She then went on to the Central Conservatory for her undergrad study in 2010. She was recommended as a graduate student in 2014 due to her academic excellence. She studied under Professor Dai Ya and Yuan Feifan, also the national Dizi master, Wang Ciheng. In 2018, she was selected as a member of the newly established assembly, The Central Conservatory of Music Chamber orchestra. In 2022, her first solo album was published. Also in 2022 saw her collaboration with leading conductors and orchestras across China, including the tour with Long Yu and China Philharmonic Orchestra, featuring Zhao Lin's *Symphonic Picture: A Thousand Li of Rivers and Mountains*, which is co-commissioned by twenty orchestras jointly in China. In 2024 Feng Tianshi played Hao Weiya's *Blooming in the Spring* concerto for dizi and orchestra with The Orchestra Now of Bard College at the Chinese New Year's Concert of Bard College, in both the college and Lincoln Center, New York. Also in 2024 sees Feng Tianshi feature dizi solo in the world premiere of Wuxia - Commemorating the 100th Anniversary of the Birth of Jin Yong by the composer Elliot Leung, which is co-commissioned by Shanghai Symphony, Hangzhou Philharmonic Orchestra and Chengdu Symphony Orchestra.

She has been featured soloist, touring China with orchestras and famed conductors including Yu Long, Zhang Guoyong, Huang Yi, Jing Huan, Zhang Lu, Zhu Man and Yang Yang. Orchestras she has worked with including China Philharmonic Orchestra, Shanghai Symphony Orchestra, Kunming Nie Er Symphony Orchestra, Inner Mongolia Arts Theatre Symphony Orchestra, Hangzhou Philharmonic Orchestra, Qingdao Symphony Orchestra, Ningbo Symphony Orchestra, etc.

The Greater Bay Area Festival Orchestra



2024 YMCG Opening Concert performed by 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.

In October 2024, the Greater Bay Area Festival Orchestra made a stunning debut at the opening ceremony of the 4th Guangdong-Hong Kong-Macao Greater Bay Area Culture and Arts Festival. Under the baton of renowned composer Tan Dun, the orchestra presented the world premiere of the symphonic poem *Sound River*, vividly showcasing the cultural richness and dynamic vitality of the Greater Bay Area.

Program Notes

Li Tianran

Spring Snow in Plum Pass(2025 YMCG Call for Compositions selected work)

In January 2022, Tianran traveled to the mountainous region of northern Guangdong to collect the folk music. In the Meiguan Ancient Path of Nanxiong County, Shaoguan, she was very lucky to encounter the first snowfall of the year. The plum blossoms and the white snow flakes created a crystalline and graceful world of pure beauty in Meiling. The Meiguan Ancient Path was established in Tang Dynasty by the Prime Minister Zhang Jiuling. The ancient path is dotted with historical sites, stone inscriptions, watchtowers, and temples along the mountain terrain. It is a "living fossil" of the economic, transportation, and cultural development of Lingnan over the centuries. The serene and elegant scenery of Meiling, combined with the profound Lingnan historical and cultural heritage, provided Tianran with great inspiration and creative motivation.

This work is composed for four sections. The first section uses the bright and transparent woodwind timbre to depict the light and graceful dance of snowflakes and plum blossoms in the air. The second section is inspired by the Meiling folklore of "White Ape Cave." The third section portrays the scenes of guerrilla warfare conducted by revolutionary fighters in Meiling after the Red Army's Long March. The title of the fourth section, "Shared Moments Across the Horizon," is derived from Zhang Jiuling’s poem. This part is a concluding segment that combines historical reflection with the composer’s personal sentiment. By reimagining and reconstructing the beautiful scenery and the anecdotes and history of the Meiguan Ancient Path in the music world, the composer expresses her deep love for Lingnan culture.

Provided by Li Tianran

Richard Strauss

Horn Concerto No.2 in E-flat major , TrV 283

Richard Strauss's father, Franz Strauss, was a horn player who, at the age of 25, joined the Bavarian Court Orchestra in Munich and dominated the European horn scene for over forty years. Conductor Hans von Bülow referred to him as the "Joachim of the horn." Despite having conflicting musical ideals with Wagner, Franz was still invited to perform at the premieres of Wagner's operas, including *Tristan und Isolde*, *Parsifal*, and *Der Ring des Nibelungen*. Wagner once remarked, "Strauss is a detestable fellow but when he blows his horn one cannot sulk with him."

This musical lineage made the horn particularly prominent in Richard Strauss's works: examples include the horn ensemble in *Eine Alpensinfonie*, the heroic theme announced by the horn in *Ein Heldenleben*, and numerous challenging horn passages in his operas. The Horn Concerto No. 2 in E-flat major, a tribute to the memory of his late father, was composed in 1942. By then, Strauss had completed his final opera, *Capriccio*. The concerto premiered on August 11, 1943, at the Salzburg Festival, which Strauss himself had founded. It was conducted by Karl Böhm with the Vienna Philharmonic, and the soloist was the orchestra's principal horn player, Gottfried von Freiberg.

Strauss's first horn concerto was composed in 1882, as a birthday gift from the 18-year-old son to his 60-year-old father. Sixty years later, as he composed the second concerto in his late seventies, Strauss faced severe creative anxiety and the shadow of Nazi oppression over his family. His daughter-in-law, Alice, was Jewish, and while he managed to protect his grandchildren, he could only watch helplessly as Alice's relatives disappeared into concentration camps. In light of such hardship, the lighthearted and carefree nature of this concerto becomes especially precious.

Just days before the premiere, Strauss also conducted several all-Mozart concerts at the Salzburg Festival, and the Mozartian style of the horn concerto is unmistakable—a reflection of his father's devotion to Mozart. The first movement opens with a brilliant solo introduction for the horn, followed by Strauss's carefully blurred "theme

and variations" structure, in which six motifs from the introduction serve as melodic and contrapuntal material in quasi variations. The music flows directly into the second movement, a brief binary form (A-B-abbreviated A). The A section, in A-flat major (the subdominant of the previous movement), extends the tender and touching conclusion of the first movement, with woodwinds and horn echoing each other. While the melody is romantic, the form resembles a Mozart serenade. The B section shifts to D major, introducing a sense of instability. The third movement is a rondo with three episodes (ABACADA), where the refrain main theme undergoes new rhetorical transformations with each return. The concerto concludes in a grand, triumphant flourish, with the orchestra's horns joining the soloist in a resplendent finale.

Franz Liszt

Piano Concerto No.1 in E-flat major, S.124

In 1830, Liszt met Berlioz in Paris, and in 1832, he heard Paganini perform there. Berlioz's creative concepts and Paganini's extraordinary technique left an imprint on Liszt's Piano Concerto No. 1 in E-flat Major. However, until his complete retirement from touring in 1847, Liszt's compositions primarily focused on transcribing symphonies (such as all of Beethoven's symphonies and Berlioz's *Symphonie fantastique*) and creating operatic paraphrases (like the well-known *Réminiscences de Norma* and *Réminiscences de Don Juan*).

After "retiring," Liszt was able to concentrate on his own compositions and teaching. Bartók praised this concerto as "the first perfect realization of cyclic sonata form," reflecting the ideals of a school of composers represented by Berlioz. This school included Moscheles, whose *Concerto Fantastique*, published in 1836, also featured a single theme evolving across four movements played without interruption. Schumann openly opposed this "innovation." Liszt was aware of his colleague's critique, but he quietly worked on his response, culminating in the 1850s with his *Sonata in B Minor* and this concerto, which effectively answered Schumann's criticisms. Liszt's good friend Berlioz conducted the premiere of the work in 1855 with the Weimar Court Orchestra, while Liszt himself performed as the pianist.

