



*Asian Youth Orchestra*  
2009

## Honorary Patron

歡迎亞洲各地優秀青年樂手，參與今年度亞洲青年管弦樂團的演出。今年正值我們慶祝中華人民共和國成立六十周年，各位這次的演出，別具意義。

自一九九零年首次巡迴演出以來，樂團一直是區內青年音樂精英取得豐富多姿藝術體驗的平台。樂團以現場音樂會和轉播形式，向世界各地萬千聽眾送上優美樂章，為推廣古典音樂發揮重要作用。

祝願樂團排練營活動順利進行，在本港舉行的音樂會，以及在北京、上海、台北、首爾、光州、大阪、京都和東京等地舉行的亞洲巡迴演出圓滿成功。深信這次巡迴演出定必有助加強香港與亞洲友好地區的文化藝術交流。

I welcome the brilliant young musicians from all over Asia to join this year's Asian Youth Orchestra. I am particularly happy to have our friends here in Hong Kong in this meaningful year as we celebrate the 60th Anniversary of the founding of the People's Republic of China.

Since its maiden tour in 1990, the Asian Youth Orchestra has provided a platform for the region's brightest young musicians to gain a rich and varied artistic experience. The Orchestra also plays a significant role in promoting classical music to millions of people through its concerts and broadcast performances around the world.

I wish the Orchestra a fruitful Rehearsal Camp and concerts here in Hong Kong. I also wish the Orchestra a successful tour of Asia, covering Beijing, Shanghai, Taipei, Seoul, Gwangju, Osaka, Kyoto and Tokyo. I am sure the tour will help strengthen our cultural links with our friends in Asia.



Donald Tsang

Chief Executive, Hong Kong Special Administrative Region



曾蔭權

行政長官

## Korean Ambassador's Message

We are about to witness another small miracle. A group of 104 young musicians, selected through careful scrutiny and tough competition, have embarked on their six-week journey to demonstrate the power of harmony through music.

This year, many people are in distress due to the prolonged global economic downturn. Nonetheless, the unwavering vision and dedication of those that believe in the power of AYO have brought together yet another group of talented young musicians.

This year, I am particularly pleased to let you know that AYO will be performing in Korea — something that I have desired for a long time. I have faith that the performances of AYO will once again move the hearts of Asian audiences and give them courage in these hard times.



*Tong Youn Seok*

*Consul General - Republic of Korea*



## Board of Directors

In this, the year of the 60th anniversary of the founding the People's Republic of China, we are enormously proud that the Asian Youth Orchestra (AYO) will open its annual concert tour in Shanghai and Beijing, return to Hong Kong for three concerts, and continue on to Taipei, Seoul and Gwangju, Korea, and Japan.

Adding to the celebrations, the concerts in Japan – in Kyoto, Osaka and Tokyo – form part of the events for the inaugural Hong Kong / Japan Tourism Exchange Year.

What an exciting opportunity this is for the 104 AYO musicians from across Asia who came together in Hong Kong for three weeks of remarkable transformation. These exceptional young musicians come from 10 countries and territories, their diversity united by a common desire to excel. They are under the direction of a faculty of experienced masters from every orchestral discipline, who are giving generously of their time to provide our musical apprentices a taste of life in a world-class orchestra.

These outstanding musicians absorb from their mentors like sponges, and respond to their conductors with a passion and dedication seldom matched even by the great orchestras of the world. The joy in their music-making is infectious as they – and we – realize that they have achieved new levels of artistry.

On behalf of all members of the AYO Board, I extend our most grateful thanks to the many sponsors in countries across the region whose generosity has allowed this “magic” to unfold.

Thank you for joining us, and good listening!



*Dr. David K.P. Li*

*Representing the AYO Board*



# Official Carrier

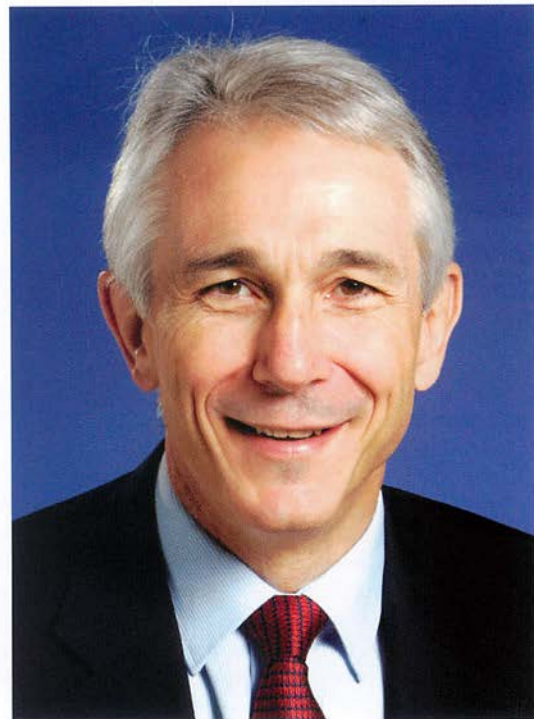


Cathay Pacific Airways takes great pleasure in being named Official Carrier for the Asian Youth Orchestra's 2009 tour. This is the 19th consecutive year we have lent our support to the orchestra, and we are delighted to continue our association with this fine group of talented young musicians.

At Cathay Pacific we take great pride in contributing to the community we serve, with an ongoing commitment to bringing exciting and popular events to our home city, Hong Kong. Our community activities have a special focus on helping young people take positive steps in life, and these young musicians – who symbolise everything that's positive about Asian youth – stand as excellent role models to other young people.

We are happy to fly the musicians from various Asian countries and territories for rehearsals and performances in Hong Kong as part of the orchestra's 2009 Summer Festival and Tour. This year the orchestra will be joined by artistic director and conductor Richard Pontzius, principal conductor James Judd, guest conductor Matthias Bamert and guest soloist Jean Louis Steuerman. I am sure these superb musicians will inspire the orchestra members to reach for even higher goals.

We send our congratulations to the Asian Youth Orchestra and wish them every success for their 2009 tour, which will thrill and delight audiences of all ages.



*Tony Tyler*  
*Chief Executive*

## Tour Co-sponsor

私ども富士ゼロックスは、アジア ユース オーケストラの活動を設立当初より積極的に支援してまいりましたが、今年もまた協賛できますことを大変光栄に存じます。

「才能豊かなアジアの若者たちに活躍の場を」との趣旨のもとに結成されたアジア ユース オーケストラは、これまでアジアをはじめ、ヨーロッパ、オーストラリア、北米各地で成功を収めてきました。国や文化、言葉という壁を超え、音楽という強い絆により得られる貴重な体験は、若き音楽家たちにとって、可能性をひろげるためのまたとない刺激となることでしょう。

今年もまた、その若々しくエネルギーに満ちた演奏でアジア各国の聴衆を魅了してくれることを期待しております。

アジア ユース オーケストラのツアーが大いなる成功を収められますよう、そしてご来場の皆様が本日の演奏をご堪能され、至福のひとつを過ごされますよう、心からお祈りいたします。

Fuji Xerox has supported the Asian Youth Orchestra's activities since its foundation, and it is our great honor to be the Tour Co-sponsor once again this year.

The Asian Youth Orchestra was founded to provide talented Asian musicians with performance opportunities. The orchestra has enjoyed enormous success performing each year in a variety of locations such as Asia, Europe, Australia and North America. How exciting it must be for these young musicians to gain splendid experience for further development through music overcoming cultural and language differences.

I have no doubt that these young artists will captivate the audience in Asian countries with their freshness and enthusiasm at every performance.

Please enjoy their performances, and join me in wishing the orchestra another successful tour.



Tadahito Yamamoto  
President and Representative Director



山本 忠人  
代表取締役社長

## Worldwide Media Partner



The Financial Times is proud to be the worldwide media partner for the Asian Youth Orchestra. As loyal readers will know, the FT takes music almost as seriously as it does business and finance, with regular columns in the weekly and weekend editions on contemporary and classical music, as well as dance, theatre and film.

We at the FT understand that wealth creation is not an end in itself but a means to enriching people's lives. Music and art play a pivotal role and the AYO's achievement in bringing music to a new generation is something with which we are honoured to be associated.

*David Pilling*

*Editor, Asia*





## The AYO Experience

It has been a great thrill for the Asian Youth Orchestra over the past 19 years to have performed with many of the world's most celebrated artists, among them, as recently as last year, the internationally acclaimed cello soloist and Deutsche Grammophon recording artist Wang Jian. We are enormously grateful to this inspiring artist for his reflections on AYO.



*"My experience with the Asian Youth Orchestra was nothing less than a miracle. At first I was incredulous, shocked and could not believe what I was hearing. How could it be that these young, inexperienced musicians could sound like one the best orchestras in the world? Very quickly I felt the rush of excitement, warmth and gratefulness to hear such wonderful music making. The power of music was manifesting in all its magnificence in their playing, so rarely heard."*

Wang Jian  
AYO Guest Artist 2008

# *Asian Youth Orchestra*



Founded by Yehudi Menuhin & Richard Pontzius

Richard Pontzius, artistic director and conductor  
James Judd, principal conductor

The 104 members of the Asian Youth Orchestra (AYO) are among the finest pre-professional musicians in China, Chinese Taipei, Hong Kong, Indonesia, Japan, Korea, Malaysia, the Philippines, Singapore, Thailand and Vietnam. Chosen through highly competitive auditions held throughout the region, they are together for six weeks each summer, initially for a three-week Summer Festival and Rehearsal Camp in Hong Kong, then for a three-week international concert tour with celebrated conductors and solo artists.

Cellists Yo-Yo Ma, Mischa Maisky, Wang Jian and Alisa Weilerstein, violinists Gidon Kremer, Gil Shaham, Elmar Oliveira, Young Uck Kim, Suwanai Akiko and Cho-Liang Lin, soprano Elly Ameling, pianists Alicia de Larrocha, Cecile Licad, Leon Fleisher, the Beaux Arts Trio and trumpeter Hakan Hardenberger are among those who have performed with AYO. Conductors have included Sergiu Comissiona, Alexander Schneider, Tan Dun, Okko Kamu, Eri Klas, James Judd, and the orchestra's co-founders, Yehudi Menuhin and Richard Pontzius.

Since its inaugural concerts in 1990 the Asian Youth Orchestra has played 275 concerts in Asia, Europe, the US and Australia to an audience of more than one million concertgoers. Millions more around the world have seen and heard the orchestra on CNN, CNBC Asia, NHK Television, Radio and Television Hong Kong, and Star TV.

A staggering 20,000 musicians, ranging in age from 17 to 27, have auditioned for AYO. Those selected for the full scholarship program study with an exceptional artist-faculty of principal players from the Baltimore, Boston, Chicago, Atlanta, National, San Francisco and Milwaukee symphony orchestras, Brussels' Monnaie Opera, the Triple Helix Trio, and the Boston and Peabody music conservatories.



Highlights in AYO's history include annual concerts in Tokyo, the first concerts played by musicians from China and Taiwan together in Beijing and Taipei, the first concerts by an international orchestra in 50 years in Hanoi, the world premiere performances of Tan Dun's *Symphony 1997* with cellist Yo-Yo Ma in Hong Kong and Beijing celebrating the territory's reunification with China, multiple appearances in Beijing's Great Hall of the People, performances in the White House and at the United Nations, and concerts in New York's Avery Fisher Hall, the Hollywood Bowl, Amsterdam's Concertgebouw, Berlin's Schauspielhaus, Vienna's Konzerthaus, and Sydney's Opera House.

A tuition-free summer program, the Asian Youth Orchestra is designed to ignite a pride for what can be achieved by Asian musicians in Asia, while affecting a positive influence on the brain and talent drain that continues to frustrate all Asian nations. It is the orchestra's intention to expose Asia's brightest young musicians to rich and varied artistic experiences that include rare opportunities for exchange, study and performance.

A formation committee of Hong Kong businessmen and women created the organizational structure for the Asian Youth Orchestra in 1987 and established it as a tax-exempt non-profit organization qualified under Section 88 of the Hong Kong Inland Revenue Ordinance.

