

JAAP & NING FENG



4 MAY 2017 Thu 8pm
The Arts Centre, Melbourne

5 MAY 2017 Fri 8pm
Sydney Opera House, Sydney

HK Phil *Tour* 2017

SEOUL OSAKA SINGAPORE MELBOURNE SYDNEY

16 Apr

18 Apr

1 May

4 May

5 May



中華人民共和國香港特別行政區
Hong Kong Special Administrative Region
of the People's Republic of China

Tour Principal Sponsor



HKETO
Government of the HKSAR

Partner



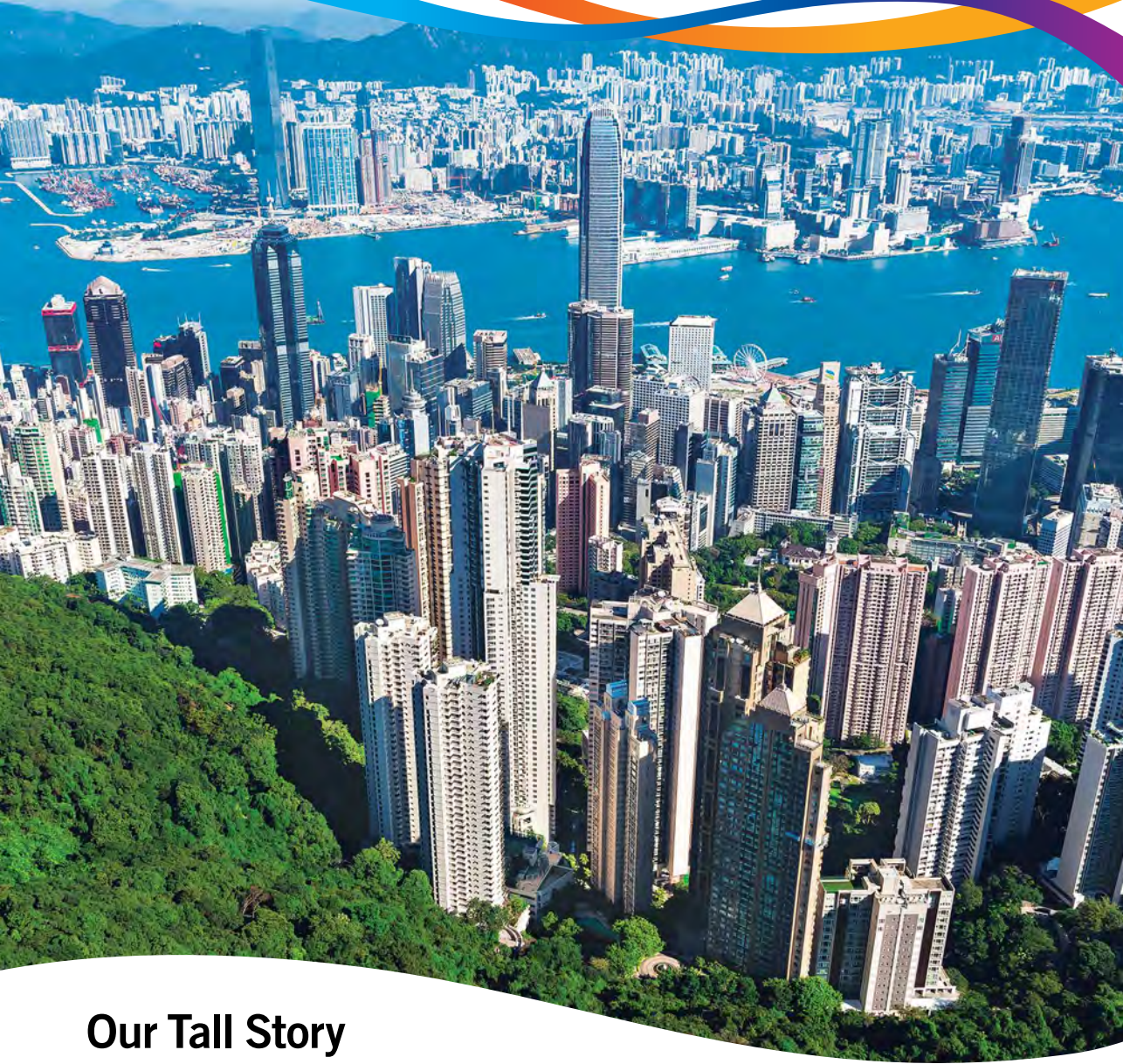
Tour Media Partner

THE WALL STREET JOURNAL.
Read ambitiously

Hotel Partner Melbourne

THE LANGHAM
MELBOURNE

OUR HONG KONG



Our Tall Story

The story of a dynamic global financial hub. A connected city that connects the world. A diverse cosmopolitan mix of city and countryside, where East meets West, where stability and security enables life and business to thrive. This is OUR HONG KONG. Why not make it yours?