Before this concerto was published, Liszt had composed three traditional piano concertos now lost. These early, mediocre works were not particularly significant to Liszt's musical ideals. The third movement of this concerto is a scherzo and notably includes the use of a triangle. This innovation was unprecedented, and the triangle, often deemed too trivial for serious settings, drew criticism. Hanslick, a frequent critical of Liszt, derisively nicknamed the piece the "Triangle Concerto." Liszt dedicated the work to his publisher, Henry Litolf, who reciprocated by incorporating a scherzo in his own *Concerto Symphonique No. 4*, sparking a temporary trend.

The theme is introduced at the beginning of the first movement, harmonically unstable yet expansive, evoking the sense of being in a development section of a Classical-era composition—a romantic effect Liszt deliberately sought. Following Liszt's characteristic octave runs, the piano and clarinet engage in a hushed dialogue, but the theme soon returns. The first movement fades out pianissimo, transitioning into the second movement, where the piano and double bass engage in a dialogue. This movement, led by the cello and double bass, creates a nocturne-like atmosphere. After a midsection climax, the piano and clarinet conclude the movement with a duet.

The scherzo in the third movement not only features the aforementioned triangle but also recalls melodies from the first two movements. After the scherzo, the main theme reappears in its original form, only to be abruptly interrupted by a diminished seventh chord on the piano. The fourth movement brings back material from all three previous movements, akin to Liszt's youthful love for operatic paraphrases. The concerto concludes in E-flat major with dramatic chromaticism and heroic intensity, delivering a triumphant finale.

Provided by Li Hongyuan

Elliot Leung

Wuxia (Commemorating the 100th Anniversary of the Birth of Jin Yong)

Wuxia is a piece that unravels the themes from the books of the legendary Chinese Author Jin Yong (金庸). The five programmatic movements unpack a story of its own, and each movement has its own unique leitmotifs portraying characters or themes.

Movement 1:Pledge

This movement revolves around the spirit of loyalty in Guo Jing in *Legend of the Condor Heroes*. This bombastic opening movement not only captures the intensity of the battles fought against the Mongols and the treachery of Yang Kang, but also etches in Guo Jing's allegiance to his ethnicity as he defends the Song Empire.

Movement 2: Shadow of the Blade

Movement 2 is an movement that is centralized around the story of *Jiuyin Zhenjing*. The movement begins with Huang Shang's compilation of the manual and very quickly brings us to the clash with the Ming Cult. The Ming Cult originated from Persia, and is characterized with the octatonic scale throughout the movement. In the percussion-driven Duel atop *Mount Huashan* (华山论剑), the intense clash of the five greats are displayed in various kinds of percussion instruments. Wang Chongyang, characterized by a solo violin, emerges victorious. Following that, a sweeping melody brings us to an iconic place - Peach Blossom Island, where the next set of battles take place, including the unmissable deployment of the *18 Subduing Dragon Palms* (降龙十八掌) and the *Dog-beating Staff Technique* (打狗棒法) along with the clash with *Ouyang Feng* (欧阳锋). The movement ends with the iconic introduction of *Xiao Longnü* (小龙女) and attacas into movement 3.

Movement 3: Forbidden Love

Following the introduction of *Xiao Longnü* (小龙女), described by Jin Yong as "skin as white as snow, beautiful and elegant beyond convention and cannot be underestimated, but appears cold and indifferent", the music follows the journey of *Yang Guo* (杨过) and herself as they get to know each other and ultimately forming the greatest love that was shunned by Jianghu. In the opening, the theme takes on the form of a childlike, innocent admiration which slowly blossoms into a declaration of love, and which was shunned by the Wulin community, especially Guo Jing and Huang Rong. Ultimately their admiration for each other transcends their testing trials, even if it means to be exiled. Should audiences listen carefully, they will notice the change in the flutes, depicting *Yang Guo* (杨过) addressing *Xiao Longnü* (小龙女) from *Gu Gu* (姑姑) in the beginning to wife at the end.

Movement 4: A Tale of Luck and Deception

This witty movement follows the journey of *Wei Xiaobao* (韦小宝), following his story of finding success through sheer luck and deception as a friend of Kangxi and also as an advocate for *Tian Dihui* (天地会). The light-hearted movement explores his unorthodox ways of success and his flirtatious life involving 7 wives. As he wanders deeper into this road of no return, his methods ultimately led him to his demise which conclude in a life of seclusion, never to be seen again. The movement ends with one final effort from Kangxi Emperor trying to search for his exiled friend.

Movement 5: The Buoyant Swordsman

The finale of Wuxia brings us to back to the one of the most beloved stories from Jin Yong. This movement is in two sections, where the first is set during a set of conflicts between opposing parties in Jianghu. The second section is composed in the perspective of *Ling Huchong* (令狐冲), depicting his optimistic way of life where he is able to excel in a conflicted world free from anxiety. The stirring section transitions into a joyous finale and brings the entire piece to an end.

Provided by Elliot Leung

2025 Youth Music Culture the Greater Bay Area

Grammy Award Winner Ian Bostridge

Performs *Winterreise*

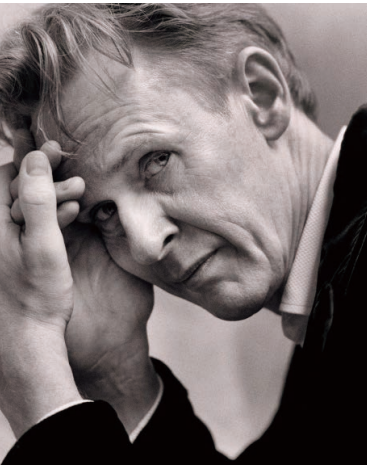
2025.1.11 (Sat.) 20:00
Symphony Hall, Xinghai Concert Hall
Ian Bostridge, tenor
Wenwen Du, piano

Composed by Franz Schubert, Lyric by Wilhelm Müller

Winterreise, Op. 89

- | | |
|---------------------|---------------------------|
| 1. Gute Nacht | 13. Die Post |
| 2. Die Wetterfahne | 14. Der greise Kopf |
| 3. Gefror'ne Tränen | 15. Die Krähe |
| 4. Erstarrung | 16. Letzte Hoffnung |
| 5. Der Lindenbaum | 17. Im Dorfe |
| 6. Wasserflut | 18. Der stürmische Morgen |
| 7. Auf dem Flusse | 19. Täuschung |
| 8. Rückblick | 20. Der Wegweiser |
| 9. Irrlicht | 21. Das Wirtshaus |
| 10. Rast | 22. Mut! |
| 11. Frühlingstraum | 23. Die Nebensonnen |
| 12. Einsamkeit | 24. Der Leiermann |

Ian Bostridge, tenor



Ian Bostridge CBE's extraordinary international career has taken him to the foremost concert halls, orchestras and opera houses in the world. Synonymous with the works of Schubert and Britten, his recital career has taken him to the Salzburg, Edinburgh, Munich, Vienna, Aldeburgh and Schwarzenberg Schubertiade Festivals and to the main stages of Carnegie Hall, the Bayerische Staatsoper, La Monnaie and Teatro alla Scala. In opera, Ian has received particular praise for his interpretation of Aschenbach Death in Venice at the Deutsche Oper & Peter Quint The Turn of the Screw for Teatro alla Scala. His recordings have won all the major international record prizes and been nominated for 15 Grammys.