藝術總監兼指揮 — 龐信

首席指揮 — 朱特

亞洲青年管弦樂團（簡稱「亞青」）的104位成員，均是經過嚴格的挑選出來的精英樂手。他們分別來自中國、香港、台灣、日本、韓國、馬來西亞、菲律賓、新加坡、印尼、泰國及越南。每年夏天，他們均相聚六個星期，首三星期為一個排練營，之後則是三星期與享譽國際的獨奏家和指揮家的巡迴演出。

過去，曾與亞青演出過的包括大提琴家馬友友、麥斯基、王健及維勒斯坦、小提琴家甘祈頓、沙涵、奧利華拉、金永旭、林昭亮、女高音家安美玲、鋼琴家拉洛嘉、莉卡、費爾沙、美藝三重奏、以及小號獨奏家哈頓貝格。樂團的指揮亦包括哥美士安拿、施奈德、譚盾、卡穆、朱特、以及樂團的創辦人曼紐因及龐信。

自1990年首場演出後，亞青曾於亞洲、歐洲、北美和澳洲，演出過275場音樂會，觀眾人數超過100萬人。電台及電視台轉播計有香港電台、日本NHK電視台、衛星電視台、CNN以及CNBC。

超過二萬多位年齡由17至27歲的樂手曾經參加過亞青的聽甄選。成功入選的樂手會接受來自巴爾的摩交響樂團、波士頓交響樂團、密爾瓦基交響樂團、布魯塞爾蒙內皇家劇院、國家交響樂團、三藩市交響樂團、波士頓及皮博迪音樂學院的專業導師們指導。

回顧亞青演出歷史，焦點包括有第一次有中國及台灣樂手於北京及台北同台演出；亞青成為五十年來首個在越南河內演出的國際樂團；於七月一日回歸慶典上，與大提琴家馬友友首演作曲家譚盾所譜的「交響曲一九九七」；多次於北京人民大會堂內表演；以及於美國白宮、紐約聯合國總部、林肯中心艾維利、費沙演奏廳、好萊塢露天音樂廳、阿姆斯特丹皇家音樂廳、柏林及維也納的音樂廳、及悉尼歌劇院內獻演。

亞青，為一個學費全免的音樂活動，主旨在於燃點亞洲音樂家在亞洲從事音樂工作的一份自豪感，藉此減輕亞洲人材外流的問題。亞青為亞洲一些最出色的年青音樂家提供了豐富及多元化的藝術經驗，其中包括難能可貴的國際文化交流、學習以及與本世紀最享譽盛名的國際音樂家巡迴演出的好機會。

亞青的組織架構，由一個香港商界人士組成的委員會，於1987年成立，並以非牟利慈善信託基金的形式註冊，符合香港稅務條例第88項，為一個免稅機構。



設立：ユーディ・メニューイン／リチャード・バンチャス

芸術監督／指揮者 リチャード・バンチャス

首席指揮者 ジェームス・ジャッド

104名のアジアユースオーケストラのメンバーは、中国、台湾、香港、インドネシア、日本、韓国、マレーシア、フィリピン、シンガポール、タイ、ベトナムから選出された、才能豊かな若い音楽家で構成されています。各地での厳しいオーディションをくぐり抜け、3週間のリハーサルキャンプに続き、国際的に活躍する著名な指揮者やソリストとの3週間のコンサートツアーと、毎夏6週間の活動をしています。

この18年間にAYOは、チェロ奏者のヨーヨー・マ、ミッシェル・マイスキー、ワン・ジャン、アリサ・ウィアスタイン、ヴァイオリン奏者のギドン・クレーメル、ギル・シャーハム、エルマー・オリヴェイラ、ヤン・ウク・キム、諏訪内晶子、チョーリャン・リン、ソプラノのエリー・アメリング、ピアニストのアリシア・デ・ラローチャ、セシル・リカド、レオン・フィッシャー、ボザールトリオ、トランペットのハーカン・ハーデンベルガーなどと共演しました。また指揮者には、セルジュ・コミッションナ、アレクサンダー・シュナイダー、タン・ドン、オッコ・カム、エリ・クラス、ジェームス・ジャッド、そして設立者でもあるユーディ・メニューインとリチャード・バンチャスを迎えてきました。

1990年のデビューコンサート以来、アジアユースオーケストラは、アジア、ヨーロッパ、アメリカ、オーストラリアで275公演を行い100万人以上もの観客を魅了してきました。また公演の様子はCNN、CNBC アジア、NHKテレビ、RTHK（香港電台）、スターTVなどで放映されています。

17才から27才までの若い音楽家2万人がアジア各地でオーディションを受け、そこで選ばれた者たちが全額奨学金のもと、ポルティモア交響楽団、ボストン交響楽団、シカゴ交響楽団、ナショナル交響楽団、サンフランシスコ交響楽団、ピッツバーグ響、ブリュッセルモネ・オペラ、トリプル・ヘリックス・トリオ、ボストンコンセルバトリー、ピバディコンセルバトリーからの音楽家による楽器別指導を受けます。

AYO のこれまでの重要な出来事として、北京、台北における中国からの音楽家と台湾からの音楽家による初めての公演、過去50年来初の海外からのオーケストラ公演となった1996年のベトナムのハノイ公演、1997年に香港と北京で行われた香港返還式でのチェロ奏者ヨーヨー・マと共演によるタン・ドン作曲「交響曲1997」の北京の人民大会堂での世界初演、ホワイトハウス、国連本部での公演、ニューヨークのエプリーフィッシャーホール、カリフォルニアのハリウッドボウル、アムステルダムのコンセルトヘボウ、ベルリンのコンツェルトハウス、ウィーンのコンツェルトハウス、シドニーのオペラハウスなど世界中で演奏してきました。

アジアユースオーケストラは、授業料なしの夏期講習として実施されています。音楽を志すアジアの青少年が、アジアにおいて自分達で音楽を作り上げることに誇りを感じ、有名アーティスト達との共演やツアーを経験することを通じて、優秀な才能が育まれ成長していくことを、真の目的をしています。



예후디 메뉴헨과 리차드 폰치우스가 창립  
예후디 메뉴헨의 지휘로 1990년 8월 창립기념연주회  
명예지휘자: 세르지우 코미시오나

예술감독 및 지휘자: 리차드 폰치우스  
수석지휘자: 제임스 저드

중국, 타이페이, 홍콩, 인도, 인도네시아, 일본, 한국, 말레이시아, 필리핀, 싱가포르, 태국, 베트남 등 아시아 지역 최고의 전문 음악인 104명으로 구성된 Asian Youth Orchestra (AYO)는 매년 여름, 홍콩에서 개최되는 3주간의 썸머 페스티벌과 리허설 캠프를 거쳐 선발된 후, 다시 유명 지휘자 및 솔로 연주자들과 공연하는 3주간의 국제 콘서트 투어를 통한 총 6주간의 치열한 경쟁을 뚫고 매년 지역별 오디션을 거쳐 엄선됩니다.

AYO와 협연한 연주자들로는 첼리스트 요요마, 미샤 마이스키, 지안 왕, 엘리사 와이리스타인, 바이올리니스트 기돈 크레머, 길 사함, 엘마 올리베이라, 김영욱, 아키코 스와나이, 린 초량, 소프라노 엘리 아멜링, 알리시아 데 라로차, 세실리 리카드, 레온 플라이셔, 그리고 보자르트리오와 트림페터 호칸 하르덴베르거 등을 손꼽을 수 있으며 지휘는 세르지우 코미시오나, 알렉산더 슈나이더, 오쿠 카무, 에리 클라스, 수석 지휘자는 제임스 저드, 그리고 오케스트라 공동창립자인 예후디 메뉴헨과 리차드 폰치우스 등이 역임하였습니다.

1990년 창립기념연주회 개최 이래, AYO는 아시아, 유럽, 미국, 호주 등의 지역에서 백만 명 이상의 청중을 대상으로 약 275여 회의 연주회를 개최해왔으며 전 세계 수백만 인구가 CNN, CNBC Asia, NHK 텔레비전 및 홍콩의 라디오, TV, STAR TV 등을 통해 AYO를 만나고 있습니다.

17~27세의 약 20,000 여명 이상의 실력과 젊은이들이 AYO의 오디션에 도전, 장학생 프로그램에 선발된 연주자들은 볼티모어, 보스턴, 시카고, 아틀란타, 내셔널, 샌프란시스코, 피츠버그 심포니 오케스트라 등의 수석연주자나 브뤼셀 모네이 오페라, 트리플 헬릭스 트리오는 보스턴과 피마디 컨서바토리 등 특별 교수진으로부터 지도를 받을 기회도 주어집니다.

AYO는 중국과 대만의 뮤지션들이 북경과 타이페이에서 연주한 초기 연주회를 비롯, 하노이에서는 국제오케스트라로서 50년 만에 처음으로 공연하였으며 홍콩의 중국반환을 기념, 홍콩에서 초연된 탄둔과 첼리스트 요요마의 “심포니 1997”연주와 북경 인민대회당에서의 수 차례 공연, 그리고 미국 백악관과 뉴욕 에이버리피서홀, 캘리포니아의 할리우드 볼, 암스테르담의 콘체르트헤보우, 베를린의 샤우스 필 하우스, 비엔나의 콘체르트 하우스, 시드니 오페라 하우스 등에서 활발한 공연 활동을 펼쳐 왔습니다.

교습비 전액 면제의 썸머 프로그램을 제공하는 AYO는 아시아 음악인들의 프라이드를 위해서 창설되었으며 인재발굴에 목말라 하던 아시아 국가 전역에 매우 긍정적인 영향을 미치고 있습니다. AYO의 목적은 아시아의 젊고 재능있는 음악인을 발굴하여 다양한 공연경험을 통해 그 역량을 발전시켜 나갈 수 있도록 하는 것입니다.

홍콩의 남녀 사업가들로 구성된 위원회는 1987년 Asian Youth Orchestra를 위한 조직을 구성하였으며 홍콩 세무 조례 제 88조에 의거, 비영리단체로 설립되었습니다.

# Artistic Director & Conductor

## Richard Pontzious

Richard Pontzious has spent his life in music. Fluent in Japanese and conversant in Chinese, he founded the Asian Youth Orchestra in 1987 with the distinguished violinist, conductor and humanitarian Yehudi Menuhin.

The idea for the creation of an orchestra that would unite the region and celebrate the talents of Asia's brightest young musicians came as the result of Mr. Pontzious' work as conductor, teacher and writer in Japan, Korea, China, Taiwan and Hong Kong, where he has lived and worked for some 30 years.

The first overseas musician to be invited to live for an extended time in China after the tumultuous years of the Cultural Revolution, Mr. Pontzious served as conductor-in-residence at the prestigious Shanghai Conservatory of Music in the early 1980s, toured with the Conservatory orchestra and conducted the orchestras of Nanjing, Hangzhou, Fuzhou, and Harbin, where he is credited with laying the foundation for a revival of Harbin's Summer Arts Festival. Following concerts in Korea with the Seoul Philharmonic he was honored with an invitation to conduct an all-American music program with the Shanghai Conservatory Orchestra for then President of the United States Ronald Reagan. He recently returned to the Conservatory for a program that included the Chinese premiere of Martinu's Rhapsody for Viola and Orchestra with San Francisco Symphony associate principal violist Liu Yun-jie.

Since 1987, Mr. Pontzious has devoted his professional life to the Asian Youth Orchestra. This has led to extraordinary collaborations with Yehudi Menuhin, Sergiu Comissiona, James Judd, Wang Jian, Alisa Weilerstein, Elmar Oliveira, Yo-Yo Ma, Gidon Kremer, Elly Ameling, Cho-Liang Lin, Gil Shaham, Young Uck Kim, Stefan Jackiw and Alicia de Larrocha. Critics have called AYO "astonishing" and the "finest among youth orchestras around the world."

AYO's tours throughout Asia and around the world have led to conducting appearances in Beijing, Berlin, Shanghai, Singapore, Kuala Lumpur, Tokyo, Osaka, Los Angeles, Honolulu, Sydney, Manila, Hong Kong, as well as in Romania and Italy. At the urging of Sergiu Comissiona, the New York native was appointed Artistic Director and Conductor of the Asian Youth Orchestra in 2002.

A student of American composer Lou Harrison and conductors Sergiu Comissiona, Ferdinand Leitner and Josef Krips, Mr. Pontzious was awarded Hong Kong's Bronze Bauhinia Star in 2000 for his contribution to music and the arts. That same year, at age 56, he received his private pilot's license.