More **OURHONGKONG** stories at www.brandhk.gov.hk

To find out more about Hong Kong's many advantages, please contact:

Hong Kong Economic and Trade Office, Sydney

Website: www.hketosydney.gov.hk

Facebook: www.facebook.com/HK.AU.NZ

Linkedin: <http://linkd.in/Z3SNxF>



MESSAGE FROM THE DIRECTOR OF THE HONG KONG ECONOMIC & TRADE OFFICE



Arthur Au
Director, Hong Kong Economic & Trade Office
(Representative to Australia and New Zealand)



It is my great pleasure to welcome the Hong Kong Philharmonic Orchestra (HK Phil) to visit Australia for the first time in its history and celebrate the 20th anniversary of the establishment of the Hong Kong Special Administrative Region (HKSAR) with people in Australia.

As Asia's leading orchestra, the HK Phil will, with its internationally-renowned conductor Jaap van Zweden and over 100 music talents, perform some of the greatest music ever composed and offer the audience an amazing artistic journey. The HK Phil will also act as our cultural ambassador and strengthen further the cultural relations between Hong Kong and Australia.

HKSAR Government has always been supportive of the development of arts and culture in Hong Kong. Our nine flagship performing art groups including the HK Phil, together with over 1,000 troupes, stage more than 8,000 performances each year. The West Kowloon Cultural District (WKCD) project is a leading example of our commitment to promote arts and culture in Hong Kong. The M+ Pavilion, the first permanent facility in WKCD, is already in operation and the opening of a host of other world-class facilities will follow—Xiqu Centre in 2018, M+ building in 2019 and Lyric Theatre Complex in 2021.

I hope all of you will be able to visit Hong Kong and WKCD in the years to come and experience the best of both the East and the West.

**MESSAGE FROM THE CHAIRMAN
BOARD OF GOVERNORS
THE HONG KONG PHILHARMONIC SOCIETY LIMITED**

Y. S. Liu
Chairman, Board of Governors
The Hong Kong Philharmonic Society Limited



It gives me great pleasure to welcome you on behalf of the Hong Kong Philharmonic Orchestra (HK Phil).

As Asia's foremost symphony orchestra, HK Phil presents at least 150 concerts and attracts more than 200,000 music lovers annually. Jaap van Zweden, one of today's most sought-after conductors, has been the Orchestra's Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. We have reached far and beyond with our highly successful tours to Europe in 2015 and Mainland China in 2016, and these have all received international acclaim.

This year, to commemorate the 20th anniversary of the establishment of the Hong Kong Special Administrative Region, the HK Phil is undertaking another ambitious tour. We have performed in Seoul, Osaka and Singapore. These concerts are our Australia debut, performing in Melbourne and Sydney.

We are excited to bring to our Australian audience a commissioned work by Hong Kong composer Fung Lam showcasing Hong Kong's creativity, as well as masterpieces by Mahler and Mozart.

I would like to express our gratitude for the support of Hong Kong Economic & Trade Office in Sydney. I would like to thank Cathay Pacific our partner, The Wall Street Journal our tour media partner and The Langham Melbourne our hotel partner. Their contribution underpins the success of the tour. Last but not least, we are deeply grateful to our Principal Patron, The Swire Group Charitable Trust, for their continuous support to HK Phil's artistic missions.

I wish you a very enjoyable evening and thank you for being with us today!



HK PHIL TOUR 2017

Fung LAM

~10'

Quintessence

P. 3

MOZART

~26'

Violin Concerto no. 4

P. 4

Allegro

Andante cantabile

Rondeau (Andante grazioso—Allegro ma non troppo)

interval

MAHLER

~53'

Symphony no. 1

P. 7

Langsam. Schleppend—Immer sehr gemächlich

Kräftig bewegt, doch nicht zu schnell

Feierlich und gemessen, ohne zu schleppen

Stürmisch bewegt

Jaap van Zweden, conductor

P. 11

Fung Lam, composer

P. 12

Ning Feng, violin

P. 13

Hong Kong Philharmonic Orchestra

P. 14

JOIN OUR COMMUNITY



Quintessence

FUNG LAM (b. 1979)

HK Phil commission,
sponsored by
The Robert H. N. Ho
Family Foundation

The Chinese title of the work (蘊) has two layers of meaning. It literally means 'contain', which refers to something of positive potential. The deeper meaning relates to the concept of the Five Aggregates in Buddhism, namely form, sensation, perception, mental formations and consciousness, which are the core aspects shared by sentient beings of all shapes and forms.

The English title corresponds to a similar concept in ancient Greek philosophy. Quintessence is the fifth and the highest essence after the four elements of earth, air, fire and water, and thought to be the magical substance of gods and latent in all living things.

INSTRUMENTATION

Two flutes, piccolo,
two oboes, cor
anglais, two clarinets,
bass clarinet, two
bassoons,
contra bassoon,
four horns, three
trumpets, three
trombones, tuba,
timpani, percussion,
harp and strings.