Ian has held artistic residencies at the Vienna Konzerthaus and Schwarzenberg Schubertiade, the Barbican, the Luxembourg Philharmonie, the Wigmore Hall and Hamburg Laeiszhalle. Ian has also participated in a Carte-Blanche series with Thomas Quasthoff at the Amsterdam Concertgebouw and a Perspectives series at Carnegie Hall, as well as the

inaugural Artistic Residency with the Seoul Philharmonic Orchestra. Ian has worked with the Berliner Philharmoniker, Wiener Philharmoniker, Chicago, Boston, London and BBC Symphony orchestras, the London, New York, Los Angeles Philharmonic orchestras, the Rotterdam Philharmonisch Orkest, Accademia di Santa Cecilia and Royal Concertgebouw Orchestra under Sir Simon Rattle, Sir Colin Davis, Sir Andrew Davis, Seiji Ozawa, Sir Antonio Pappano, Riccardo Muti, Mstislav Rostropovich, Daniel Barenboim, Daniel Harding and Donald Runnicles.

Highlights of the 24/25 season include a return to the Concertgebouw, a tour across mainland China alongside conductor Daniel Harding, recitals with Piotr Andrewski in Paris and Krakow, and a US tour with Julius Drake taking in the 92nd Street Y, Montreal's Bourgie Hall and Baltimore's Shriver Hall. The season will also see Ian continue his artistic collaboration with director Deborah Warner in staged performances of *Winterreise* at the Ustinov Studio at Theatre Royal Bath. Ian will revisit beloved concert repertoire including Bach's St Matthew Passion and Britten's War Requiem on multiple stages across Europe and the US.

Other recent highlights have included Zender's *Winterreise* at La Monnaie cond. Sir Antonio Pappano, War Requiem with the London Philharmonic Orchestra cond. Vladimir Jurowski, the Boston Symphony Orchestra cond. Sir Antonio Pappano, the Tonhalle-Orchester Zürich cond. Kent Nagano and San Francisco Symphony cond. Philippe Jordan, a tour of St Matthew Passion with Les Talens Lyriques cond. Christophe Rousset, staged performances of *Das Paradies und das Peri* with Capella Cracoviensis, Les Illuminations with the Royal Concertgebouw Orchestra cond. Andris Nelsons, Barcelona Symphony Orchestra, Orchestra della Toscana and the MITO Festival, Berlioz's *Les nuits d'été* with the Seattle Symphony cond. Ludovic Morlot and the Stuttgart Chamber Orchestra cond. Zehetmair, *Des Knaben Wunderhorn* with Orchestre de Chambre de Paris cond. Lars Vogt, Barcelona Symphony cond. Marta Gardolińska and Sinfonica di Milano cond. Mariotti, and recordings of the major Schubert song cycles live at the Wigmore Hall with pianists Lars Vogt and Thomas Adès. Other recent appearances include *Winterreise* with Sir Antonio Pappano at the Bayerische Staatsoper, Elbphilharmonie and Pierre Boulez Saal Berlin, and with Thomas Adès for Auditori de Barcelona, *The Folly of Desire* with Brad Mehldau at the Wiener Konzerthaus and the MITO, Verbier and Bozar Festivals, a Korean recital tour of *Winterreise* with Julius Drake, and a European concert tour with the Orchestra of the Age of Enlightenment.

His operatic appearances have included Aschenbach Death in Venice for the Deutsche Oper, Peter Quint The Turn of the Screw for the Teatro alla Scala, Handel's Jephtha for Opéra National de Paris, Renaud Armide for Opéra Comique, Nerone L'Incoronazione di Poppea, Tom Rakewell The Rake's Progress and Male Chorus The Rape of Lucretia for the Bayerische Staatsoper, Don Ottavio Don Giovanni for the Wiener Staatsoper, Tamino Die Zauberflöte, Aschenbach Death in Venice and Jupiter Semele for the English National Opera, Peter Quint The Turn of the Screw, Don Ottavio Don Giovanni and Caliban The Tempest for the Royal Opera House, Lysander A Midsummer Night's Dream for Opera Australia and at the Edinburgh Festival, and Madwoman Curlew River in the Netia Jones's staging for the London Barbican which was also seen in New York and on the west coast of America.

A prolific recording artist, Ian's recent Pentatone recording of Schubert's Winterreise with Thomas Adès won the Vocal Recording of the Year 2020 in the International Classical Music Awards. Other recordings include Schubert's Die schöne Müllerin with Graham Johnson (Gramophone Award 1996), Tom Rakewell The Rake's Progress with Sir John Eliot Gardiner (Grammy Award, 1999), and Belmonte Die Entführung aus dem Serail with William Christie. Under his exclusive contract with Warner Classics, recordings included Schubert and Schumann Lieder (Gramophone Award 1998), The English Songbook and Henze Lieder with Julius Drake, Britten's Our Hunting Fathers with Daniel Harding, Mozart's Idomeneo with Sir Charles Mackerras, Janáček's The Diary of One who Disappeared with Thomas Adès, Schubert with Leif Ove Andsnes, Mitsuko Uchida and Sir Antonio Pappano, Noel Coward with Jeffrey Tate, Britten Orchestral cycles with the Berliner Philharmoniker and Sir Simon Rattle, Wolf with Pappano, Bach cantatas with Fabio Biondi, Handel arias with Harry Bicket, Britten Canticles and both Britten's The Turn of the Screw (Gramophone Award, 2003) and Billy Budd (Grammy Award, 2010), Adès's The Tempest (Gramophone Award 2010) and Monteverdi's Orfeo. Recent recordings include Respighi Songs and Die schöne Mullerin with Saskia Giorgini for Pentatone, Tormento d'Amore, Shakespeare songs (Grammy Award, 2017) and Requiem: The Pity of War with Pappano for Warner Classics, as well as Berlioz's Les Nuits d'Été, Ravel's Shéhérazade and Debussy's Le Livre de Baudelaire arr. John Adams with Ludovic Morlot and the Seattle Symphony Orchestra. The 22/23 season saw the release of Ian's latest two albums through Pentatone: The Folly of Desire with Brad Mehldau and Schwanengesang with Lars Vogt.

His book Schubert's Winter Journey: Anatomy of an Obsession (The Pol Roger Duff Cooper Prize, 2016) was published by Faber and Faber in the UK and Knopf in the USA in 2014. In the 20/21 season Ian gave a lecture series for the University of Chicago and took up the position of Visiting Professor at the Munich Hochschule für Musik und Theater. Ian's most recent book, Song and Self, was published by Faber and Faber in 2023.

Ian was a fellow in history at Corpus Christi College, Oxford (1992-5) and in 2001 was elected an honorary fellow of the college. In 2003 he was made an Honorary Doctor of Music by the University of St Andrews and in 2010 he was made an honorary fellow of St John's College Oxford. He was made a CBE in the 2004 New Year's Honours. In 2014 he was Humanitas Professor of Classical Music at the University of Oxford.

Wenwen Du, piano



Wenwen Du (she/her) is one of Canada's most accomplished young pianists. Acclaimed for her "strong and perceptive pianism," she is a renowned solo and collaborative pianist.