## 藝術總監兼指揮：龐信

亞洲青年管弦樂團藝術總監兼指揮龐信先生，一生均與音樂為伍。龐氏能操流利日語和普通話，於一九八七年與知名的慈善家兼小提琴家及指揮家曼紐因先生，合作創立亞洲青年管弦樂團(簡稱亞青)。

創立亞青的構思，是希望從龐氏在中國、日本、韓國、台灣和香港的豐富教學和指揮經驗，將亞洲地區極具天份和傑出的青年音樂家團結一起。而龐氏於所述地區居住及工作接近三十年。

龐氏是首位於文化大革命後，獲邀長駐中國的海外音樂家。在八十年代初期，龐氏為上海音樂學院擔任指揮，帶領音樂學院作巡迴演出，並指揮南京、杭州及福州等地的樂團，亦為哈爾濱的夏季藝術節奠定根基。此外，龐氏亦曾指揮首爾管弦樂團，並於同年在美國總統列根先生訪華期間，與上海音樂學院樂團合作，演出『全美』音樂會。最近，龐氏亦重返上海，與三藩市交響樂團中提琴副首席劉韻傑及音樂學院樂團，合作首演馬提奴的狂想協奏曲。

自一九八七年，龐氏將所有時間都奉獻於亞洲青年管弦樂團，並多次與曼紐因、哥美士安拿、馬友友、王健及維勒斯坦、甘奇頓、安美玲、林昭亮、基·沙涵、金永旭等合作。各國評論家均盛讚亞青為『嘆為觀止』及『世界上最出色的青年樂團』。

龐氏每年均與亞青到世界各地作演出，包括北京、柏林、上海、星加坡、吉隆坡、東京、大阪、洛杉磯、檀香山、悉尼、馬尼拉、香港、羅馬尼亞及意大利。二零零二年，龐氏應指揮家哥美士安拿的促請下，出任亞青的藝術總監兼指揮。

龐氏為美國作曲家夏理遜、指揮家哥美士安拿、萊特納及克利普斯的門生。於二零零零年，龐氏獲得香港特區政府嘉許，表揚其創立亞洲青年管弦樂團而受勳銅紫荊星章。而於同年(五十六歲)，龐氏考獲私人飛機執照。



## リチャード・パンチャス 芸術監督／指揮者

リチャード・パンチャスは彼の人生を音楽に捧げてきました。日本語と中国語を流暢に話す彼は、偉大なるヴァイオリン奏者・指揮者そして人道主義者であるユーディ・メニューインとともに1987年にAYOを設立しました。

日本、韓国、中国、台湾、香港などのアジアで、指揮者・記者・音楽教育者として30年住んだパンチャスは、その経歴を通じて、アジアの優秀な才能を開花させ、アジアの地域を結びつけるオーケストラが必要だと考えるようになりました。

1980年代にはかの上海音楽院で常任指揮者として活躍し、音楽院のオーケストラとツアーを行い、南京、杭州、福州のオーケストラの客演指揮者として演奏し、ハルビンでは夏季芸術祭の復活の役を担いました。1984年には韓国でのソウル交響楽団との演奏会で、上海音楽院のオーケストラとともにアメリカ大統領ロナルド・レーガンのために全アメリカ音楽のプログラムを指揮するという名誉を授けられました。近年再び上海音楽院で、サンフランシスコ交響楽団の副主席ピオラ奏者、元上海音楽院の生徒であったリュウ・ユンジーをソリストに招きマルチニューのピオラとオーケストラのためのラプソディーの中国初演を果たしました。

1987年以来パンチャスはアジアユースオーケストラのために全力を注ぎ、それによりユーディ・メニューイン、セルジュ・コミッシュォーナ、ヨーヨー・マ、ギドン・クレーメル、エリー・アメリング、チョーリャン・リン、ギル・シャーハム、ヤン・ウク・キム、アリシア・デ・ラローチャなど、AYOは世界の名だたるアーティストとの共演を果たしてきました。それは評論家によって「驚くべきオーケストラ」「世界中で最も優れたユースオーケストラ」などと絶賛されるに至りました。

1990年メニューイン卿が最終公演における最後の曲の指揮にパンチャスを招いたことに始まり、AYO発足以来、毎年、最終公演における最後の曲はパンチャスの指揮により幕を閉じることが伝統となっています。これは、ベルリン、東京、大阪、ロサンゼルス、ハワイ、シドニー、マニラ、香港またイタリアのミラノで聴衆の心を打ちました。2002年パンチャス指揮によるAYOは日本、台湾、中国、香港のツアーで喝采を受けました。2004年のアジアユースオーケストラ15周年記念コンサートでは再びセルジュ・コミッシュォーナと指揮を分かち合い、日本、中国、マレーシア、シンガポール、フィリピンそして香港で9公演を指揮し、香港と中国ではテレビ放映されました。

アメリカの作曲専攻学者のルー・ハリソン、指揮者セルジュ・コミッシュォーナ、フェルディナンド・レイトナー、ジョセフ・クリプス、そしてパンチャスは、これまで耳にする機会の多くなかったアメリカの質の高い楽曲をルーマニアで開催された「アメリカ・ザ・ビューティフル」などで演奏しています。

ニューヨークのウティカに生まれたパンチャスは、これまでの音楽と芸術への貢献が認められ、2000年には香港政府よりブロンズ・バウヒニア・スター賞を授かり、同年12月には56才ながら永年の夢であった個人パイロットの免許を取得しました。

## 리차드 폰치우스 예술감독/지휘자

전 생애를 음악에 바친 리차드 폰치우스는 유창한 일어와 중국어 실력을 가진 음악가로써 1987년 당대 최고의 바이올리니스트이자 지휘자였을 뿐만 아니라 박애주의자로 알려진 예후디 메뉴헨과 함께 Asian Youth Orchestra를 공동으로 창설합니다.

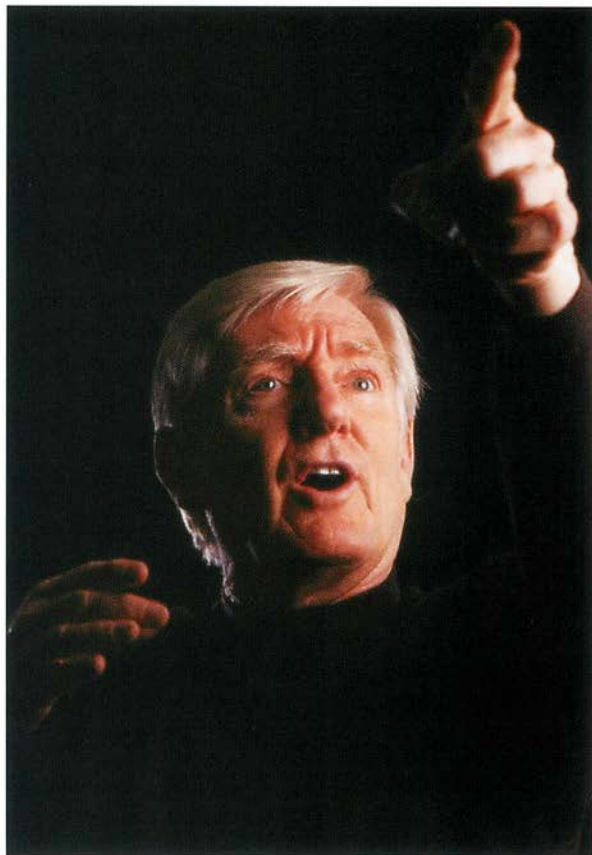
아시아지역의 전도유망한 젊은 음악인들을 한 자리에 모아 세상에 알리고자 했던 오케스트라 설립의 기본 아이디어는 폰치우스가 약 30여년을 거주했던 일본, 한국, 중국, 대만, 홍콩 지역을 거점으로 지휘자, 교사, 작곡가라는 다양한 활동을 펼치게 하는 계기가 되었습니다.

중국의 문화혁명이라는 격동의 시대를 겪어야 했던 최초의 외국인 음악가였던 폰치우스는 1980년대 초, 상해 음악 학원에서 상임지휘자를 역임하며 켄서바토리 오케스트라와 순회연주를 했고 난징, 항저우, 푸저우, 하얼빈 지역의 오케스트라를 지휘하는 등 하얼빈 썸머 아트 페스티벌의 부흥을 통해 명성을 얻게 됩니다. 서울 필하모닉 오케스트라와 한국에서 연주회를 가진 후, 폰치우스는 당시 미국 대통령이었던 로널드 레이건을 위해 상하이 켄서바토리 오케스트라와 모든 미국 음악 프로그램을 지휘하게 되는 영예로운 기회를 얻게 됩니다. 최근 폰치우스는 마르티누의 “비올라와 오케스트라를 위한 랩소디”등을 포함하는 중국 최고의 프로그램을 샌프란시스코 심포니 오케스트라의 부수석 바이올리니스트인 윤지 리우와 공연하기 위해 켄서바토리로 돌아왔습니다.

1987년 이후, 폰치우스는 AYO(Asian Youth Orchestra)에 음악가로서의 일생을 헌신했으며 그의 이런 노력은 예후디 메뉴헨, 세르지우 코미시오나, 제임스 저드, 지안 왕, 엘리사 와이어스타인, 엘마 울리베이라, 요요마, 기돈 크레머, 엘리 아멜링, 린 초량, 길 샤함, 김영옥, 스테판 제키브, 알리시아 데 라로차 등과 특별한 인연을 맺을 수 있도록 하였습니다. 오늘날 비평가들은 AYO를 “경이로운” 오케스트라, 혹은 “전 세계에서 가장 훌륭한 청소년 오케스트라”로 격찬하고 있습니다.

AYO는 북경, 베를린, 상해, 싱가포르, 쿠알라 룸푸르, 동경, 오사카, 로스앤젤레스, 호놀룰루, 시드니, 마닐라, 홍콩 뿐 아니라 루마니아와 이탈리아 등 아시아와 세계 전역에서 순회연주를 가졌으며 세르지우 코미시오나의 노력으로 2002년에는 뉴욕 출신의 예술감독 및 지휘자를 확보할 수 있었습니다.

미국 작곡가 로우 해리슨의 제자와 지휘자 세르지우 코미시오나, 페르디난트 라이트너, 요제프 크리스프와 함께 폰치우스는 음악과 예술에 대한 그의 공로를 인정받아 2000년도 홍콩 바우히니아 스타에서 동상을 수상하며 같은 해 56세의 나이로 프라이빗 파일럿 라이선스를 취득, 5년 뒤 AYO의 총괄 매니저인 케이스 라우를 향해장으로 하여 싱글엔진 “Piper Archer”을 조종, 미국을 횡단하였습니다.





# Principal Conductor

## James Judd

Named principal conductor of the Asian Youth Orchestra following his enormously successful debut last summer, the British-born conductor James Judd is Music Director Emeritus of the New Zealand Symphony Orchestra. He is also Principal Guest Conductor of the Orchestre National de Lille in France.

A graduate of London's Trinity College of Music, James Judd came to international attention as the Assistant Conductor of the Cleveland Orchestra, a post he accepted at the invitation of Lorin Maazel. Four years later he returned to Europe after being appointed Associate Music Director of the European Community Youth Orchestra by Claudio Abbado, an ensemble with which he continues to serve as an honorary Artistic Director. Since that time he has directed the Berlin Philharmonic and the Israel Philharmonic, conducted in the great concert halls of Europe, including the Salzburg Mozarteum and Vienna's Musikverein, and made guest appearances with such prestigious ensembles as the Vienna Symphony, the Gewandhaus Orchestra of Leipzig, the Prague Symphony, Orchestre National de France, L'Orchestre de la Suisse Romande, Zurich Tonhalle Orchestra, the Monte Carlo Symphony Orchestra, the Rotterdam Philharmonic Orchestra, the Flemish Radio Orchestra, and the Mozarteum Orchestra of Salzburg.

As an opera conductor, he has appeared with the English National Opera and at the Glyndebourne Opera Festival. He continues to conduct all the major British ensembles, and was co-founder of the Chamber Orchestra of Europe, which he has led on tours throughout the United States, the Far East and Europe. In North and South America he is a frequent and much-admired guest conductor, having appeared with the orchestras of St Louis, Montreal, Cincinnati, Pittsburgh, Seattle, Indianapolis, Utah, Vancouver and Ottawa, and for fourteen years served as Music Director of the Florida Philharmonic Orchestra, one of America's orchestral success stories.