This concept, with its lively and positive character, served perfectly as the starting point of this work, written in celebration of HK Phil's 40th anniversary. The composition consists of a series of short and contrasting sections which share the same handful of distinctive core musical elements, the most significant of which being the zigzag shaped melodic line, signifying the journey towards one's goals.

PROGRAMME NOTES BY FUNG LAM



Violin Concerto no. 4 in D, K. 218

WOLFGANG AMADEUS MOZART

(1756–1791)

In the year that Mozart was born, his father, Leopold, published a tutor on violin playing which was regarded as the most important written for the instrument up to that time. Many of the revolutionary ideas he promoted in his book he passed on to his son so that, by the time he was 7, the young Mozart was already a gifted violinist. Early reports agree that Mozart's violin playing astonished those who heard it every bit as much as his keyboard skills, and even when he was well into his 20s, his virtuosity as a violinist was clear to all who heard it. In Munich in early October 1777 he gave a solo violin performance, reporting back to his father that his playing caused a sensation; "they all opened their eyes in amazement! I played as though I were the finest fiddler in all Europe"; to which his father responded, "You yourself do not know how well you play the violin". At the age of 24, however, Mozart simply abandoned the violin and not only never played it publicly again but wrote no more substantial music for it as a solo instrument. His five violin concertos all date from his late teens when he was employed as konzertmeister in the court of the Prince-Archbishop of Salzburg; the first was written in 1773 while the remaining four were written in quick succession two years later.

Allegro

Andante cantabile

Rondeau (Andante
grazioso—Allegro ma
non troppo)

Expanding the Virtuoso Demands of the Solo Part

The fourth violin concerto is dated October 1775, and while there is no documentary evidence that Mozart performed the solo part at the work's first performance, all the evidence points that way. However, when an Italian violinist, Antonio Brunetti, joined the Salzburg orchestra, Mozart revised the concerto, considerably expanding the virtuoso demands of the solo part. Leopold greatly admired Brunetti's playing of this revised version, although he despised the man himself. Brunetti was a notorious womanizer who had got Haydn's sister-in-law pregnant while carrying on with another woman (for the record, he

Violin Concerto no. 4 in D, K. 218

WOLFGANG AMADEUS MOZART

(1756-1791)

later married Haydn's sister-in-law). Mozart subsequently changed the date of the manuscript of the concerto to 1780 but, in fact, the revised version was made in October 1777. It was the last time Mozart worked in the genre of solo violin concerto.

Sensuous Sonority

In *Mozart: His Character, His Work*, Alfred Einstein suggests that this concerto is "much more sensuous in sonority" than the others. This is very evident from the very outset of the spirited **first movement**, with its jovial orchestral introduction spiced up with charming little decorations and abrupt accents. The **second movement** takes the form of an operatic aria, the violin singing a graceful melody above a sympathetic orchestral accompaniment. Again to quote from Einstein, this is "in reality an uninterrupted song for violin, an avowal of love". For many years it was thought that this was the concerto Mozart affectionately described as the "Strasbourg" because of the folksy moment in the middle of the **third movement** with its bagpipe-like drone. We now believe this nickname referred to the previous concerto (no. 3), but there is no denying the charming quality of the two strongly contrasting ideas—a graceful *Andante grazioso* Gavotte and an *Allegro ma non troppo* Musette—which alternate throughout the movement to create an often humorous juxtaposition of styles.

INSTRUMENTATION

Two oboes, two horns
and strings

PROGRAMME NOTES BY DR MARC ROCHESTER



Symphony no. 1 in D

GUSTAV MAHLER (1860–1911)

Mahler struggled for years over his first symphony, but despite this its premiere, in Budapest on 20 November 1889, was not a great success. At the time Mahler was 29 years old and widely recognised as a brilliant, charismatic conductor who could, as one contemporary put it, “bring the stage to life by the strength of his baton”. But much as he was admired for his conducting skills, few took him seriously as a composer. Many concurred with the great conductor, Hans von Bülow, who described Mahler’s first symphony (which Mahler originally called a “Symphonic Poem in two parts”) as “much too strange”. Critics condemned it as being “infuriating” and of “endless length”.

Langsam.
Schleppend—Immer
sehr gemächlich

Kräftig bewegt, doch
nicht zu schnell

Feierlich und
gemessen, ohne zu
schleppen

Stürmisch bewegt

From “Strange” to “Titan”

In a bid to make it more accessible for audiences at performances in Hamburg and Weimar in 1893, Mahler gave each of the movements descriptive titles and called the work *Titan*, after the novel completed in 1803 by the German writer Friedrich Richter (who wrote under the nom de plume Jean Paul). This, still, failed to impress audiences, and it was only after he had been persuaded to shave 15 minutes off its length and remove one of the original five movements—turning it into the four-movement work we hear today which first appeared in print in 1899—that it finally found favour.