Du has most frequently appeared in concert with tenor Ian Bostridge, earning international acclaim for their recitals together. The New York Times wrote that she was "superb [in their] devastating concert" of music of World War I and the Vancouver Sun wrote, "Du and Bostridge are not just on the same page, they anticipate each other's every nuance in perfect synchronization." Their latest appearances were for Ottawa's Music and Beyond and a return performance for San Francisco Performances. San Francisco Classical Voice wrote, "[Du's] readings were strikingly sharp, poignant, and vibrant" and Seen and Heard International wrote, "Wenwen Du was in remarkable sync with Bostridge, and the music unfolded with unity and balance. Piano flourishes seemed to inspire improvisation from the singer and vice versa: unexpected nuances from the singer immediately shaded the piano part. This was lieder at a high level." Additional appearances have included the Park Avenue Armory, Cal Performances, Vancouver Recital Society, Spivey Hall, Schloss Elmau, Daegu Suseong Artpia, and Cheonan Arts Center.

Program Notes

Composed by Franz Schubert, Lyric by Wilhelm Müller

Winterreise, Op. 89

Schubert (1797–1828) completed this song cycle in the final two years of his short life. The 24 songs are based on the poetry of his contemporary, German poet Wilhelm Müller (1794–1827), presenting a solitary perspective traversing the bleak landscapes of winter. The interplay between piano and voice creates a monumental musical monodrama. Ian Bostridge, born in 1964, has recorded Schubert's *Winterreise* twice (with Leif Ove Andsnes, EMI 2000; with Thomas Adès, Pentatone 2019) and has toured this song cycle extensively in China. In 2019, he performed Hans Zender's orchestrated stage version in Shanghai. His decades-long exploration of this work has been published in his book, *Schubert's Winter Journey: Anatomy of an Obsession*, which is also available in a Chinese translation.

The first song, *Gute Nacht* (Good Night), depicts the traveler bidding farewell to a lover who betrayed their love to marry someone else. This failed romance initiates the "Winter Journey," prompting the protagonist to leave behind their past, along with former love and hope. The lyrics say, "now the world is so desolate, the path concealed beneath snow." The cold snow blankets the once-vivid and passionate relationship, setting a somber and chilling tone for the entire cycle.

The second to fourth songs continue this mood of despair: *Die Wetterfahne* (The Weathervane) condemns the lover's infidelity, with the piano's wide, swinging textures mimicking the vexing gusts of wind; *Gefrorne Tränen* (Frozen Tears) uses staccato notes and pauses between half notes to depict the image of tears falling drop by drop; and in *Erstarrung* (Numbness), the relentless triplets in the piano evoke the "winter wind," as the protagonist finally admits, "My heart is as dead."

The fifth song, *Der Lindenbaum* (The Linden Tree), offers the despairing traveler a moment of respite and is the first major-key song in the cycle. Beneath the linden tree, lovers once shared their secrets and made vows of eternal devotion. The wanderer shelters here from the snow, seeking solace from the cold within through memories of the past. "Come to me, friend, here you will find rest!"—this is nothing more than the desperate illusion of a sorrowful soul.

Returning to the minor key, the sixth and seventh songs continue the theme of tears. After passing the linden tree, the traveler's tears escalate from scattered drops to an unstoppable flow. In *Wasserflut* (Flood), tears fall into the snow, melting the deep drifts and forming a flood that seeks the former lover's house. In *Auf dem Flusse* (By the Stream), the traveler laments the beloved's cold indifference, freezing even the stream. Yet, he still clings to fantasies, wondering, "My heart, do you now recognize your image in this brook?"

In the eighth and ninth songs, the traveler, frozen in the snowstorm, begins to hallucinate visions of fire. In *Rückblick* (Retrospect), memories of the past and the icy ground beneath him make him feel as though his "feet are burning" as he approaches his former lover's house. Yet, the piano mimics the winter wind, extinguishing this illusion. In *Irrlicht* (Will-o'-the-Wisp), the traveler is unafraid to wander into the wilderness's deceptive paths, for his "every sorrow, too, will reach its grave." By the tenth song, *Rast* (Rest), he finally seeks to pause, but his motionless body reveals a startling truth: "my heart in this calm, now feel the stirring of your serpent, with its fierce sting."

The eleventh song, *Frühlingstraum* (Spring Dream), returns to the major key as memories fill the traveler's mind. He dreams of past happiness, transforming the cold realities seen in Retrospect into visions adorned with blooming flowers and green leaves. In the dream, it seems as though his lover never left, sincerity and passion still remain, and his heart is once again brimming with joy. In the twelfth song, *Einsamkeit* (Loneliness), he wakes from the dream to a cleared sky after the snowstorm, but the joy of the dream vanishes, and he is thrust back into the minor-key reality. Yet, he consoles himself: "When storms were still raging I was not so wretched."

Due to the order in which the text was received, *Winterreise* was composed in two parts, each consisting of twelve songs. By the time Schubert obtained the complete collection of poems, Müller had already adjusted the sequence of the poems. However, Schubert did not revise the first twelve songs he had already completed and continued composing the cycle according to his own order. In the first half of the work, there are only two songs in a dreamlike major key, whereas in the second half, there are six. During this period, Schubert's health deteriorated further. This reflects not only the traveler's blurred boundary between reality and fantasy but also foreshadows Schubert's own premonitions about life and death.

The thirteenth song, *Die Post* (The Post), continues with the morning setting of the previous piece. The arrival of the postman sparks a glimmer of hope in the traveler, but the song repeatedly emphasizes his longing: "My heart" wants to follow the postman to see the village where his former lover resides. The fourteenth song, *Der greise Kopf* (The Gray Head), does not describe sudden aging, but rather snow resting on his hair. When the snow melts, he returns to youth, lamenting his inability to find death. The piano repeatedly hints at death with somber ninth chords. Following in the same key, the fifteenth song, *Die Krähe* (The Crow), portrays the classic harbinger of death circling over the traveler's head. Yet, he wryly remarks, "Crow, let me at last see faithfulness unto the grave." In the sixteenth song, *Letzte Hoffnung* (Last Hope), the major key from The Post returns, but the piano evokes the sound of leaves scattered by the wind. Just like the leaf blown away, the protagonist surrenders his last shred of hope.

The seventeenth song, *Im Dorfe* (In the Village), depicts the traveler wandering alone through a village where everyone else is still dreaming. Even the hunting dogs show no welcome. He laments, I am finished with all dreams. Why should I linger among slumberers?" Thus, only the path to death remains. Transitioning from the major key to its parallel minor, the eighteenth song, *Der stürmische Morgen* (The Stormy Morning), portrays the storm within the traveler's heart, summoning a tempest of wind and rain. It is the shortest and most turbulent piece in the entire cycle.

The final six songs alternate between major and minor keys, with each song shifting once. In *Täuschung* (Deception), the traveler once again encounters the beauty of the past, only to realize it is an illusion. *Der Wegweiser* (The Signpost) leads him toward death's *Das Wirtshaus* (The Inn), or rather a cemetery, where even the inn is fully occupied, leaving no room for him. Abandoned by death, he sings *Mut!* (Courage!), but it is not the courage to continue living; rather, it is the courage to determine his own fate. If the cemetery rejects him, he wishes to be the god of himself. In *Der Leiermann* (The Hurdy-Gurdy Man), the three suns mentioned in *Die Nebensonnen* (The Mock Suns)—"now the two best have set"—perhaps represent "love" and "hope," and the traveler longs for the third sun, undoubtedly symbolizing "life," to set as well. Finally, *Der Leiermann* (The Hurdy-Gurdy Player) may be a self-portrait of Schubert or the embodiment of death. The two figures, strangers to this world, are ultimately abandoned by it.