## 首席指揮：詹姆斯·朱特

出生於英國的詹姆斯·朱特，為新西蘭交響樂團的名譽音樂總監，亦是法國德里爾國家樂團的首席指揮。朱特現為亞洲青年管弦樂團的首席指揮。

畢業於倫敦聖三一音樂學院，朱特被馬譚爾邀請，出任克里夫蘭管弦樂團的助理指揮一職，並受國際認同。四年後，朱特受阿巴度之邀請，返回歐洲，出任歐洲共同體青年管弦樂團的副音樂總監，並且一直為此樂團作名譽藝術總監。

朱特曾為世界各地的樂團及音樂廳作指揮，包括柏林、以色列、薩爾茨堡、維也納、萊比錫、布拉格、蘇黎世、蒙地卡羅及鹿特丹等等。

朱特曾為英國歌劇院作指揮，亦是歐洲室內樂團的共同創辦人，並帶領樂團到歐洲、亞洲及美國作演出。在北美洲，朱特多次為聖路易、蒙特利爾、辛辛那提、匹茲堡、西雅圖、印第安納、溫哥華等樂團作指揮，並且為佛羅里達管弦樂團作指揮，出任音樂總監長達十四年，是美國的管弦樂團的其中一個成功例子。

## ジェイムスジャッド 首席指揮者

ジェームズ・ジャッドは現在ニュージーランド交響楽団の音楽監督を務めながら、フランスのNational de Lilleの首席客演指揮者を勤めています。ニュージーランド交響楽団での7年のキャリアの間に、コーブランド、バーンスタイン、ヴォーン・ウィリアムズ、ガーシュインの作品を含む数多くのレコーディングを行っています。ニュージーランド交響楽団は2000年のシドニーオリンピック芸術大会での公演や、2003年のAuckland International Arts Festival、また大阪での国際オーケストラフェスティバルでの公演を通じて国際的評価を受けるようになりました。

ジェームズ・ジャッドは英国に生まれ、ロンドンのトリニティ音楽院を卒業後、ロリン・マゼールの招待によりクリーヴランド管弦楽団のアシスタントコンダクターを務める。その後、クラウドイオ・アバドのEUユース管弦楽団の準音楽監督に指名され、現在でも同オーケストラの名誉音楽監督を務める。その後、ベルリン交響楽団、イスラエル交響楽団をはじめ、複数のオーケストラで監督を務め、ウィーン交響楽団、ブラハ交響楽団、ライプチヒ・ケヴァントハウス管弦楽団等の一流のオーケストラで客員指揮を務めている。また、米国のオーケストラのサクセスストーリーともいえるフロリダフィルハーモニー管弦楽団の監督を14年務めている。



## 수석지휘자 제임스 저드

지난 해 여름 경이로운 성공을 거두며 데뷔한 제임스 저드는 영국 출신 지휘자로서 Asian Youth Orchestra(AYO)의 수석지휘자이자 뉴질랜드 심포니 오케스트라의 명예음악감독 및 프랑스 릴 국립 오케스트라의 상임객원지휘자로 활동하고 있습니다.

런던 트리니티 컬리지(Trinity College of Music)에서 음악을 전공한 제임스 저드는 로린 마젤의 초청으로 클리브랜드 오케스트라의 부지휘자에 임명되면서 세계의 주목을 받게 됩니다. 이로부터 4년 후, 클라우디오 아바도가 이끄는 유럽 공동체 청소년 관현악단(European Community Youth Orchestra)의 부음악감독으로 임명되어 유럽으로 건너간 저드는 명예 예술 감독으로써 이 직위를 유지합니다. 제임스 저드는 잘츠부르크 모짜르테움, 빈 무지크페라인 등을 포함한 유럽의 대형 콘서트 홀에서 베를린 필하모닉과 이스라엘 필하모닉을 지휘하였으며 비엔나 심포니, 라이프치히 게반트하우스 오케스트라, 프라하 심포니, 프랑

스 국립 오케스트라, 스위스 로망드 오케스트라, 취리히 톤할레 오케스트라, 몬테 카를로 심포니 오케스트라, 로테르담 필하모닉 오케스트라, 플레미쉬 라디오 오케스트라와 잘츠부르크 모짜르테움 오케스트라 등 세계 정상급 앙상블의 객원 지휘자로 출연하였습니다.

또한 글라인드본 오페라 페스티벌에서 영국 국립 오페라단을 지휘한 데 이어, 모든 메이저 영국 앙상블을 지휘, 이후 유럽 챔버 오케스트라의 공동 창설자로서 미국과 극동지역 및 유럽 전역의 순회연주회를 이끌어나갑니다. 특히 북미와 남미 지역에서 많은 연주와 더불어 큰 환호를 받고 있는 제임스 저드는 세인트 루이스, 몬트리올, 쾰른, 피츠버그, 시애틀, 인디애나 폴리스, 유타, 뱅쿠버, 오타와 등의 오케스트라와 수차례 공연했으며 플로리다 필하모닉 오케스트라에서 음악 감독으로써 제임한 14년간은 미국 오케스트라의 성공담으로 오랫동안 기록되고 있습니다.



## Guest Conductor

### Hong Kong, Shanghai and Tianjin Concerts

#### Matthias Bamert

Matthias Bamert's distinguished career started at the Cleveland Orchestra where he was Resident Conductor along side the then Music Director Lorin Maazel. Since then he has held Music Director positions with the Radio Svizzera Italiana Orchestra, London Mozart Players, Principal Guest Conductor of the Royal Scottish National Orchestra and Associate Guest Conductor of the Royal Philharmonic Orchestra in London. He has recently finished a highly successful period as Music Director of the Malaysian Philharmonic Orchestra.

His gift for imaginative programming came to the fore during his tenure as Director of the Lucerne Festival (1992-98), when he was also responsible for the opening of a new concert hall, instituted a new Easter Festival, a piano festival, expanded the programme and increased the festival's activities several times over.

In the UK and Europe he has worked extensively with orchestras such as the Philharmonia Orchestra, London Philharmonic Orchestra, BBC Philharmonic, BBC National Orchestra of Wales, Ensemble Orchestral de Paris, Berlin Symphony, St Petersburg Philharmonic Orchestra, Helsinki Philharmonic and the Orquesta Nacional de Espana. He is also a regular guest in North America and Canada where he has worked on numerous occasions with the Cleveland Orchestra, Minnesota Orchestra, Seattle Symphony, Detroit Symphony, and Montreal Symphony. Bamert is a regular guest in the Far East and Australasia and will be returning to Japan with the NHK Symphony as well as the Sydney and Melbourne Symphony Orchestras.



#### 客席指揮：巴梅特

剛剛成功出任完馬來西亞愛樂樂團音樂總監的巴梅特，其職業生涯於他在克里夫蘭管弦樂團擔任駐團指揮開始，當時的音樂總監為馬澤爾。其後，巴梅特分別出任過意大利電台樂團、倫敦莫扎特演奏家樂團、蘇格蘭國家管弦樂團、以及倫敦皇家愛樂樂團等等的客席指揮。

於一九九二年至九八年，巴梅特為瑞士琉森音樂節的總監，負責新音樂廳的開幕演出、制定新的復活節及鋼琴節的節目，以及擴展演出的曲目並增加音樂節日活動。

巴梅特在英國和歐洲經常與倫敦愛樂樂團、英國廣播公司管弦樂團、巴黎室樂管弦樂團、柏林交響樂團、聖彼得堡愛樂樂團、赫爾辛基愛樂樂團及西班牙國家管弦樂團等合作。在北美和加拿大，巴梅特曾多次與克里夫蘭管弦樂團、明尼蘇達交響樂團、西雅圖交響樂團、底特律交響樂團及蒙特利爾交響樂團作指揮。在亞洲和澳洲，巴梅特將會再次與日本的NHK交響樂團、以及悉尼和墨爾本交響樂團同台演出。



## Piano Soloist

### Jean Louis Steuerman

Jean Louis Steuerman was born in Rio de Janeiro into a musical family. He began his studies at the age of four and made his debut with the Brazilian Symphony Orchestra when he was 14. He first came to Europe after winning a scholarship to the Naples Conservatory in 1967. He was a prize-winner at the 1972 JS Bach Competition in Leipzig and quickly gained recognition throughout Europe as a soloist and recitalist.

Mr. Steuerman has made solo appearances with the London Symphony under Claudio Abbado, and the Royal Philharmonic under both Lord Menuhin and Vladimir Ashkenazy, with whom he played the Britten Concerto at the Athens Festival. Jean Louis made his debut at the BBC Promenade Concerts in 1985 to great critical acclaim when he played Bach's Concerto in D minor with the Polish Chamber Orchestra.

Other orchestral engagements have included concerts with the English Chamber, Hallé, Royal Liverpool Philharmonic, City of Birmingham Symphony Orchestra and the Bournemouth Sinfonietta.

He has appeared with the Leipzig Gewandhaus under Kurt Masur, Basel Symphony with Heinz Holliger, Helsinki Philharmonic, Zurich Tonhalle, Berlin Symphony, Nouvel Orchestre Philharmonique and the Orchestra Sinfonica di Milano. Jean Louis has also performed with many American orchestras including the Dallas Symphony, the Seattle Symphony, the Baltimore Symphony and the Indianapolis Symphony Orchestra.

Jean Louis Steuerman's recordings for Philips Classics include solo piano music of Scriabin, Mendelssohn's complete works for piano and orchestra with the Moscow Chamber Orchestra, Bach's Piano Concertos with the Chamber Orchestra of Europe and Bach's six Partitas, for which he was awarded the prestigious Le Diapason d'Or. He has also recorded three piano suites by Girolamo Arrigo and the complete piano works of Othmar Schoeck.

In 2003 his recording of Bach's Goldberg Variations was released on Actés Sud, which was followed in 2004 by Bernstein's The Age of Anxiety with the Florida Philharmonic Orchestra and conductor James Judd on Naxos. His recording of Bachianas Brasileiras No. 3 by Villa-Lobos with the State Symphony Orchestra of Sao Paulo and conductor Roberto Minczuk was released on the BIS label in 2005 and his latest recordings of solo piano music by Schumann and the solo piano music of Schoenberg were released by Actes Sud in 2006. He also has released a recording of Villa-Lobos' Bachianas Brasileiras No. 4 on the BIS label in 2007.



## 鋼琴獨奏：斯圖爾曼

斯圖爾曼出生於巴西里約熱內盧一個音樂世家，四歲時開始習樂，並在十四歲時首次亮相於巴西交響樂團。一九六七年，斯圖爾曼獲得獎學金到意大利那不勒斯音樂學院深造。

一九七二年，他於德國萊比錫的巴哈音樂比賽中獲獎，迅即在歐洲各地獲得認同。

斯圖爾曼跟多位音樂大師合作過，包括與亞巴度跟倫敦交響樂團、曼紐因及阿殊堅納西與皇家管弦樂團等。一九八五年，斯圖爾曼首次於英國廣播公司的逍遙音樂節中亮相，演出巴赫的D小調鋼琴協奏曲，獲好評如潮。

斯圖爾曼與世界多樂團演出過，包括英國室樂團、皇家利物浦愛樂樂團、伯明翰市交響樂團、萊比錫布業大廳樂團、赫爾辛基愛樂樂團、蘇黎世市政廳管弦樂團、柏林交響樂團、西雅圖交響樂團、巴爾的摩交響樂團和印第安納波利斯交響樂團等等。他亦經常於歐洲、北美洲和日本舉行演奏會，跟世界上一流的音樂家合作演奏室內樂。

今個樂季，斯圖爾曼會與倫敦愛樂、伯恩茅斯、愛爾蘭和印第安納波利斯交響樂團同台演出。

斯圖爾曼跟飛利浦經典灌錄過的唱片包括有史克里亞賓的鋼琴獨奏曲、與莫斯科室樂團合奏孟德爾遜所有的鋼琴與樂隊合奏曲、以及得獎作品巴哈的六首組曲。

在二零零三至零七年，斯圖爾曼錄製過的唱片就有巴哈的戈德堡變奏曲、與朱特指揮的佛羅里達愛樂樂團合作，演繹伯恩斯坦的《焦慮的年代》、與聖保羅國家交響樂團合作，有羅伯士的第三號巴西風巴哈組曲、舒曼及荀白克的鋼琴獨奏曲、及羅伯士的第四號巴西風巴哈組曲等。

## ジャン・ルイ・ストイアマン ピアニスト

リオ・デ・ジャネイロの出身。Brazilian Symphony Orchestraにて14歳でデビューを果たし、その後ナポリ音楽院の待生として欧州に渡る。1972年にライブチヒでのJS Bachコンクールにて賞を獲得すると、欧州にてソリストとしての名を確立する。

ストイアマン氏のソロ活動はこれまでにクラウディオ・アバドの指揮するロンドン交響楽団、AYO創立者でもあるユーディ・メニューインとウラディミール・アシュケナージが指揮するロイヤル・フィルハーモニー管弦楽団での演奏など、多岐に渡る。他にもヨーロッパ、北米、日本でも太平洋の両側で定期的にリサイタルを行う等、精力的に活動している。

ストイアマン氏のPhilips Classicsでの数あるレコーディングのうち、J.S.バッハ：パルティータはフランスでの栄誉あるレコード賞であるLe Diapason d'Orを受賞している。

今シーズンはAYOコンサートツアーにソロピアニストとして参加し、ロンドン・フィルハーモニーでのデビューも果たす。

## 장 루이스 스토이어만 피아니스트

장 루이스 스토이어만은 브라질 리오 데 자네이로의 음악적 배경을 가진 가족에게서 태어났습니다. 4세 때 음악공부를 시작, 14세 때 브라질 심포니 오케스트라와 협연함으로써 공식 데뷔한 스토이어만은 이후 1967년 장학금을 받아 유럽으로 건너간 후, 나폴리 음악원(Naples Conservatory)에 입학, 음악 공부를 계속하다가 1972년 라이프치히에서 개최된 바흐 콩쿠르(J.S. Bach Competition)에서 우승하면서 솔리스트 피아노 연주자로서의 이름을 유럽 전역에 알리게 됩니다.