Village Musicians from Bohemia

Much of the music in the first symphony is drawn from the song-cycle *Songs of a Wayfarer* which Mahler completed in 1884, the same year that he started work on the symphony. After a mysterious opening, representing dawn, the **first movement** (which, in his 1893 programme, Mahler subtitled “Spring and no end to it”) breaks into a childlike melody which in the song-cycle is sung to the words “As I walked this morning through the field, the dew still hung

Symphony no. 1 in D

GUSTAV MAHLER (1860–1911)



upon the grass; the merry finch called out to me 'Hey there! Good day to you!'" The **second movement** ("Set with full sails" in the 1893 programme) is a rollicking, bucolic dance full of the spirit of Austrian peasant dances. The central, waltz-like trio, heralded by a lone horn, is something of a homage to Schubert.

After the second movement Mahler directs that there should be a long pause. The reason for this is obvious, for there is an extraordinarily violent mood swing as we embark on the **third movement**. Mahler labelled this "Shipwrecked. A funeral march in the manner of Callot" for the 1893 performances, referring to a picture by Callot—*Des Jaegers Leichenbegängnis* ("The Huntsman's Funeral")—which would have been familiar to German children from its appearance in a popular book of fairy tales. In Callot's drawing, forest animals follow the coffin of a dead hunter to his grave; rabbits carrying a flag, preceded by a band of village musicians from Bohemia, accompanied by cats, toads, crows and other assorted animals playing instruments. The movement opens with a remarkably morose version of the popular French children's song "Frère Jacques" and moves into another of the *Songs of a*



Moritz von Schwind: *The Huntsman's Funeral*, woodcut after Callot (1850), was possibly the inspiration for the funeral march of Mahler's first symphony.

Wayfarer ("No one said goodbye to me, my companions were love and grief.").

Mahler used to relish telling the story of how, at the work's first performance, the first chord of the **fourth movement** ("From Hell to Paradise" in Mahler's 1893 commentary) so startled a woman in the audience that she jumped out of her seat, dropping her parcel and belongings on the floor. It is a finale of radical contrasts leading from the opening scream of despair ("The sudden cry of a wounded heart", according to Mahler) to the final life-affirming statement of a chorale-like theme from the horns (which Mahler directed should stand at this point with the bells of their instruments pointing upwards), ending Mahler's first venture into symphonic composition on a note of unqualified joy and happiness.

PROGRAMME NOTES BY DR MARC ROCHESTER

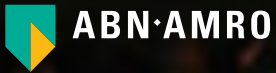
Marc Rochester is English Editor and Programme Annotator for the HK Phil. A music critic, broadcaster and commentator on music, he is one of *Gramophone* magazine's longest-serving reviewers. He currently lectures on music history and criticism at the Yong Siew Toh Conservatory in Singapore.

INSTRUMENTATION

Four flutes (three doubling piccolos), four oboes (one doubling cor anglais), four clarinets (two doubling E flat clarinets, one doubling bass clarinet), three bassoons (one doubling contra bassoon), seven horns, five trumpets, four trombones, tuba, two sets of timpani, percussion, harp and strings.

THE MAESTRO PODIUM ENDOWMENT

The Maestro Podium supports the position of HK Phil's Music Director Jaap van Zweden. Through this endowment, ABN AMRO is embracing excellence and recognising our Maestro's artistic standing as well as the fine quality of our orchestra.



JAAP VAN ZWEDEN

Music Director

Photo: Cheung Chi-wai

Jaap van Zweden has risen rapidly in the past decade to become one of today's most distinguished conductors. He is Music Director of the HK Phil, a post he has held since 2012, and will continue to hold until at least 2022. In January 2016 the New York Philharmonic announced that Jaap van Zweden will be their new Music Director starting with the 2018/19 season, and will act as Music Director Designate during 2017/18. He has been Music Director of the Dallas Symphony Orchestra since 2008 and will continue in that role through the 2017/18 season, after which he becomes Conductor Laureate.

Highlights of the 2016/17 season include return visits to the New York Philharmonic, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, National Symphony Orchestra, Orchestre de Paris, Royal Concertgebouw Orchestra, as well as a debut performance with the Shanghai Symphony Orchestra.

With the Dallas Symphony he launched the annual SOLUNA International Music & Arts Festival in 2015, and in that same year with the HK Phil embarked on a four-year project to conduct the first ever performances in Hong Kong of Wagner's *Der Ring des Nibelungen*, which is being recorded for release on Naxos Records. Other recordings include Stravinsky's *The Rite of Spring* and *Petrushka*, Britten's *War Requiem* and the complete Beethoven and Brahms symphonies.

In 1997 Jaap and his wife established the Papageno Foundation to support families of children with autism. That support has taken shape through a number of programmes in which professional music therapists and musicians receive additional training in using music as a major tool for working with autistic children.