Provided by Li Hongyuan

2025 YMCG Chamber Music Concert

2025.1.14 (Tue.) 20:00
Chamber hall, Xinghai Concert Hall
Johann Guzman, conductor
2025 YMCG Orchestra Participants

Henri Tomasi

Fanfares Liturgiques

Claude Debussy

Premiere Arabesque for Flute and Harp

Steve Reich (arr. Karl Thorsson)

Clapping Music

John Erickson (arr. Karl Thorsson)

A Forest of Hands

Wayne Siegel (arr. Karl Thorsson)

42nd Street Rondo

Intermission

Charles Gounod

Petite Symphonie
1.Adagio-Allegro
2.Andante cantabile
3.Scherzo. Allegro moderato
4.Finale. Allegretto

Felix Mendelssohn

String Symphony No.9 in C major (Swiss)
1.Grave. Allegro
2.Andante
3.Scherzo, Trio più lento
4.Allegro vivace

Johann Guzman, conductor



Johann-Sebastian Guzman was born in Miami, Florida, to Colombian parents. He started his musical journey at an early age playing the violin at the age 4 and continuing his musical education with the piano. During high school, he began to conduct small-scale performances of operas and musicals, an experience that ignited his deep passion for conducting.

Johann-Sebastian earned his Bachelor of Music in Piano Performance from the University of Miami in 2017, studying under the guidance of the distinguished Professor Tian Ying. Since then, his career has flourished through collaborations with some of the world’s most celebrated conductors, including, Daniel Harding, Gustavo Dudamel, Lahav Shani, Karina Canellakis, and Andrés Orozco-Estrada. He has had the privilege of working at iconic venues such as the Vienna State Opera, Teatro Metropolitano in Medellín, Orchestre de Paris, Palau de les Arts in Valencia, Netherlands Radio Philharmonic Orchestra, and the Accademia Nazionale di Santa Cecilia in Rome.

In addition to his collaborations as assistant conductor, Johann-Sebastian has made guest conducting appearances at institutions such as the Opera I Filharmonia Podlaska in Bialystok, Poland, where he conducted a production of West Side Story. He has also appeared at the Teatro Bellini in Catania, leading the Camerata Belliniana, as well as conducting the Webern Symphony Orchestra, the Vienna Radio Symphony, the YMCG Festival Orchestra in Guangzhou, China, the Palm Beach Symphony, Szolnok Symphony Orchestra, and the Sinfonica Nacional de Colombia.

Johann-Sebastian’s accomplishments were further recognized in July 2023 when he earned second prize at the inaugural Colombian National Symphony Conducting Competition. In June 2024, he completed his Master’s in Orchestral Conducting at the University of Music and Performing Arts in Vienna, under the mentorship of Maestro Andrés Orozco-Estrada. He recently collaborated with Daniel Harding and L’Accademia Nazionale di Santa Cecilia for their recorded concert version of Tosca, which will be released by Deutsche Grammophon.

Since October 2023, Johann-Sebastian has served as Music Director of the TU Orchestra in Vienna. Looking ahead with enthusiasm, he is eager to continue his artistic journey, exploring new horizons and sharing his passion for music with the world.

Program Notes

Henri Tomasi

Fanfares Liturgiques

Born in Marseille, Henry Tomasi (1901–1971) came from a modest background. His talent earned him scholarships, and from a young age, his father arranged for him to play piano in hotels and restaurants to earn pocket money. His gift for composition became evident when he improvised music to accompany silent films. Tomasi had a marked preference for wind instruments, and his first published work as a student at the Paris Conservatoire was a woodwind quintet. Graduating with first prize in Orchestra Conducting, Tomasi balanced a dual career as a composer and conductor, serving as the conductor of Radio Colonial Orchestra in French Indochina in Southeast Asia and the Orchestre national de la Radiodiffusion française. After World War II, he left war-torn France to become the director of the Opera de Monte Carlo in Monaco. During this time, he composed a variety of wind concertos and the opera Don Juan de Mañara, which heavily featured wind instruments. Completed in 1944, the opera premiered only in 1956 in Munich. Tomasi arranged the opera’s music into a four-movement work titled Fanfares Concertantes, scored for three trumpets, four horns, four trombones, a tuba, timpani, and two percussionists. This work became the piece we now know as Fanfares Liturgiques.

Tomasi’s upbringing and background as a radio conductor made him a steadfast proponent of tonal music. He once remarked, “Although I haven’t shirked from using the most modern forms of expression, I’ve always been a melodist at heart. I can’t stand systems and sectarianism. I write for the public at large. Music that doesn’t come from the heart isn’t music.” In the opera’s libretto, Don Juan is inspired by a woman to abandon his libertine lifestyle. However, after their marriage, his wife dies, leading Don Juan to become a monk and devote the rest of his life to charity and good works.

Claude Debussy

Premiere Arabesque for Flute and Harp

Although Debussy's musical idea is closer to Turner “the Painter of Light”, his music has still been referred to as "Impressionism" by later generations. The piece is originally composed for piano, of which the arpeggios on the left hand are seamlessly translated to the harp, while the flute takes on the pentatonic melodic line of the right hand. The contrasting timbres of the flute and harp effectively depict the interplay of light and shadow in this musical painting.

Steve Reich, John Erickson, Wayne Siegel (arr. Karl Thorsson)

Clapping Music+ A Forest of Hands+ 42nd Street Rondo

The three percussion pieces embody contemporary creative trends. Reich's Clapping Music is a minimalist classic, featuring simple rhythms produced solely by hand clapping, fully embracing minimalism. Eriksson's Träd (A Forest of Hands) was originally composed for four percussionists playing a single marimba together, creating an image of mallets branching out like limbs of a tree. Siegel's 42nd Street Rondo draws inspiration from the intersection of Manhattan's Broadway and 42nd Street, where street musicians claim their stage and often engage in musical duels. Siegel's Rondo sets up a duel-like stage for two percussionists wielding identical instrument combos. For this concert, the principal percussionist of the Swedish Radio Symphony Orchestra, YMCG Percussion Faculty Karl Thorsson, has arranged these three pieces.

Charles Gounod

The Parisian composer Charles Gounod (1818–1893) is best known for his *Ave Maria* (a melodic line added to Bach’s Prelude in C Major). A transitional figure in French Romantic opera, Gounod's works, such as *Faust* and *Roméo et Juliette*, are still regularly performed today. Claude Debussy once remarked that Gounod's music epitomized the artistic taste of France during his time.

Gounod’s *Petite Symphonie*, premiered in 1885, was composed for a small wind ensemble: one flute, two oboes, two bassoons, two B-flat soprano clarinets, one E-flat horn, and one B-flat horn. It was commissioned by Gounod's friend Paul Taffanel, the renowned flute professor at the Paris Conservatoire, for his chamber music performance.

Gounod crafted this elegant and refined work in a style reminiscent of Mozart’s serenades, using the structure of a symphony. The first movement features a slow introduction followed by a sonata-form Allegretto. The flute joins and takes center stage in the second movement, *Andante cantabile*, which essentially serves as a flute concerto, showcasing a lyrical aria-like melody. The third movement, *Scherzo*, is built around a hunting motif introduced by the horns, leading into a lively and jubilant finale that concludes this charming piece. Unconcerned with the sweeping Romanticism of Liszt and Wagner, the *Petite Symphonie* remains simple and conservative—perhaps slightly outdated, but nonetheless a delightful chamber music dessert.

Felix Mendelssohn

String Symphony No.9 in C major (Swiss)

Mendelssohn (1809-1847) was the most famous musical prodigy in the German-speaking world after Mozart. When he died of illness at the age of 38, he left behind more than 400 works. Among them, in addition to the five symphonies we are familiar with, there are 13 string symphonies from his teenage years. The performance of the 9th one is from his memories of a trip to Switzerland when he was 14 years old. It was the homework assigned by his composition teacher Carl Zelter.