이후, 스토이어만은 클라우디오 아바도가 지휘한 런던 심포니 오케스트라와의 솔로 협연에 이어 로드 매뉴힌 및 블라디미르 아쉬케나지가 지휘한 로열 필하모닉 오케스트라와도 협연하는데 특히 아쉬케나지와는 아테네 축제(Atnens Festival)에서 벤자민 브리튼의 콘체르토를 연주하였습니다.

이어서 1985년 BBC 프롬나드 콘서트(BBC Promenade Concerts)에 데뷔한 스토이어만은 폴란드 챔버 오케스트라와 바흐의 "Concerto in D minor"를 연주하여 비평가들의 절찬을 한 몸에 받았습니다.



그 밖에도 잉글리시 챔버 오케스트라, 할레 오케스트라, 로열 리버풀 필하모닉 오케스트라, 버밍햄 시립 교향악단, 그리고 본머스 심포니 에타 등과 협연한 스토이어만은 계속해서 쿠르트 마주어가 지휘하는 라히프찌히의 게반트하우스 오케스트라, 하인츠 홀리거 지휘의 바젤 심포니 오케스트라, 헬싱키 필 하모닉, 취리히 톤할레, 베를린 심포니, 누벨 오케스트라 필하모니, 밀라노 심포니 오케스트라등과 활발한 공연 활동을 펼쳤습니다. 스토이어만은 또한 시애틀 심포니, 발티모어 심포니, 인디애나 폴리스 심포니 오케스트라 등 유수한 미국 오케스트라와 공연했으며 유럽이나 북미뿐 아니라 일본 등 세계 각지에서 활발한 순회연주를 펼치는 가운데 대서양 연안의 주요 리사이틀 시리즈에도 정기적으로 출연하고 있습니다.

세계 최고의 음악가들과 지속적인 실내악 연주회 또한 가져온 스토이어만은 이번 시즌, 런던 필하모닉 오케스트라와 첫 무대를 가질 것이며 본머스 심포니, 아일랜드 국립 교향악단, 인디애나 폴리스 심포니 오케스트라 등과 협연할 계획을 가지고 있습니다. 스크리아빈의 솔로 피아노 곡들과 멘델스 존의 피아노작품 전곡을 모스크바 챔버 오케스트라와 협연, 필립스 클래식스(Philips Classics)를 통해 발매한 스토이어만은 유럽 챔버 오케스트라와 바흐의 "6 파르티타"를 동일한 레이블로 출시하였으며 이 앨범으로 디아파종(Le Diapason d'Or)상을 수상하기도 하였습니다.

이어서 2003년에는 바흐의 "골드베르크 변주곡"을 악트쉬드 社(Actés Sud) 레이블로 발매, 다음 해인 2004년에는 제임스 저드가 지휘하는 플로리다 필하모닉 오케스트라와의 협연, 빈스타인의 "불안의 시대(The Age of Anxiety)"를 낙소스(Naxos) 레이블로 발매하였습니다. 또한 빌라 로보스의 "브라질 풍의 바흐 3번(Bachianas Brasileiras No. 3)"을 로버토 민주크가 지휘한 상 파울로 심포니 오케스트라와 협연, 2005년 BIS레이블로 발표했으며 가장 최근의 피아노 솔로 앨범으로는 2006년 악트쉬드(Actés Sud) 레이블을 통해 발매한 슈만과 손버그의 피아노 솔로집이 있으며 그 밖에 빌라 로보스의 "브라질 풍의 바흐 4번(Bachianas Brasileiras No. 4)"이 2007년 BIS 레이블로 발매된 바 있습니다.



# Orchestra Members

## Violin

Chan Su Yin	F	Malaysia
Chang Wei Shan	F	Taiwan
Chen I Hsuan	F	Taiwan
Degawa Sonoko	F	Japan
Hamamoto Mika	F	Japan
He Di	M	China
Hong Miao Yu	F	Taiwan
Hong You Jeong	F	Korea
Hung Wen	F	Taiwan
Hur Sea Kyung	F	Korea
Jiang Qi Chen	M	China
Kim Soo Ji	F	Korea
Lam Che Ho	M	Hong Kong
Lee Ge Biao, Gabriel	M	Singapore
Lee Ning	F	Singapore
Lee Wei Ning	F	Taiwan
Lee Jeong Eun	F	Korea
Jonathan David Livioco	M	Philippines
Ma Hui Ying	F	Taiwan
Oh Yoo Jin	F	Korea
Park Chu Kyung	M	Korea
Pu Li Hua	F	China
Sit Tsz Ho	M	Hong Kong
Song Hyun Seung	F	Korea
Tak Seo Yeon	F	Korea
Tu Sheng Huang	M	Taiwan
Xing Jing	F	China
Yang Min	F	China
Yeh Chia Min	M	Taiwan
Zhang Yi Xue	F	China
Zhou Wei	F	China
Zhou Jin	F	China

## Viola

Chang Mu Tao	F	Taiwan
Chen Yen Fang	F	Taiwan
Chen Po Hung	M	Taiwan
Choi Shu Lun	M	Hong Kong
Rey Casey Concepcion	M	Philippines
Ho Tzu Hui	F	Taiwan
Hong Su Kyung	F	Korea
Kim Min Young	F	Korea
Leung Victor	M	Hong Kong
Ohtsuji Hirono	F	Japan
Wang Hao Jian	M	China
Ye Zi	F	China
Yu Hye Ree	F	Korea
Yu Chia Fu	M	Taiwan

## Cello

Bin Chih Heng	M	Hong Kong
Bui Thi Ha Mien	F	Vietnam
Chung Yi Huan	F	Taiwan
Ihara Naoko	F	Japan
Kim Jhi Hyun	F	Korea
Kim Ki Lyang	F	Korea
Kim Wook Young	M	Korea
Lee Kum Hee	F	Korea
Meng Song Chun	M	Taiwan
Shen Wei	F	China
Wang Zhi Lin	M	China
Yang Yi Ting	F	China

## Double Bass

Cao Fei	M	China
Chan Chun	M	Hong Kong
Chang Che Yu	M	Taiwan
Vincent Dela Cruz	M	Philippines
Fujiwara Saki	F	Japan
Morita Ryohei	M	Japan
Somjit Rutawat	M	Thailand
Yao Zhen Yuan	M	China

## Flute

Chan Ling Fai	M	Hong Kong
Lee Hyo Seon	F	Korea
Rathanaphapameteerat Teerawat	M	Thailand
Toh Michiko	F	Japan

## Oboe

Cheng Chi Yuen	M	Hong Kong
Duan Lian	M	China
Ishiwata Chino	F	Japan
Zhang Nian Chao	M	China

## Clarinet

Fung Chi Hang	M	Hong Kong
Suh Rina	F	Japan
Zhang Tian Yu	M	China
Zhao Ke	M	China

## Saxophone

Ang Yi Xiang	M	Singapore
Chen Li Fong	M	Taiwan

## Bassoon

Hwang Yoon Joo	F	Korea
Liu Tung Yau	M	Hong Kong
Vince Nico Ocampo	M	Philippines
Shimada Ayumi	F	Japan

## French Horn

Chulavalaivong Chuta	M	Thailand
Chen Ying Chu	F	Taiwan
Jung Hee Chan	M	Korea
Ohira Mariko	F	Japan
Paw Man Hing	M	Hong Kong

## Trumpet

Chen Yan Bin	M	China
Hou Chuan An	M	Taiwan
Lee Hungyu	M	Japan
Yamasaki Hiroshi	M	Japan

## Trombone

Zhang Hua Ming	M	China
Li Ming Yeung	M	Hong Kong
Nakagawa Yosuke	M	Japan

## Bass Trombone

Degawa Hirotaka	M	Japan
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## Tuba

Lai Tak Chun	M	Hong Kong
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## Percussion

Qian Meng	M	China
Hung Jui Chen	M	Taiwan
Lau Yan Ho	M	Hong Kong
Lee Chul Min	M	Korea
Wan Wai Wah	M	Hong Kong

## Harp

Tseng Wei Ching	F	Taiwan
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## Piano / Celeste

Qian Meng	M	China
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Shanghai Oriental Art Center Concert Hall  
上海東方藝術中心音樂廳

August 8<sup>th</sup>, 10:00 a.m.

Opening Concert proudly sponsored by  
首場音樂會贊助



Richard Pontziou, artistic director and conductor  
藝術總監兼指揮：理查德·龐丘斯

Jean Louis Steurman, piano soloist  
鋼琴獨奏：斯圖爾曼

Samuel Barber: Adagio for Strings  
巴伯：弦樂慢板

Maurice Ravel: Bolero  
拉威爾：波雷洛

Intermission 休息

Maurice Ravel: Piano Concerto in G  
拉威爾：G大調鋼琴協奏曲

*Allegretto* 輕快地  
*Adagio assai* 很慢的柔板  
*Presto* 急板

Igor Stravinsky: Firebird Suite (1919)  
斯特拉溫斯基：《火鳥》組曲（1919年版）

*Introduction • The Firebird and its Dance •*  
*Variation of the Firebird • The Princesses' Round •*  
*Infernal Dance of King Kashchei • Lullaby • Finale*  
序曲・火鳥之舞・火鳥變奏曲・公主輪旋曲・魔王之舞・  
搖籃曲・最終曲

SHOAC 上海東方藝術中心主辦

Shanghai Concert Hall  
上海音樂廳

August 9<sup>th</sup>, 10:30 a.m.

This concert supported by the Hong Kong Economic and Trade Office in Shanghai  
鳴謝香港特別行政區政府駐上海經濟貿易辦事處支持本場音樂會



Matthias Bamert, guest conductor  
客席指揮：巴梅特

Jean Louis Steurman, piano soloist  
鋼琴獨奏：斯圖爾曼

Johannes Brahms: Symphony No. 4 in E minor  
勃拉姆斯：E小調第四號交響曲

*Allegro non troppo* 不太快的快板  
*Andante moderato* 中庸的行板  
*Allegro giocoso* 幽默的快板  
*Allegro energico e passionato* 充滿活力和激情的快板

Intermission 休息

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
莫札特：D小調第二十號鋼琴協奏曲, K. 466

*Allegro* 快板  
*Romance* 浪漫曲  
*Rondo: Allegro assai* 回旋曲：很快的快板

Peter Ilyich Tchaikovsky: Francesca da Rimini  
柴科夫斯基：黎密尼的法蘭切斯卡

SMG廣播文藝中心、SMG藝術人文頻道、上海音樂廳主辦



Tour Co-sponsor



Official Carrier



Tour Partner







Beijing National Center for the Performing Arts  
北京國家大劇院音樂廳

August 10<sup>th</sup>, 7:30 p.m.

Tianjin Grand Theater  
天津大劇院

August 11<sup>th</sup>, 7:30 p.m.

AYO's concerts in Beijing and Tianjin are supported by The Office of the Government of the Hong Kong Special Administrative Region of the People's Republic of China in Beijing. 鳴謝中華人民共和國香港特別行政區政府駐北京辦事處支持北京及天津音樂會。



Richard Pontzius, artistic director and conductor  
藝術總監兼指揮：理查德·龐丘斯

Jean Louis Steurman, piano soloist  
鋼琴獨奏：斯圖爾曼

Samuel Barber: Adagio for Strings  
巴伯：弦樂慢板

Maurice Ravel: Bolero  
拉威爾：波雷洛

Intermission 休息

Maurice Ravel: Piano Concerto in G  
拉威爾：G大調鋼琴協奏曲

*Allegretto* 輕快地  
*Adagio assai* 很慢的柔板  
*Presto* 急板

Igor Stravinsky: Firebird Suite (1919)  
斯特拉溫斯基：《火鳥》組曲（1919年版）

*Introduction • The Firebird and its Dance •*  
*Variation of the Firebird • The Princesses' Round •*  
*Infernal Dance of King Kashchei • Lullaby • Finale*  
序曲。火鳥之舞。火鳥變奏曲。公主輪旋曲。魔王之舞。  
搖籃曲。最終曲

北京國家大劇院主辦

Matthias Bamert, guest conductor  
客席指揮：巴梅特

Jean Louis Steurman, piano soloist  
鋼琴獨奏：斯圖爾曼

Johannes Brahms: Symphony No. 4 in E minor  
勃拉姆斯：E小調第四號交響曲

*Allegro non troppo* 不太快的快板  
*Andante moderato* 中庸的行板  
*Allegro giocoso* 幽默的快板  
*Allegro energico e passionato* 充滿活力和激情的快板

Intermission 休息

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
莫札特：D小調第二十號鋼琴協奏曲, K. 466

*Allegro* 快板  
*Romance* 浪漫曲  
*Rondo: Allegro assai* 回旋曲：很快的快板

Peter Ilyich Tchaikovsky: Francesca da Rimini  
柴科夫斯基：黎密尼的法蘭切斯卡

中國青少年發展基金會 天津文化產業協會  
北京驅動文化傳媒有限公司 天津電視台 主辦  
北京驅動文化傳媒有限公司 驅動傳媒天津公司 承辦

Tour Co-sponsor



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Hong Kong Cultural Centre Concert Hall  
香港文化中心音樂廳

August 13<sup>th</sup>, 8:00 p.m.