FUNG LAM

Composer

Photo: Takan Sekine



Fung Lam first attracted international attention over a decade ago when the BBC Philharmonic gave the world premiere of his *Illumination*. Since then he has quickly established himself as one of the foremost Asian composers of his generation, with commissions from significant music organisations both at home and abroad. He has the distinction of being the youngest Chinese composer and the first Hong Kong composer ever to have been commissioned by the BBC. Lam was The Robert H. N. Ho Family Foundation Composer-in-Residence with the Hong Kong Philharmonic Orchestra for the 2013/14 season.

Lam's music features a unique and unmistakable musical language that is profoundly expressive. While his musical output ranges from original concert and multimedia works to collaboration with artists from different arts disciplines, orchestral composition is at the core of his output. To date he has written over 10 orchestral works, including two commissions from the Hong Kong Philharmonic Orchestra (*Rong* and *Quintessence*). The latter, written in celebration of the orchestra's 40th anniversary, has been taken on tour and performed in major cities in Europe and China.

Born in Hong Kong, Lam studied composition with Martin Butler, Michael Finnissy and Michael Zev Gordon at the universities of Southampton and Sussex in the UK, and was awarded a doctoral degree in composition from the latter in 2012. In the same year he received the Young Artist Award 2011 from the Hong Kong Arts Development Council. He is currently Director of Artistic Planning for the HK Phil.

www.funclam.com

NING FENG

Violin

Photo: Felix Broede

Established at the highest level in China, Ning Feng performs regularly in his native country with major international and local orchestras, in recital and with the Dragon Quartet which he founded in 2012. Now based in Berlin and enjoying a global career, Ning Feng has developed a reputation internationally as an artist of great lyricism and emotional transparency, displaying tremendous bravura and awe-inspiring technical accomplishment.

Recent successes for Ning Feng have included debuts with the LA Philharmonic and Berlin Konzerthaus Orchester/Iván Fischer, returns to Singapore and Macao Symphony orchestras, a tour of China with the Royal Liverpool Philharmonic Orchestra/Vasily Petrenko and a major European tour with the Hong Kong Philharmonic Orchestra/van Zweden. In recital and chamber music he performs regularly at many of the major festivals in Germany and elsewhere, including every year at Kissinger Sommer Festival where he was an Artist-in-Residence in 2014.

Highlights of Ning's 2016/17 season include a return to Budapest Festival Orchestra/Iván Fischer with concerts in Budapest and China, and a major tour with the HK Phil and van Zweden, performing in Seoul, Osaka, Singapore, Melbourne and Sydney, where he will perform Bartok Violin Concerto no. 2 and Mozart Violin Concerto no. 4. Elsewhere, he makes his debut with the Royal Philharmonic Orchestra in London playing and returns to the Orchestre Philharmonique de Strasbourg, Macao Orchestra, the Royal Liverpool Philharmonic.

Ning plays a 1721 Stradivari violin, known as the 'MacMillan', on private loan, kindly arranged by Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

HONG KONG PHILHARMONIC ORCHESTRA

“The Hong Kong Philharmonic’s *Ring* cycle marks a coming

Photo: Cheung Wai-lok

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia’s foremost classical orchestra. The Orchestra presents more than 150 concerts over a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today’s most sought-after conductors, has been the Orchestra’s Music Director since the 2012/13 concert season, a position he will continue to hold until at least 2022. In addition, Maestro van Zweden will also be the next Music Director of the New York Philharmonic starting with the 2018/19 season.

Yu Long was appointed Principal Guest Conductor with the HK Phil for a three-year period commencing with the 2015/16 season.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The Orchestra is in the third of this four-year journey, performing one opera annually in concert. The performances are being recorded live for the Naxos label and are winning rave reviews internationally. This project marks the first performances by a Hong Kong or mainland Chinese orchestra of the entire *Ring* cycle.

Also under van Zweden, the orchestra has toured to Taiwan, Europe and Mainland China. The orchestra is undertaking an ambitious five-city tour to Seoul, Osaka, Singapore, Melbourne and Sydney in April and May 2017 in celebration of the 20th anniversary of the establishment of the HKSAR.



of age for one of Asia's most established orchestras"

Opera Now

Conductors and soloists who have recently performed with the orchestra include Yo-Yo Ma, Vladimir Ashkenazy, Matthias Goerne, Lang Lang, Yundi Li, Anne-Sophie Mutter, Yuja Wang and the late Lorin Maazel.

The HK Phil promotes the work of Hong Kong and Chinese composers through an active commissioning programme, and has released recordings featuring Tan Dun and Bright Sheng, each conducting their own compositions, on the Naxos label. Its acclaimed community engagement programme brings music to tens of thousands of children annually. A recording was issued free to schoolchildren throughout Hong Kong of Britten's *The Young Person's Guide to the Orchestra*, Prokofiev's *Peter and the Wolf* and Leopold Mozart's *Toy Symphony*.

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

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education programme, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival.