Zelter admired Bach, Mozart and Haydn, and Mendelssohn composed this string symphony based on these three as samples. The first movement is followed by an *Allegro* in C major after the *Grave* introduction in C minor, a typical Haydn format; the *Andante* of the second movement is a fugue imitating Bach; the short *Scherzo* uses the yodeling tune of the Swiss Alps, and he also accurately depicts the echo from the mountains; the fourth movement is a powerful and *Allegro vivace*, which also contains a fugue.

Provided by Li Hongyuan

Petite Symphonie

Daniel Harding × Ian Bostridge
2025 YMCG Orchestra in Concert

2025.1.16 (Thur.) 20:00
Symphony Hall, Xinghai Concert Hall
2025.1.18 (Sat.)15:00
Symphony Hall, Shenzhen Concert Hall

Daniel Harding, conductor
Ian Bostridge, tenor
Gareth Davies, flute
Fabien Thouand, english horn
Lorenzo Antonio losco, clarinet
Benjamin Moermond, bassoon
Christopher Parkes, horn
Camille Baslé , timpani
Anna Le Dantec, harp
2025 YMCG Orchestra

New work premiere (from“2025 YMCG Call for Compositions”)

Benjamin Britten
(1913-1976)

Nocturne, Op. 60
1.On a Poet’s Lips I Slept
2.The Kraken
3.Encinctured with a twine of leaves
4.Midnight Bell
5.But that night when on my bed I lay
6.The Kind Ghosts
7.Sleep and Poetry
8.Sonnet XLIII

Ian Bostridge, tenor
Gareth Davies, flute Fabien Thouand, english horn
Lorenzo Antonio losco, clarinet Benjamin Moermond, bassoon
Christopher Parkes, horn Camille Baslé , timpani
Anna Le Dantec, harp

Intermission

Gustav Mahler
(1860-1911)

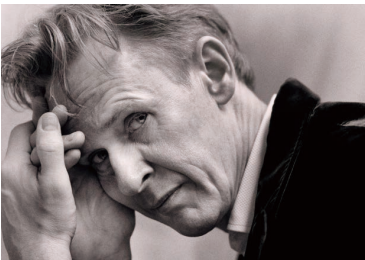
Symphony No.1 in D major (Titan)
1.Langsam Schleppend
2.Kräftig bewegt, doch nicht zu schnell
3.Feierlich und gemessen, ohne zu schleppen
4.Stürmisch bewegt

Daniel Harding, conductor

Ian Bostridge, tenor



Introduction in page 12



Introduction in page 41

Gareth Davies, flute

Fabien Thouand, english horn

Lorenzo Antonio losco, clarinet



Benjamin Moermond, bassoon

Christopher Parkes, horn

Camille Baslé, timpani

Anna Le Dantec, harp



Introduction from Page 20 to 25

2025 YMCG Orchestra



Introduction in page 26

Daniel Harding with the 2024 YMCG Orchestra at Xinghai Concert Hall Symphony Hall

Program Notes

Benjamin Britten

Nocturne, Op. 60

Benjamin Britten (1913–1976) grew up between the two World Wars and became the most renowned British classical composer of the 20th century. The Britten family home was located in Lowestoft, a small town on the east coast of England, overlooking the sea. The sound of the sea air and waves became signature elements of Britten's music, as exemplified by the "Four Sea Interludes" from his opera Peter Grimes. During the outbreak of World War II, Britten and his lifelong artistic partner, tenor Peter Pears, fled to the United States. Britten composed three orchestral song cycles for Pears.

The Nocturne to be performed today is Britten's final orchestral song cycle, written for tenor, flute, cor anglais, clarinet, bassoon, harp, horn, timpani, and strings. It premiered on October 16, 1958, at the Leeds Festival, with Pears as the tenor soloist and Rudolf Schwarz conducting the BBC Symphony Orchestra. Britten selected eight English poems for this work. The suite is connected by transitional passages mimicking gentle waves of water and performed without interruption. The text selection revolves around the theme of "night"—darkness, sleep, and dreams. Britten himself wrote, "It won't be madly popular because it is the strangest and remotest thing—but then dreams are strange and remote."

The first piece is an excerpt from Shelley's Prometheus Unbound, "On a poet's lips I slept." Here, the tenor's voice floats over a soft bed of strings, singing of a poet who "will watch" the world "from dawn to gloom" to create "immortality more real than living man." This declaration sets the tone of the cycle—a poetic dream of immortality. The second piece, introduced by the bassoon, is Tennyson's "Below the thunders of the upper deep", an excerpt from The Kraken. It describes the Kraken's dream, which ends in the fiery eruption of the abyss and the death of the Kraken.

The harp's plucking and the pizzicato of the strings create the most dreamlike atmosphere of the entire cycle. The harp, as Apollo's instrument, accompanies "Encinctured with a twine of leaves" by Coleridge, an excerpt from The Wanderings of Cain. It portrays a young Apollo-like "beauteous boy" picking fruit in the wilderness under the moonlight, reflecting the notion that "night was beloved than day" in those days. "Midnight's bell goes ting, ting, ting" (from the Renaissance-era play Blurt, Master Constable, attributed to Middleton) imitates various nocturnal animal sounds. The French horn, known for its versatility, mimics these sounds alongside the tenor's voice.

The timpani echoes ominously in Wordsworth's "But that night when on my bed I lay", taken from his autobiographical poem The Prelude. It recounts the poet's experiences during the French Revolution, where the horrors of slaughter disrupted the peace of night. The poem concludes with a warning: "Sleep no more!" Wilfred Owen's She sleeps on soft, last breaths" (from The Kind Ghosts) is accompanied by the English horn. Owen, who served in World War I and perished in battle, writes of how men's wars lead women to their crimson eternal rest.

A duet between the flute and clarinet accompanies Keats' "What is more gentle than a wind in summer?", the opening stanza of Sleep and Poetry. This lullaby-like piece dissolves a series of questions celebrating the dawn after slumber. The cycle concludes with Shakespeare's Sonnet XLIII, "When most I wink, then do mine eyes best see". All seven instruments join together, revealing the image of the dreamt figure. The Mahleresque orchestration is evident, as this suite is dedicated to Alma Mahler, the widow of Gustav Mahler, who was still alive at the time.

Gustav Mahler

Symphony No.1 in D major (Titan)

Mahler's (1860–1911) First Symphony underwent a long gestation period. From its initial five-movement draft performed unsuccessfully in Prague in 1888 to its final Berlin edition published in 1899, the piece evolved significantly. When Mahler first sketched the symphony at the age of 24, he was an emerging conductor-composer deeply influenced by Wagner's romanticism. He named the symphony after “Titan”, a novel by Jean Paul (the pen name of German writer Johann Paul Friedrich Richter) and provided descriptive titles for each movement. Inspired by Richter’s Titan, a work characterized by innovation and defiance of tradition, Mahler aimed to infuse his own piece with similar boldness. As a Bohemian Jew educated in Vienna, Mahler the conductor had already gained some recognition across Europe.

However, his personal life during this period was in a little disorder. While sketching this symphony, Mahler experienced a failed romance with soprano Johanna Richter, which led to the creation of his Lieder eines fahrenden Gesellen (Songs of a Wayfarer). Two of these songs were later incorporated into the symphony. While working at the Leipzig Opera House, rumors circulated about an ambiguous relationship between Mahler and Mathilde Weber, the wife of Carl von Weber (grandson of composer Carl Maria von Weber). These two emotional episodes accompanied the symphony through its numerous revisions and performances, ultimately shaping the version we know today.