This concert proudly sponsored by  
本場音樂會贊助



Richard Pontzius, artistic director and conductor  
藝術總監兼指揮：龐信

Jean Louis Steuerman, piano soloist  
鋼琴獨奏：斯圖爾曼

Samuel Barber: Adagio for Strings  
巴伯：弦樂慢板

Maurice Ravel: Bolero  
拉威爾：波雷羅

Intermission 休息

Maurice Ravel: Piano Concerto in G  
拉威爾：G大調鋼琴協奏曲

*Allegro moderato* 輕快地  
*Adagio assai* 很慢的柔板  
*Presto* 急板

Igor Stravinsky: Firebird Suite (1919)  
史特拉文斯基：《火鳥》組曲 (1919年版)

Introduction • The Firebird and its Dance •  
Variation of the Firebird • The Princesses' Round •  
Infernal Dance of King Kashchei • Lullaby • Finale  
序曲 • 火鳥之舞 • 火鳥變奏曲 • 公主輪旋曲 • 魔王之舞 •  
搖籃曲 • 最終曲

The concert is recorded by RTHK and will be broadcast on Radio 4 (FM Stereo 97.6 - 98.9 MHz) on 21<sup>st</sup> August (Fri) at 8:00pm and repeated on 26<sup>th</sup> August (Wed) at 2:00pm.  
音樂會由香港電台錄音，並於8月21日（星期五）晚上8時在香港電台第四台（FM97.6 - 98.9兆赫）播出，8月26日（星期三）下午2時重播。

Hong Kong Cultural Centre Concert Hall  
香港文化中心音樂廳

August 14<sup>th</sup>, 8:00 p.m.

This concert proudly sponsored by  
本場音樂會贊助



SHUN HING EDUCATION AND CHARITY FUND  
信興教育及慈善基金

Matthias Bamert, guest conductor  
客席指揮：巴梅特

Jean Louis Steuerman, piano soloist  
鋼琴獨奏：斯圖爾曼

Johannes Brahms: Symphony No. 4 in E minor  
布拉姆斯：E小調第四號交響曲

*Allegro non troppo* 不太快的快板  
*Andante moderato* 中庸的行板  
*Allegro giocoso* 幽默的快板  
*Allegro energico e passionato* 充滿活力和激情的快板

Intermission 休息

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
莫札特：D小調第二十號鋼琴協奏曲, K. 466

*Allegro* 快板  
*Romance* 浪漫曲  
*Rondo: Allegro assai* 回旋曲：很快的快板

Peter Ilyich Tchaikovsky: Francesca da Rimini  
柴可夫斯基：黎密尼的法蘭契斯卡

The concert is recorded by RTHK and will be broadcast live on Radio 4 (FM Stereo 97.6 - 98.9 MHz). It will be simulcast on Radio 4, via TVB Pearl and on RTHK's website ([www.rthk.org.hk](http://www.rthk.org.hk)) on 29<sup>th</sup> August (Sat) at 2:10pm.

音樂會由香港電台錄音及錄影，香港電台第四台（FM97.6 - 98.9兆赫）現場直播，電視節目定於8月29日（星期六）下午2時10分於第四台、無線電視明珠台及香港電台網上廣播站（[www.rthk.org.hk](http://www.rthk.org.hk)）同步播出。

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康樂及文化事務署贊助場地及售票服務。



Taipei National Concert Hall  
台北國家音樂廳

August 17<sup>th</sup>, 7:30 p.m.

This concert proudly sponsored by  
本場音樂會贊助



Richard Pontzius, artistic director and conductor  
藝術總監兼指揮：龐信

Jean Louis Steuerman, piano soloist  
鋼琴獨奏：斯圖爾曼

Samuel Barber: Adagio for Strings  
巴伯：弦樂慢板

Maurice Ravel: Bolero  
拉威爾：波雷洛

Intermission 休息

Maurice Ravel: Piano Concerto in G  
拉威爾：G大調鋼琴協奏曲

*Allegro moderato* 輕快地  
*Adagio assai* 很慢的柔板  
*Presto* 急板

Igor Stravinsky: Firebird Suite (1919)  
斯特拉溫斯基：《火鳥》組曲 (1919年版)

Introduction • The Firebird and its Dance •  
Variation of the Firebird • The Princesses' Round •  
Infernal Dance of King Kashchei • Lullaby • Finale  
序曲 • 火鳥之舞 • 火鳥變奏曲 • 公主輪旋曲 • 魔王之舞 •  
搖籃曲 • 最終曲

Taipei National Concert Hall  
台北國家音樂廳

August 18<sup>th</sup>, 7:30 p.m.

This concert proudly sponsored by  
本場音樂會贊助



James Judd, principal conductor  
首席指揮：朱特

Jean Louis Steuerman, piano soloist  
鋼琴獨奏：斯圖爾曼

Johannes Brahms: Symphony No. 4 in E minor  
布拉姆斯：E小調第四號交響曲

*Allegro non troppo* 不太快的快板  
*Andante moderato* 中庸的行板  
*Allegro giocoso* 幽默的快板  
*Allegro energico e passionato* 充滿活力和激情的快板

Intermission 休息

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
莫札特：D小調第二十號鋼琴協奏曲, K. 466

*Allegro* 快板  
*Romance* 浪漫曲  
*Rondo: Allegro assai* 回旋曲：很快的快板

Peter Ilyich Tchaikovsky: Francesca da Rimini  
柴科夫斯基：黎密尼的法蘭切斯卡



Tour Co-sponsor



Official Carrier



Tour Partner







Gwangju Arts Center  
광주문화예술회관 대극장

2009년 8월 20일 오후 7:30

Hosted by



Supported by



Richard Pontziou, artistic director and conductor  
예술감독/지휘자: 리처드 폰치우스

Jean Louis Steurman, piano soloist  
솔로 피아니스트: 장 루이스 스토이어만

Samuel Barber: Adagio for Strings  
베버: 현을 위한 아다지오

Maurice Ravel: Bolero  
라벨: 볼레로

Intermission

Maurice Ravel: Piano Concerto in G  
라벨: 피아노 협주곡 G 장조

*Allegro moderato*  
*Andante assai*  
*Presto*

Igor Stravinsky: Firebird Suite (1919)  
스트라빈스키: 〈불새〉 (1919)

*Introduction • The Firebird and its Dance •*  
*Variation of the Firebird • The Princesses' Round •*  
*Infernal Dance of King Kashchei • Lullaby • Finale*

Gwangju Arts Center  
광주문화예술회관 대극장

2009년 8월 21일 오후 7:30

James Judd, principal conductor  
수석지휘자: 제임스 저드

Jean Louis Steurman, piano soloist  
솔로 피아니스트: 장 루이스 스토이어만

Johannes Brahms: Symphony No. 4 in E minor  
브람스 I 교향곡 제4번

*Allegro non troppo*  
*Andante moderato*  
*Allegro giocoso*  
*Allegro energico e passionato*

Intermission

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
모차르트 I 피아노 협주곡 제20번 라단조 작품466

*Allegro*  
*Romance*  
*Rondo: Allegro assai*

Peter Ilyich Tchaikovsky: Francesca da Rimini  
차이코프스키: "프란체스카 다 리미니"

The concerts are organized by artcom(PAN)

Tour Co-sponsor



Official Carrier



Tour Partner









Seoul Arts Center  
서울 예술의 전당 콘서트홀  
2009년 8월 23일 오후 8:00

This concert proudly sponsored by



Hosted by



Supported by



Richard Pontziuous, artistic director and conductor  
예술감독/지휘자: 리차드 폰치우스

Jean Louis Steurman, piano soloist  
솔로 피아니스트: 장 루이스 스토이어만

Samuel Barber: Adagio for Strings  
베버: 현을 위한 아다지오

Maurice Ravel: Bolero  
라벨: 볼레로

Intermission

Maurice Ravel: Piano Concerto in G  
라벨: 피아노 협주곡 G 장조

*Allegramente*

*Adagio assai*

*Presto*

Igor Stravinsky: Firebird Suite (1919)  
스트라빈스키 : 〈불새〉 (1919)

*Introduction • The Firebird and its Dance •*

*Variation of the Firebird • The Princesses' Round •*

*Infernal Dance of King Kashchei • Lullaby • Finale*

This concert organized by artcom[PAN]

Tour Co-sponsor



Official Carrier



Tour Partner





Kyoto Concert Hall  
京都コンサートホール

August 25<sup>th</sup>, 7:00 p.m.

James Judd, principal conductor  
首席指揮者：ジェームズ・ジャッド

Jean Louis Steuerman, piano soloist  
ピアノソリスト：ジャン・ルイ・ストイアマン

Johannes Brahms: Symphony No. 4 in E minor  
ブラームス：交響曲第4番ホ短調

*Allegro non troppo* アレグロ・ノン・トロppo  
*Andante moderato* アンダンテ・モデラート  
*Allegro giocoso* アレグロ・ジョコーソ  
*Allegro energico e passionato*  
アレグロ・エネルジーコ・エ・パッションアート

Intermission 休憩

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
モーツァルト：ピアノ協奏曲第20番ニ短調K. 466

*Allegro* アレグロ  
*Romance* ロマンツェ  
*Rondo: Allegro assai* ロンド：アレグロ・アッサイ

Peter Ilyich Tchaikovsky: Francesca da Rimini  
チャイコフスキー：フランチェスカ・ダ・リミニ

Amagasaki Cultural Center Archaic Hall  
尼崎市総合文化センター アルカイクホール

August 26<sup>th</sup>, 7:00 p.m.

Richard Pontzious, artistic director and conductor  
芸術監督／指揮者：リチャード・パンチャス

Jean Louis Steuerman, piano soloist  
ピアノソリスト：ジャン・ルイ・ストイアマン

Samuel Barber: Adagio for Strings  
バーバー：弦楽のためのアダージョ

Maurice Ravel: Bolero  
ラヴェル：ボレロ

Intermission 休憩

Maurice Ravel: Piano Concerto in G  
ラヴェル：ピアノ協奏曲ト長調

*Allegretto* 快活に  
*Adagio assai* 非常に緩やかに  
*Presto* 急速に

Igor Stravinsky: Firebird Suite (1919)  
ストラヴィンスキー：バレエ音楽「火の鳥」組曲（1919年版）

*Introduction • The Firebird and its Dance •*  
*Variation of the Firebird • The Princesses' Round •*  
*Infernal Dance of King Kashchei • Lullaby • Finale*  
序奏・火の鳥の踊り・火の鳥のヴァリアシオン・王女たちのロンド・  
魔王カスチエイの凶悪な踊り・子守歌・終曲

Tour Co-sponsor



Official Carrier



Tour Partner



後援：日本国国土交通省観光庁

助成： 国際交流基金

財団法人  
朝日新聞文化財団

協賛：前田建設工業（株）

協力：香港政府観光局 日本香港協会





Tokyo Opera City Concert Hall  
東京オペラシティコンサートホール

August 28<sup>th</sup>, 7:00 p.m.

香港特別行政区政府  
2009日本香港観光交流年  
記念コンサート

Tokyo Opera City Concert Hall  
東京オペラシティコンサートホール

August 29<sup>th</sup>, 3:00 p.m.

日本香港観光交流年  
Hong Kong - Japan  
Tourist Exchange Year  
2009

James Judd, principal conductor  
首席指揮者：ジェームズ・ジャッド

Jean Louis Steurman, piano soloist  
ピアノソリスト：ジャン・ルイ・ストイアマン

Johannes Brahms: Symphony No. 4 in E minor  
ブラームス：交響曲第4番ホ短調

*Allegro non troppo* アレグロ・ノン・トロツポ

*Andante moderato* アンダンテ・モデラート

*Allegro giocoso* アレグロ・ジョコーソ

*Allegro energico e passionato*

アレグロ・エネルジーコ・エ・パッションナート

Intermission 休憩

Wolfgang Amadeus Mozart:  
Piano Concerto No. 20 in D minor, K. 466  
モーツァルト：ピアノ協奏曲第20番ニ短調K. 466

*Allegro* アレグロ

*Romance* ロマンツェ

*Rondo: Allegro assai* ロンド：アレグロ・アッサイ

Peter Ilyich Tchaikovsky: Francesca da Rimini  
チャイコフスキー：フランチェスカ・ダ・リミニ

Richard Pontzius, artistic director and conductor  
芸術監督／指揮者：リチャード・パンチャス

Jean Louis Steurman, piano soloist  
ピアノソリスト：ジャン・ルイ・ストイアマン

Samuel Barber: Adagio for Strings  
バーバー：弦楽のためのアダージョ

Maurice Ravel: Bolero  
ラヴェル：ボレロ

Intermission 休憩

Maurice Ravel: Piano Concerto in G  
ラヴェル：ピアノ協奏曲ト長調

*Allegretto* 快活に

*Adagio assai* 非常に緩やかに

*Presto* 急速に

Igor Stravinsky: Firebird Suite (1919)  
ストラヴィンスキー：バレエ音楽「火の鳥」組曲（1919年版）

*Introduction • The Firebird and its Dance •*

*Variation of the Firebird • The Princesses' Round •*

*Infernal Dance of King Kashchei • Lullaby • Finale*

序奏・火の鳥の踊り・火の鳥のヴァリエーション・王女たちのロンド・

魔王カスチェイの凶悪な踊り・子守歌・終曲

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### Strings



#### *Thanos Adamopoulos, Violin*

A native Parisian, Thanos Adamopoulos started his musical studies with his father in Israel. He first came to the attention of the musical world in 1957, when he and members of his family appeared on US television with Leonard Bernstein and Isaac Stern. At the age of 19 he was appointed solo violinist of the Rotterdam Philharmonic Orchestra.