The Orchestra celebrated its 40th season as a professional orchestra in 2013/14.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region

SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra

The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre

HONG KONG PHILHARMONIC ORCHESTRA

FIRST VIOLINS



Jing Wang/
Concertmaster



Leung Kin-fung/
First Associate
Concertmaster



Bei de Gaulle/
Third Associate
Concertmaster



Ba Wenjing



Cheng Li



Gui Li



Anders Hui



Domas Juškys



Li Zhisheng



Long Xi



Mao Hua



Rachael Mellado



Ni Lan



Wang Liang



Xu Heng



Zhang Xi

SECOND VIOLINS



● Fan Ting



■ Zhao Yingna



▲ Leslie Ryang
Moonsun



Fang Jie



Gallant Ho Ka-leung



Russell Kan Wang-to



Liu Boxuan



Mao Yiguo



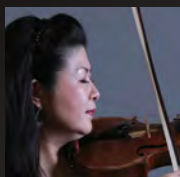
Martin Poon Ting-leung



Katrina Rafferty



Miyaka Suzuki Wilson



Tomoko Tanaka Mao



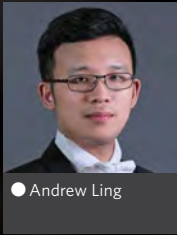
Christine Wong Kar-yee



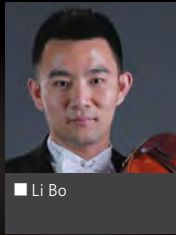
Zhou Tengfei



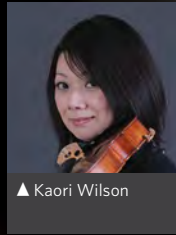
VIOLAS



● Andrew Ling



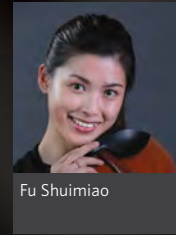
■ Li Bo



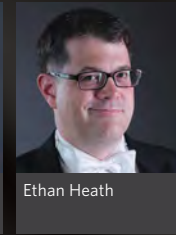
▲ Kaori Wilson



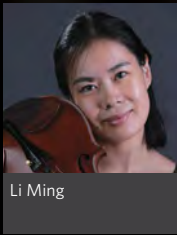
Cui Hongwei



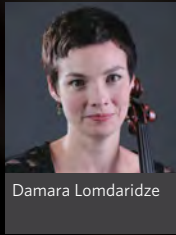
Fu Shuimiao



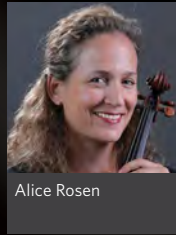
Ethan Heath



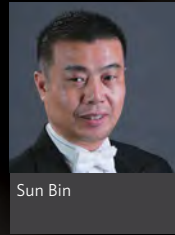
Li Ming



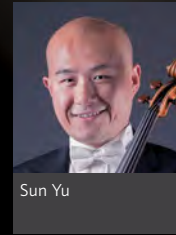
Damara Lomdaridze



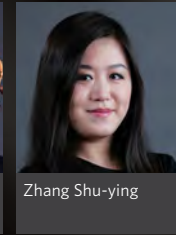
Alice Rosen



Sun Bin

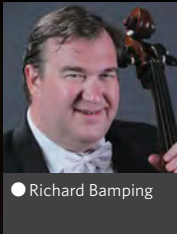


Sun Yu

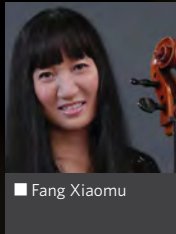


Zhang Shu-ying

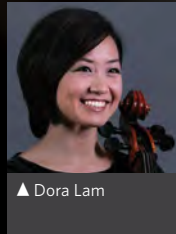
CELLOS



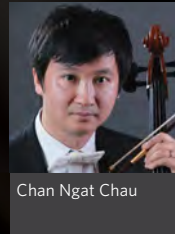
● Richard Bamping



■ Fang Xiaomu



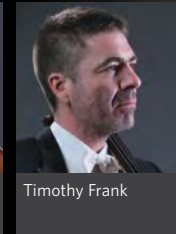
▲ Dora Lam



Chan Ngat Chau



Chen Yi-chun



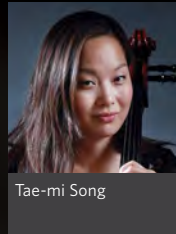
Timothy Frank



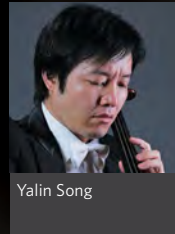
Anna Kwan Ton-an



Li Ming-lu

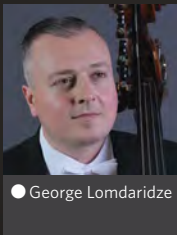


Tae-mi Song



Yalin Song

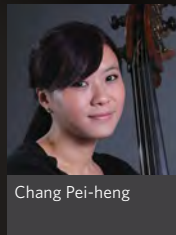
DOUBLE BASSES



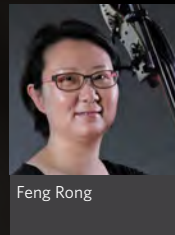