The symphony’s original “Blumine”(Flower Chapter) movement was eventually removed, resulting in the more traditional four-movement structure. Mahler also discarded the movement titles, explaining that he wanted to avoid leading listeners to interpret the music narrowly based on the descriptive headings.

Orchestrally, the First Symphony reflects Mahler's alignment with the grand wind instrumentation of Wagner and Liszt. The score calls for four flutes (three doubling piccolo), four oboes (one doubling English horn), four clarinets (including one bass clarinet and two E-flat clarinets), three bassoons (one doubling contrabassoon), seven horns, five trumpets, four trombones, a tuba, two timpanists, and a wide variety of percussion instruments.

I.Langsam, schleppend. (Slowly, dragging)

Composed in sonata form, the piece begins with a gentle introduction played by the strings, sustaining harmonic overtones (A note) for several dozen measures, evoking the dawn of a spring morning in nature. The clarinet mimics the call of the cuckoo, accompanied by distant hunting horn calls, often played by trumpets offstage, creating an atmospheric and pictorial effect. The first theme, introduced quietly by the cello, is derived from Mahler's own song cycle Songs of a Wayfarer, specifically the melody of the song “Ging heut' Morgen über's Feld”. (I Went This Morning over the Field) The second theme is vibrant and full of life, building to a small climax that conveys the power of nature. In the development section, the two themes are elaborated upon, enriched with new material introduced by the horns. The recapitulation condenses and intensifies the themes, leading to a powerful climax where the introductory music is triumphantly played again by the trumpets.

II.Kräftig bewegt, doch nicht zu schnell (Moving strongly, but not too quickly)

A depiction of Austrian folk life in the style of a Ländler dance. Against the powerful and steady ostinato in the lower strings, the woodwinds play a Ländler-style theme—simple, rustic, and robust. The scherzo theme undergoes dramatic development before transitioning into the middle section, which features a slower, softer, and warmer waltz. This provides a contrast to the lively, countryside-inspired dances of the outer sections.

III.Feierlich und gemessen, ohne zu schleppen (Solemnly and measured, without dragging)

This movement can be seen as an interlude bridging the joyous first two movements and the finale, which serves as the centerpiece of the work.

The movement's content can be interpreted as inspired by the painting “The Hunter’s Funeral Procession,” particularly a story familiar to children in southern Germany. The story, from an old fairytale book, depicts the animals of the forest escorting a hunter's corpse to his burial. Rabbits carry banners, led by a band of Bohemian country musicians playing boisterously. The procession includes cats, toads, crows, stags, does, foxes, and other four-legged creatures, along with birds from the forest. The music reflects a puppet show, alternating between mocking humor and an eerie sense of sorrow.

The structure is divided into four parts:

- 1. The Funeral March: The opening features a somber timpani rhythm introducing the theme of the hunter’s funeral march, derived from the German folk song Brüder Jacob (Frère Jacques). It conveys deep sorrow, world-weariness, melancholy, and darkly humorous self-mockery. The march gradually fades away.
- 2. Distorted Dance: The second part introduces a grotesque and satirical dance, with a twisted, coarse quality. The motives and drum rhythms of the funeral march return toward the end before fading away once more.
- 3. Pastoral Interlude: The third section is simple, rustic, and folk-like, offering a consoling contrast to the surrounding sections.
- 4. Finale: The funeral march reappears, and the movement concludes with material derived from the earlier dance. The music gradually diminishes, with the drumbeats fading away and ending with a soft strike of the gong.

IV.Stürmisch bewegt (Stormily agitated)

Composed in sonata form, this movement is extensive and features highly contrasting musical images. It opens with a smashing cymbal crash, plunging into a frenzied and electrifying introduction. Sweeping strings, blazing brass, and thunderous percussion combine to create an intense storm-like atmosphere, leading into the heroic and bold first theme. The second theme, in contrast, is tender, lyrical, and song-like, played by the strings.

The horn section elevates the movement to its climax, and fragments of the melody from the first movement's song, “I Went This Morning over the Field,” reappear in the finale. The closing coda also incorporates material from the introduction of the first movement, creating a cohesive structure that ties the entire symphony together.

As a triumphant celebration, the finale is marked by grandeur. Mahler specifically instructs all wind instrument players to lift their bells upward to amplify the sound, and he also demands that all horn players stand while playing, ensuring the symphony concludes in unparalleled brilliance. (Claudio Abbado noted that modern wind and brass instruments are far superior in performance compared to Mahler's time, rendering such instructions unnecessary today.)

Provided by Li Hongyuan

2025 YOUTH MUSIC CULTURE
THE GREATER BAY AREA MASTERCLASSES
IN HONG KONG ACADEMY FOR PERFORMING ARTS

8-9 January 2025
Hong Kong Academy of Performing Arts

Wednesday 8 January

10:00-12:30

Trumpet Hannes Läubin
Percussion Karl Thorsson (Talk about the Audition)

13:30-16:00

Trumpet Hannes Läubin (Brass Quintet Rehearsal)
Percussion Karl Thorsson

Thursday 9 January

10:00-13:00

Flute Gareth Davies
Oboe Fabien Thouand
Horn Chris Parkes
Trombone Jonathan Reith
Percussion Karl Thorsson

11:00-13:00

Trumpet Hannes Läubin (Brass Quintet Rehearsal)

13:30-16:00

Harp Anna Le Dantec
Cello Martin Menking



Hong Kong Academy for Performing Arts

2025 Youth Music Culture
The Greater Bay Area
Hong Kong “Music All Around”
Community Concert

2025.1.19 (Sun.) 13:00
Hong Kong Cultural Centre Foyer

Free admission

Johann Guzman, conductor
2025 YMCG Chamber Ensembles
Members from the Hong Kong Academy for Performing Arts

Alberto Ginastera

Selections from String Quartet No.1, Op.20
1.Allegro violento ed agitato
4.Allegramente rustico

Steve Reich (arr. Karl Thorsson)

Clapping Music

John Erickson (arr. Karl Thorsson)

A Forest of Hands

Wayne Siegel (arr. Karl Thorsson)

42nd Street Rondo

Victor Ewald

Brass Quintet No.1, Op.5

Henri Tomasi

Fanfares Liturgiques

Music & Dialogue

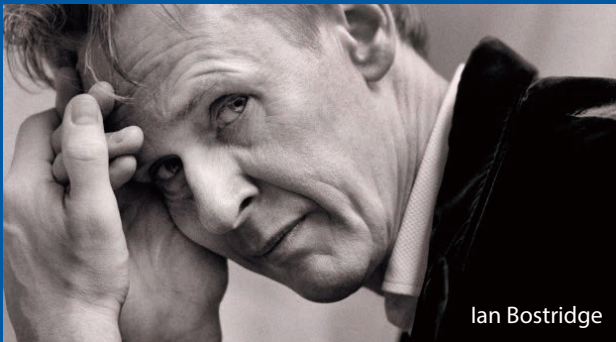
Classical Aesthetics and the Future of Music

2025.1.12 (Sun.)
GSO 1 Recital Hall

Guests: Daniel Harding, Ian Bostridge



Daniel Harding



Ian Bostridge

When Music meets Technology

2025.1.17 (Fri.) 14:30-16:00
Shenzhen University of Advanced Technology

Guest: Daniel Harding



Long Yu and Daniel Harding in Music & Dialogue of 2024 YMCG at Xinghai Concert Hall Chamber Music Hall.