Following successful engagements as concertmaster of the Belgian Radio Symphony Orchestra and the Antwerp Philharmonic, Mr. Adamopoulos was named concertmaster of the Monnaie Symphony Orchestra, Brussels, a position he commands today, while also teaching at the Brussels Royal Conservatory.

Active as a conductor in Europe, the United States and Asia, Mr. Adamopoulos is music director and conductor of the Chapelle de Larranie, a chamber orchestra based in Brussels. A member of the Monnaie Piano Trio, Mr. Adamopoulos recently completed a successful tour of Russia, Spain and Iceland as leader of the Lille Sextet. This is his 14th summer with AYO.

#### *Lynn Chang, Violin*

Lynn Chang began his studies at the age of seven and in three years was a soloist with Arthur Fiedler and the Boston Pops. He continued his studies at the Juilliard School and Harvard College, becoming a winner of the International Paganini Violin Competition his senior year. His performances have taken him around the world. For the past 24 years he has been a member of the Boston Chamber Music Society. He has worked with members of the Juilliard, Guarneri, Tokyo, Vermeer, Orion and Muir Quartets. Currently he serves on the faculty of the Boston Conservatory, Boston University, MIT and the New England Conservatory. This is his second summer with AYO.



### *William Pu, Violin*

A Chinese-American violinist, William Pu entered the Shanghai Conservatory of Music in 1978 at the age of 11. Nine years later he left Shanghai for the United States to study with Fredell Lack and become her teaching assistant. Mr. Pu won the audition for the Houston Symphony Orchestra in 1990 and was named by Christoph Eschenbach as Assistant Concertmaster, thus becoming the youngest Assistant Concertmaster in the history of the Houston Symphony.

In 2002, Mr. Pu was invited by Music Director Robert Spano to become Associate Concertmaster of the Atlanta Symphony Orchestra, where holds the prestigious Charles McKenzie Taylor Chair. Since 2002, William Pu has performed as Concertmaster for the Atlanta Symphony Orchestra's Ravinia concerts in Chicago and other important tours and recordings. He has been featured as a soloist with the Atlanta Symphony Orchestra, Houston Symphony Orchestra, Wroclaw Philharmonic Orchestra in Poland, and other orchestras around Europe and the United States. Mr. Pu is also an active chamber music performer. He had performed with Arnold Steinhardt, Cho-Liang Lin, James Dunham and Lynn Harrell, and has given master classes at a number of universities in the US. This is his second summer with AYO.



### *Amy Chang, Viola*

Violist and violinist Amy Chang was born in Taiwan, where she won the Taiwan National Young Artist Violin Competition at the age of 16. She was a full scholarship student both through her undergraduate and graduate studies at Rice University and received degrees in music performance from Rice. Ms. Chang played with the Houston Symphony, Houston Grand Opera and Houston Ballet Orchestra for 12 years. She has made numerous recordings with the Atlanta and Houston symphony orchestras, including *La Boheme* with Robert Spano conducting, and toured extensively under such distinguished conductors as Christoph Eschenbach and Robert Spano. An active chamber music musician, Ms. Chang has been a frequent guest artist at the Texas Music Festival and has performed in numerous chamber music concerts in both Houston and Atlanta. She has taught at the Interlochen Music Festival, and is currently a member of the Atlanta Ballet and Opera orchestras. Her teachers include Camilla Wicks, James Dunham and Wayne Brooks. This is her first summer with AYO.



### *Rhonda Rider, Cello*

A founding member of the Naumburg Award winning Lydian Quartet, with whom she played for over twenty years, cellist Rhonda Rider is currently a member of the celebrated piano trio Triple Helix, and Chair of Chamber Music and on the cello faculty at The Boston Conservatory. An active touring artist, she has been heard at international festivals including Concerts Spirituel de Geneve, American Academy in Rome, and Tanglewood. She has performed at the Kennedy Center, Lincoln Center, Wigmore Hall, Moscow Conservatory, Los Angeles County Museum of Art, and the Library of Congress. This season she will appear with the Boston Chamber Music Society and St. Paul Chamber Orchestra Contemporary Chamber Music Series.

Dedicated to the performance of new music, Ms. Rider has premiered and recorded works by such composers as John Harbison, Lee Hyla, Yu Hui Chang, Bright Sheng, and Elliott Carter. Her chamber music and solo recordings have been nominated for Grammy Awards and cited as Critic's Choice in both the New York Times and Boston Globe. She has served as a panelist for the National Endowment for the Arts, the American String Teachers' Association and Chamber Music America. During the summer months she performs and teaches at Music from Salem, Green Mountain Festival, and, since 2003, has been cello coach for the Asian Youth Orchestra.



### *David Sheets, Double Bass*

David Sheets is a bassist with the Baltimore Symphony Orchestra and Principal Bassist of the Baltimore Chamber Orchestra. He briefly attended the Interlochen Arts Academy and the Eastman School of Music where he studied with Derek Weller and James VanDenmark. Summers during this period were spent studying orchestral repertoire in the National Repertory Orchestra. Shortly thereafter Mr. Sheets' professional career began when after playing with a part-time contract as a student, he was appointed Assistant Principal Bassist of the Rochester Philharmonic Orchestra at the age of 20. After briefly playing with the St. Louis Symphony Orchestra, he joined the Baltimore Symphony as its youngest member in 1996. Mr. Sheets has also performed on a regular basis in solo, chamber music, and jazz performances with artists from the Auryn String Quartet to Bobby McFerrin. This is his fourth summer with AYO.





## Woodwinds

### *Judith Ormond, Flute*

Judith Ormond is the Milwaukee Symphony piccoloist, a position she has held since 1981. She is also the principal flutist with the Milwaukee Chamber Orchestra. Her career includes solo appearances with both orchestras on flute and piccolo. Ms Ormond is an active chamber music performer and recitalist and has recorded with the Bach Babes. Ms. Ormond's career on piccolo began with her piccolo position with Eastern Music Festival in North Carolina: a position she held for four years, until becoming principal flute with that orchestra. Prior to coming to Milwaukee, she was second flutist in both the North Carolina and Oregon symphony orchestras.

Ms. Ormond studied with Maurice Sharp and William Hebert in Cleveland, John Wummer at Mannes College of Music in New York (BS degree) and Britton Johnson at Peabody Conservatory in Baltimore (MM degree). She has also participated in master classes with Marcel Moyse, Jean-Pierre Rampal and Harvey Sollberger. Ms. Ormond has held numerous teaching positions, enjoys giving talks about the orchestra and for a number of years she wrote a column for the Milwaukee Symphony program book on the lives of musicians. This is her first year with AYO.



### *Jane Marvine, Oboe and English horn*

Jane Marvine has held the position of solo English horn with the Baltimore Symphony since 2000. She joined the orchestra as second oboe in 1978. Having won achievement awards in oboe and composition from the Interlochen Arts Academy, she earned a Bachelor of Music in oboe and a Master's Degree in composition from Northwestern University. Her oboe teachers include Ray Still, Marc Lifschey, Robert Bloom and Joseph Turner.

Ms. Marvine previously played principal oboe with the Civic Orchestra of Chicago and performed as oboist and English horn player with the Milwaukee Symphony, the Chicago Symphony and the Chicago Music of the Baroque. She also serves as principal oboe with the Baltimore Choral Arts Society Orchestra and has been a featured soloist with the Baltimore Symphony on oboe, *oboe d'amore* and English horn. She has been a faculty member of the Peabody Institute of the Johns Hopkins University since 1990. This is her first summer with AYO.

### *Steven Barta, Clarinet and Saxophone*

Steven Barta has been the Principal Clarinetist with the Baltimore Symphony Orchestra since 1976. He has played with the Cleveland Orchestra and was Principal Clarinet of the Savannah Symphony prior to Baltimore. Mr. Barta studied with Robert Marcellus and holds a Master's degree from the Cleveland Institute of Music. He also studied with Harold Wright at Marlboro, with additional studies at Boston University, Tanglewood and the Blossom Festival School. Equally versatile in chamber music, Mr. Barta has performed with the Festival Chamber Players and Music from Gretna. He is a member of the Baltimore Wind Quintet.

On the faculty of the Peabody Institute of John Hopkins University since 1984, Mr. Barta also teaches at Catholic University in Washington D.C. He has made numerous solo appearances with the BSO, and has made several recordings with them for Sony, Telarc, Erato and Vanguard. This is his eighth summer with AYO.



### *Matthew Ruggiero, Bassoon and Contrabassoon*

Born in Philadelphia, Dr. Matthew Ruggiero pursued his professional training at the Curtis Institute of Music and was graduated in 1957. He spent five summers at the Marlboro Music Festival studying and performing chamber music in collaboration with Rudolf Serkin and Marcel Moyse. After playing three years as second bassoonist of the National Symphony Orchestra in Washington D.C., Dr. Ruggiero moved to Boston in 1961 to assume his duties as Assistant Bassoonist of the Boston Symphony Orchestra and Boston Pops. In 1974, Seiji Ozawa and Arthur Fiedler named him the Pop's Principal Bassoonist.

Dr. Ruggiero holds several degrees from Harvard University, a Bachelor of Arts, *cum laude*, Master of Liberal Arts, and a Master of Arts in Italian literature. In 1989, he retired from the Boston Symphony and entered an interdisciplinary doctoral program at Boston University, where he had been designated University Scholar and Fellow. He now teaches interdisciplinary courses at Clark University and Harvard. He is on the faculty at Boston University's School of Music and New England Conservatory. In May of 1994, he served on the jury of the 19th International Competition for Wind Instruments in Toulon, France, and every summer since 1991, has traveled to Asia to help train members of the Asian Youth Orchestra.

## Brass

### *Richard Mackey, French horn*

Born in Philadelphia, Richard Mackey joined the horn section of the Boston Symphony Orchestra in January of 1973; he retired from the BSO at the end of the 2005 Tanglewood season, after thirty-two years of service to the orchestra. A Tanglewood Music Center alumnus, he attended the New England Conservatory of Music, where he studied horn with former BSO principal player William Valkenier and solfège with Gaston Dufresne, who was a bass player with the Boston Symphony. During his career, Mr. Mackey was also a member of the orchestras of Kansas City ~ 4th horn, San Antonio ~ 2nd horn, Detroit ~ 2nd horn, New Orleans ~ 1st horn, Cleveland ~ 3rd horn, and Japan Philharmonic ~ 1st horn. Before joining the BSO, he was a freelance musician in the Los Angeles studios for eight years. He also attended the Marlboro Music Festival in Vermont for nine summers. Mr. Mackey's first and continuing musical love is Mozart; he collects scores, facsimiles, books, first and early editions, and just about anything relevant to that composer. This is his fourth summer with AYO.



### *Edward Hoffman, Trumpet*

Edward Hoffman is a member of the Baltimore Symphony and has also been a member of the North Carolina and Phoenix symphonies. He is a principal trumpet of the Baltimore Chamber Orchestra. Mr. Hoffman was educated at Lawrence University and New England Conservatory, and has studied trumpet with Roger Voisin, Armando Ghitalla, Richard Metzger and James Stamp.

Mr. Hoffman is on the faculty of the Peabody Conservatory where he has been the brass department chair. He is very active as an educator and has written several educational programs for the Baltimore Symphony. Mr. Hoffman is also a published and recorded composer, and his latest project is a book of etudes for trumpet soon to be published by Hickman Musical Editions. This is his seventh summer with AYO.





### *James Olin, Trombone and Tuba*

Co-Principal Trombonist of the Baltimore Symphony Orchestra, James Olin holds degrees from the Interlochen Arts Academy and Northwestern University, where his major teachers included Frank Crisafulli, Jay Friedman and David Sporny. Mr. Olin pursued additional studies at the Oberlin, Aspen, Monteux and Tanglewood festivals.