● George Lomdaridze



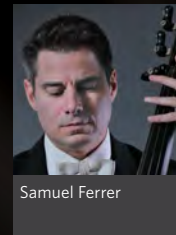
◆ Jiang Xinlai



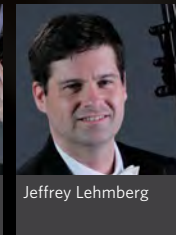
Chang Pei-heng



Feng Rong



Samuel Ferrer



Jeffrey Lehmborg



Philip Powell



Jonathan Van Dyke

- Principal
- Co-Principal
- ◆ Associate Principal
- ▲ Assistant Principal

HONG KONG PHILHARMONIC ORCHESTRA

FLUTES



● Megan Sterling



■ Olivier Nowak



Ander Erburu



Linda Stuckey

PICCOLO

OBOES



● Michael Wilson



■ Claire Bagot



Vanessa Howells



■ Ruth Bull
(On sabbatical leave)

COR ANGLAIS



Kwan Sheung-fung

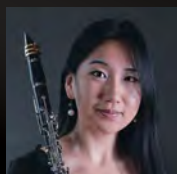
CLARINETS



● Andrew Simon



■ John Schertle



Lau Wai



Lorenzo Iosco

BASS CLARINET

BASSOONS



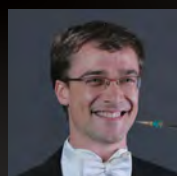
● Benjamin Moermond



■ Toby Chan



◆ Vance Lee



Adam Treverton Jones

CONTRA BASSOON

HORNS



● Jiang Lin



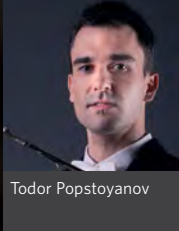
■ Russell Bonifede



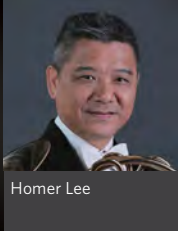
▲ Chow Chi-chung



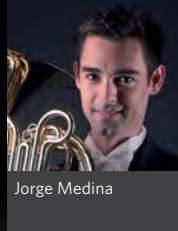
HORNS



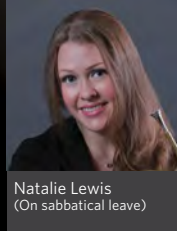
Todor Popstoyanov



Homer Lee

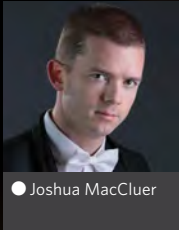


Jorge Medina

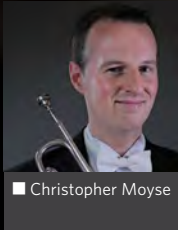


Natalie Lewis
(On sabbatical leave)

TRUMPETS



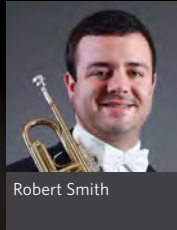
● Joshua MacCluer



■ Christopher Moyse

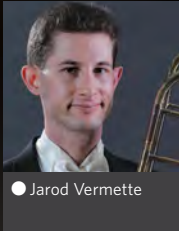


Douglas Waterston

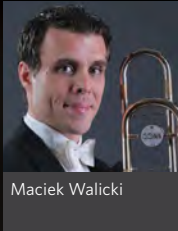


Robert Smith

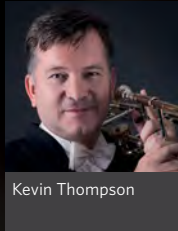
TROMBONES



● Jarod Vermette



Maciek Walicki



Kevin Thompson



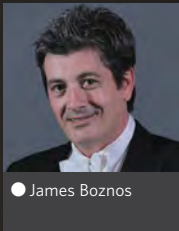
Pieter Wyckoff

TUBA

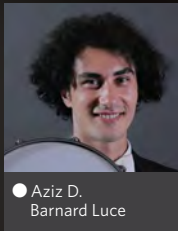


● Paul Luxenberg

TIMPANI



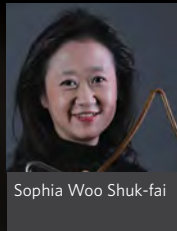
● James Boznos



● Aziz D.
Barnard Luce



Raymond Leung Wai-wa



Sophia Woo Shuk-fai

PERCUSSION

HARP



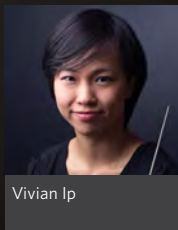
● Christopher
Sidenius

KEYBOARD



● Shirley Ip

ASSISTANT CONDUCTORS



Vivian Ip



Gerard Salonga

FREELANCE PLAYERS

Cello: Rebecca Proietto, Iris Regev, Jonathan Weigle*
Horn: David Cooper#, Ludwig Rast*, Stef van Herten*
Trumpet: Fung Ka-hing
Timpani: Jojo Ho