Conducting Masterclass and 2025 YMCG Call for Compositions

This year, the first ‘Conducting Masterclass’ and ‘2025 YMCG Call for Compositions’ held by YMCG fully shows YMCG’s effort in promoting communication and the development of music and art. By building an excellent platform for the music and cultural exchanges between the Greater Bay Area and the international community, along with various forms of music and activities, the YMCG program injects great impetus into the cultural prosperity of the Greater Bay Area and contributes to the cultivation of music talents and the dissemination of music across cultures.

Conducting Masterclass (15 January Xinghai Concert Hall / 18 January Shenzhen Concert Hall)

Daniel Harding is one of the most sought after conductors in classical music scene today, with a subtle and passionate conducting style and an illustrious career. The ‘Conducting Masterclass’ directed by Daniel Harding, is an innovation highlight in this year’s YMCG event and provides a valuable opportunity for young musicians to gain insights from world-class masters. In the Conducting Masterclass, Harding will personally conduct in-depth explanation and demonstration of conducting skills for young musicians. His rich experience and exceptional artistry will help the participants quickly improve their conducting skills and artistic profession. With such new energy, the young musicians’ careers in music will go farther and farther.

The Masterclass has caused a warm response among young musicians across nations. There are a total of 57 young conductors’ sign-up applications with 22% of foreign applicants, representing the international influence and attention of YMCG. With careful consideration, the following five young musicians will enter Daniel Harding’s Conducting Masterclass. They are...



Brian Choi



Chen Yanlin



Ding Jiaying



Hu Xiaobo



Zou Jiahung

2025 YMCG Call for Compositions

The ‘2025 YMCG Call for Compositions’ aims to discover and support young Chinese composers. Also, the activity promotes modern orchestral work that focuses on the Chinese context and disseminates voices from the Greater Bay Area on the internationally influenced platform of YMCG. This year’s YMCG program is globally soliciting new works with the designated element of “The Greater Bay Area”. A total of 57 submissions have been received, including 49 submissions from domestic young composers (among others 16 within the Greater Bay Area) and 8 submissions from foreign young composers (7 from the United States and 1 from Germany).

After careful consideration, two works are selected. Li Tianran’s Spring Snow in Meiguan will be conducted by Qian Junping and performed with The Greater Bay Area Festival Orchestra in the Opening Concert (Musicians from the Guangzhou Symphony Orchestra, Shenzhen Symphony Orchestra, Hong Kong Philharmonic Orchestra, Macao Orchestra.) The other work will be performed by the 2025 YMCG Orchestra and maestro Daniel Harding at both Xinghai Concert Hall and Shenzhen Concert Hall, the selected work to be announced, please stay tuned.



Li Tianran



Schedule


Time	Activity	Location
Thursday 1/9/2025		
Evening	YMCG Participants Arrival	Guangdong Victory Hotel
Friday 1/10/2025		
9:30-10:00	Students Orientation	GSO Rehearsal Hall
10:00-12:30	Orchestra Rehearsal	GSO Rehearsal Hall
14:00-16:30	Orchestra Rehearsal	GSO Rehearsal Hall
17:00-18:30	Chamber Music Rehearsal	GSO Rehearsal Hall / Rooms
20:00	2025 YMCG Opening Concert	Symphony Hall, Xinghai Concert Hall
Saturday1/11/2025		
8:40-9:45	Breathing / Posture Exercise	GSO 1 Recital Hall
10:00-12:30	Sectional Rehearsal	GSO Rehearsal Hall / Rooms
14:00-16:30	Orchestra Rehearsal	GSO Rehearsal Hall
14:00-17:00	Harp Masterclass	GSO 1 Recital Hall
17:00-18:30	Chamber Music Rehearsal	GSO Rehearsal Hall / Rooms
20:00	2025 YMCG Grammy Award Winner Ian Bostridge Performs Winterreise	Symphony Hall, Xinghai Concert Hall
Sunday 1/12/2025		
8:40-9:45	Breathing / Posture Exercise	GSO 1 Recital Hall
10:00-12:30	Sectional Rehearsal	GSO Rehearsal Hall / Rooms
14:00-16:30	Orchestra Rehearsal	GSO Rehearsal Hall
17:00-18:30	Chamber Music Rehearsal	GSO Rehearsal Hall / Rooms
TBA	Music + Dialogue 1	GSO 1 Recital Hall
Monday 1/13/2025		
8:40-9:45	Breathing / Posture Exercise	GSO 1 Recital Hall
10:00-12:30	Sectional Rehearsal and Chamber Rehearsal	GSO Rehearsal Hall / Rooms
14:00-16:30	Orchestra Rehearsal	GSO Rehearsal Hall
17:00-18:30	Chamber Music Rehearsal	GSO Rehearsal Hall / Rooms
Tuesday 1/14/2025		
8:40-9:45	Breathing / Posture Exercise	GSO 1 Recital Hall
10:00-12:30	Orchestra Rehearsal	GSO Rehearsal Hall
14:00-17:00	Orchestra Rehearsal+2025 YMCG Chamber Music Concert Dress Reahearsal	GSO Rehearsal Hall/Chamber Music Hall, Xinghai Concert Hall
20:00	2025 YMCG Chamber Music Concert	Chamber Music Hall, Xinghai Concert Hall

Schedule


Wednesday 1/15/2025		
8:40-9:45	Breathing / Posture Exercise	GSO 1 Recital Hall
10:00-13:00	Orchestra Rehearsal+Conductor Masterclass	Symphony Hall, Xinghai Concert Hall
14:00-16:30	Orchestra Rehearsal	Symphony Hall, Xinghai Concert Hall
Evening	Exchange Activities	GSO Building
Thursday 1/16/2025		
15:00-18:00	Dress Rehearsal for First Stop Guangzhou: Daniel Harding xIan Bostridge 2025 YMCG Orchestra in Concert	Symphony Hall, Xinghai Concert Hall
20:00	First Stop Guangzhou: Daniel Harding x Ian Bostridge 2025 YMCG Orchestra in Concert	Symphony Hall, Xinghai Concert Hall
Friday 1/17/2025		
Morning	Outdoor Activities	Shenzhen Cultural and Tourism Landmarks
14:30-16:00	Music + Dialogue 2	Shenzhen University of Advanced Technology
14:30-17:30	Ian Bostridge Masterclass	Shenzhen Symphony Orchestra Rehearsal Hall
Saturday 1/18/2025		
11:00-12:30	Dress Rehearsal for Daniel Harding x Ian Bostridge 2025 YMCG Orchestra Shenzhen Concert+Conductor Master Class	Symphony Hall, Shenzhen Concert Hall
15:00	Daniel Harding x Ian Bostridge 2025 YMCG Orchestra Shenzhen Concert	Symphony Hall, Shenzhen Concert Hall
Sunday 1/19/2025		
10:30-12:30	Sound check for 2025 Youth Music Culture The Greater Bay Area – Hong Kong “Music All Around” Community Concert	Hong Kong Cultural Centre Foyer
13:00-14:00	2025 Youth Music Culture The Greater Bay Area – Hong Kong “Music All Around” Community Concert	Hong Kong Cultural Centre Foyer

Final schedule is subject to change

Designated Reception Hotels:



白天鹅宾馆
WHITE SWAN HOTEL



广东胜利宾馆
Guangdong Victory Hotel
★★★★★

Designated Reception Vehicle: HYPTEC GT