With kind permission of the following orchestras:

- *Cologne Chamber Orchestra
- #Dallas Symphony Orchestra
- *WDR Symphony Orchestra Cologne
- ^Frankfurt Opera

THE HONG KONG PHILHARMONIC SOCIETY LIMITED

Honorary Patron

The Chief Executive

The Hon C. Y. Leung, GBM, GBS, JP

Board of Governors

Mr Y. S. Liu, MH

Chair

Mr Jack C. K. So, GBS, OBE, JP

Mrs Janice Choi, MH

Vice-Chairs

Mr Benedict Sin Nga-yan

Treasurer

Dr Joshua Chan Kam-biu

Mr Glenn Fok

Mr David L. Fried

Dr Patrick Fung Yuk-bun, JP

Mr Andy Kwok Wing-leung

Dr Lilian Leong, BBS, JP

Prof Gabriel Leung, GBS, JP

Mr Edward Ng

Mr Nicholas Sallnow-Smith

Mr John Slosar

Mr Douglas So

Mr Stephan Spurr

Mrs Harriet Tung

Dr Anthony Yeung

Dr John Yeung Hin-chung, SBS, OBE, JP

Mr Steven Ying

Endowment Trust Fund

Board of Trustees

Mr Benedict Sin Nga-ya

Chair

Mr Y. S. Liu, MH

Dr John Yeung Hin-chung, SBS, OBE, JP

Mr Douglas So

Executive Committee

Mr Y. S. Liu, MH

Chair

Mr Jack C. K. So, GBS, OBE, JP

Mrs Janice Choi, MH

Mr Benedict Sin Nga-yan

Mr Nicholas Sallnow-Smith

Mr John Slosar

Finance Committee

Mr Benedict Sin Nga-yan

Chair

Mr David L. Fried

Mr Andy Kwok Wing-leung

Mr Y. S. Liu, MH

Dr John Yeung Hin-chung, SBS, OBE, JP

Fundraising Committee

Mrs Janice Choi, MH

Chair

Dr Anthony Yeung

Mr Edward Ng

Mr Steven Ying

Vice-Chairs

Ms Cherry Cheung

Ms Daphne Ho

Mrs Amanda T. W. Lee

Mr Y. S. Liu, MH

Mrs Harriet Tung

Dr Kennedy Wong, BBS, JP

Mr Raymond Wong

Audience Development Committee

Mr Nicholas Sallnow-Smith

Chair

Dr Joshua Chan Kam-biu

Mr Glenn Fok

Mr David L. Fried

Prof David Gwilt, MBE

Mr Warren Lee

Dr Lilian Leong, BBS, JP

Prof Gabriel Leung, GBS, JP

Mr Peter Lo Chi-lik

Mr Andrew Simon



THE HONG KONG PHILHARMONIC SOCIETY LIMITED

MANAGEMENT

Michael MacLeod

Chief Executive

Administration and Finance

Vennie Ho

Senior Director of Administration and Finance

Homer Lee

Finance Manager

Andrew Li

IT and Project Manager

Annie Ng

Human Resources Manager

Alex Kwok

Assistant Administration and Finance Manager

Rida Chan

Executive Secretary

Vonee So

Senior Administration and Finance Officer

Apple Li

IT and Administrative Officer

Cherry Lai

Administrative Assistant

Sammy Leung

Office Assistant

Artistic Planning

Fung Lam

Director of Artistic Planning

Charlotte Chiu

Education and Outreach Manager

Michelle Wong

Artistic Planning Manager

Lam Yik-wing

Assistant Education and Outreach Manager

Christine Poon

Artistic Planning Officer

Miller Cheung

Education and Outreach Officer

Development

Kylie Anania

Director of Development

Marinella Li

Development Manager

Renee Tsang

Development Manager

Daphne Chan

Assistant Development Manager

Desmond Chan

Assistant Development Manager

Conny Souw

Assistant Development Manager

Marketing

Meggy Cheng

Director of Marketing

Becky Lee

Media Relations Manager

Poyan Yee

Publications Editor

Sharen Lau

Assistant Marketing Manager

Agatha Ho

Box Office Supervisor

Carman Lam

Customer Service Officer

Renee Poon

Marketing Officer

Orchestral Operations

Kenny Chen

Director of Orchestral Operations

Steven Chan

Stage Manager

Betty Ho

Librarian

Erica Lai

Orchestra Personnel Manager

Wing Chan

Assistant Orchestral Operations Manager

Fanny Li

Assistant Orchestral Operations Manager

So Kan-pong

Transportation and Stage Officer



A SOUND COMMITMENT 弦諾