Mr. Olin joined the Baltimore Symphony in 1976 as Second, Assistant First and Utility trombone, and was promoted to Principal Trombone in 1983. He has been a faculty member of the Peabody Institute of John Hopkins University since 1980.

Formerly the Principal Trombonist of the Grand Teton Music Festival, Mr. Olin has performed as soloist with the Baltimore Symphony, Roanoke Symphony, Civic Orchestra of Chicago and the United States Navy Band. This is his ninth summer with AYO.



## Percussion

### *Chris Williams, Percussion*

Chris Williams became the Baltimore Symphony's Principal Percussionist and Assistant Timpanist in 1978. He received his Bachelor's degree in music education from the University of Delaware and earned a Master's degree in music from the University of Michigan. He was head of the percussion departments at the Peabody Conservatory of Music and the University of Delaware. Mr. Williams has been a soloist with the Baltimore Symphony Orchestra and Baltimore Chamber Orchestra and was a recipient of the Distinguished Alumni Award in 1987 presented by the Delaware Music Educators Association. He is an active participant in the BSO's Arts Excel program, which utilizes music and Symphony musicians to teach subjects across the curriculum. He was a featured performer in the acclaimed March 1996 youth concert, Music Talks, and just recently on the March 2002 youth concert entitled "Percussion Strikes Again." This is his sixth summer with AYO.



# Harp

## *Shannon Chieh, Harp*

Shannon Chieh has been called “a virtuoso soloist” and “a harpist with ravishing musicianship.” She received her Master of Music degree and Artist Diploma from Indiana University under the tutelage of distinguished professor Susann McDonald. She has also studied in Paris with Catherine Michel, Soloist of *Opera National de Paris*. Former Principal Harpist with the Knoxville and San Antonio symphony orchestras, Ms. Chieh was selected as artist representative at the *Cite des Arts* in Paris, where she performed regularly and participated in musical theater productions.

Since 1999, Ms. Chieh has been Principal Harpist with Taiwan’s National Symphony Orchestra and harp lecturer at National Taiwan Normal University and Chiao-Tung University. She is also Artistic Director of Pink Moon Music Theater where she has produced many multimedia music theater works and concerts. Her most recent project is a collaboration with flutist William Bennett and photographer Chien-Chi Chang. Ms. Chieh is also an author of two travel books. Her newest release is a poetry/photography CD book “Scarlet Saraband” under the Himalaya label. This is her ninth summer with AYO.



## AYO / RTHK Radio 4 Chamber Music Concert

Ludwig van Beethoven: Piano Trio in D, Op. 70, No. 1, “Ghost”

Thanos Adamopoulos, violin, AYO artist-faculty

Rhonda Rider, cello, AYO artist-faculty

Jean Louis Steurman, piano, AYO guest soloist

Felix Mendelssohn: Octet in E-flat, Op. 20

AYO artist-faculty

Thanos Adamopoulos, violin

Lynn Chang, violin

William Pu, violin

Amy Chang, viola

Rhonda Rider, cello

AYO Alumni

Ichimaru Ayako, violin

Inomoto Toko, viola

Anna Kwan, cello

# Program Notes

By Steven Ledbetter, musicologist and program annotator  
for the Boston Symphony Orchestra from 1979 to 1998. © Steven Ledbetter

Mindful of environmental concerns and having noted that most concertgoers prefer to enjoy reading our program notes at home, we now offer the Chinese and Japanese texts of our program notes on our website: [www.asianyouthorchestra.com](http://www.asianyouthorchestra.com).

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## SAMUEL BARBER

### Adagio for String Orchestra, Opus 11

*Samuel Barber was born in West Chester, Pennsylvania, on March 9, 1910, and died in New York on January 23, 1981. He composed the Adagio originally as part of his String Quartet, Opus 11, in 1936-37. Barber took the slow movement of the quartet as a separate piece for string orchestra. It became famous overnight when Toscanini conducted it on his nationwide radio broadcast on November 5, 1938. Duration is about 8 minutes.*

Samuel Barber grew up in a musical family (his aunt was the great contralto Louise Homer, whose husband, Sidney Homer, was a composer), and he began to play the piano at six and compose the following year. Still, it was with some trepidation that he left a note on his mother's dresser when he was about eight to tell her of his self realization: "To begin with, I was not meant to be an athlete [sic] I was meant to be a composer, and I will be, I'm sure . . . . Don't ask me to try to forget this . . . and go play football." It was Sam's uncle Sidney who encouraged his composition most with letters full of advice, and by the time the boy was seventeen, his famous aunt had begun including some of his early songs on her recital programs.



Barber's musical technique was formally developed during eight years he spent as a student at the Curtis Institute in Philadelphia, where he joined its first class in 1924 (when he was just 14). There he studied piano, composition (with Rosario Scalero), conducting (with Fritz Reiner), and voice. For a time he contemplated the idea of a career as a professional singer, but it was primarily as a composer that he developed during his Curtis years.

Barber's style was always conservative, emphasizing the long lyrical line and relatively traditional tonal harmonies. His setting of language was felicitous, and his ear for color acute. All of these strengths made him for many years one of the most popular of American composers. Though by the time of his death he felt himself to be an outsider in the musical world, his music has been heard more frequently in recent years and appreciated for its craft and expressive directness.

From early on Barber won awards; at first these took him for study in Europe, especially Italy, where he not only composed a great deal of music but made useful connections. In July 1937 Artur Rodzinski conducted Barber's First Symphony at the Salzburg Festival, the first American music ever to be performed in that bastion of European culture. At the time, Arturo Toscanini was planning his programs for the following year and looking for an American work to include. Rodzinski suggested Barber, and when Toscanini expressed an interest in seeing a short piece, Barber quickly composed his Essay for Orchestra and made an arrangement for orchestral strings of the Adagio from his String Quartet. He sent the works to Toscanini, but heard nothing. Eventually the conductor sent back the scores with no message from the conductor.

When Barber's classmate GianCarlo Menotti visited Toscanini at Lago Maggiore that summer, Barber refused to go with him. Toscanini understood the reason for the young composer's absence: "He's just angry with me, but he has no reason to be. I'm going to do both of his pieces." The performances on November 5, 1938, were widely heard and remarked, partly because Toscanini had a reputation for musical conservatism and for a lack of interest in American music. The fact that he played two works by an American composer on the same program brought Barber's name and music before the public more effectively than almost anything else could have done.

Of course, it was the quality of the music that held the public attention. The haunting serenity of the Adagio, in particular, has retained its hold unbroken. The Adagio for strings is one of those extraordinary works that feels never to have been created but always to have existed just out of hearing. Its shape is a nearly seamless arch from infinite quiet sadness to great intensity and back to silence.

## MAURICE RAVEL

### Boléro

Joseph Maurice Ravel was born at Ciboures, Basses Pyrénées, France, on March 7, 1875, and died in Paris on December 28, 1937. He composed *Boléro* in 1928 for the dancer Ida Rubinstein. The score calls for two flutes and piccolo, two oboes (second doubling oboe d'amore) and English horn, two clarinets (second doubling E-flat clarinet) and bass clarinet, two bassoons and contrabassoon, four horns, four trumpets, three trombones, tuba, soprano saxophone, tenor saxophone, timpani, bass drum, cymbals, two snare drums, tamtam, celesta, harp, and strings. Duration is about 13 minutes.

In 1928, shortly after returning from an exhilarating but exhausting American visit (where he was devastated by the fact of Prohibition), Ravel received a commission from the dancer Ida Rubinstein to write a short ballet that would feature her dancing in a Spanish style. This was a congenial project, because Ravel had always been fascinated by dance and by Spanish music. Probably this attachment arose quite naturally, since he had been born very near the border between France and Spain, and he cannot help having heard a great deal of Spanish music in his childhood.

The original plan was simply for Ravel to orchestrate some of the piano pieces of Albéniz, which he would find a congenial exercise. (His orchestration of Mussorgsky's *Pictures at an Exhibition*, to say nothing of many of his own piano pieces, had long since demonstrated his particular genius for this kind of work.) But one day in the summer of that year, Ravel was conversing with his friend, the Cuban composer Joaquín Nin (1879-1949), who knew that another composer, Enrique Arbós, was already making such an arrangement for another ballet project, and that the publishers had completely tied up the legal permissions for any other ballet based on Albéniz's music at that time. Ravel knew that this would ruin his plans with Rubinstein, and he left unhappily. But some weeks later Ravel wrote to Nin saying that he was working on something unusual: a work with "no form, no development, hardly any modulation, with rhythm and orchestration."

This unusual piece was *Boléro*, of which Ravel later wrote that it was merely an experiment, "a piece . . . consisting wholly of orchestral tissue without music." Of course, the music was never intended to stand entirely by itself, but to be the accompaniment to the dance, which it serves perfectly. And as often happens with popular ballets or films or other works intended to be looked and listened to at the same time, we often hear the music separately, so it has managed to capture the attention of listeners.

The original ballet was set in an empty café where, at the beginning, a single woman (Ida Rubinstein) was dancing alone. Gradually people enter and fill the tables nearby. She continues to dance alone. Eventually someone feels drawn to the dance and joins her. Little by little other men do so too, until finally she is dancing in a sensuous whirling and interplay of bodies with twenty men simultaneously.



The music accompanying this seductive dance is obsessive throughout. The snare drum begins an unchanging rhythm, repeating it dozens of times, while the remainder of the orchestra sings "folk tunes of the usual Spanish-Arabian kind," as Ravel called them. At first only one or a few instruments play the melody while the snare drum provides rhythmic background. Gradually, though, more instruments enter, changing the color and intensity of the music but not the harmony or the rhythm, which remain obsessively repetitious. The accompaniment becomes an enormous guitar as imaginatively represented by an astonishing variety of instruments, and the volume grows louder and louder as more men are captivated by the dancer's seduction and join in. This obsessiveness has the effect of increasing the sexual frenzy as the woman gradually brings the twenty male dancers to a state of high excitement. For all of this time the orchestra plays only two chords, C major and its dominant, G. Only near the very end, as the music seems to be attaining a level of intensity that cannot possibly be surpassed, does the orchestra explode into a new key, E major, for just eight measures, and then settles back into the home key for the full-throated close, colored by orchestral sounds both sensuous and rude.

*Boléro* is utterly unique. It is the kind of work that cannot be repeated, because it is essentially a gimmick, but this gimmick is so brilliantly crafted as to have become Ravel's single most famous work. Years later the conductor Paul Paray took Ravel to the famous casino at Monte Carlo and asked him if he would like to try his luck with a game. The composer replied, "I wrote *Boléro* and won. I'll stand pat."

## MAURICE RAVEL

### Piano Concerto in G

Ravel composed the Concerto in G, along with his other piano concerto, the one for left hand, in 1930 and 1931. The composer conducted the first performance, with pianist Marguerite Long, at a Ravel Festival concert at the Salle Pleyel in Paris on January 14, 1932, with the *Lamoureux Orchestra*. In addition to the solo piano, the score calls for piccolo, flute, oboe, English horn, clarinets in E flat and B flat, two bassoons, two horns, trumpet, trombone, timpani, triangle, side drum, cymbals, bass drum, tam tam, wood block, whip, harp, and strings. Duration is about 23 minutes.

At about the same time that Paul Wittgenstein, a concert pianist who had lost an arm during World War I, asked Ravel if he would write a concerto for him, Ravel's long time interpreter Marguerite Long asked for a concerto for herself. Thus, although he had written no piano music for a dozen years, he found himself in 1930 writing two concertos more or less simultaneously. The Concerto for the Left Hand turned out to be one of his most serious compositions, but the G major concerto, dedicated to and first performed by Madame Long, falls into the delightful category of high quality diversion. Ravel's favorite term of praise was *divertissement deluxe* ("high-class entertainment"), and he succeeded in producing just such a piece with this concerto.

The motoric high jinks of the first movement are set off by the cracking of a whip, though they occasionally yield to lyric contemplation. Still, for the most part, the movement chugs along with wonderful verve.

The second movement is a total contrast, hushed and calm, with a tune widely regarded as one of the best melodies Ravel ever wrote. The effort cost him dearly, and it may have been here that he first realized that his powers of composition were failing; they broke down completely in 1932, when the shock of an automobile collision brought on a nervous breakdown and he found himself thereafter incapable of sustained work. For the concerto he found it necessary to write the *Adagio assai* one or two measures at a time.

The final Presto brings back the rushing motor rhythms of the opening, and both movements now and then bear witness that Ravel had traveled in America and had become acquainted with jazz and recent popular music. He also met George Gershwin and told him that he thought highly of his *Rhapsody in Blue*; perhaps it is a reminiscence of that score that can be heard in some of the "blue" passages here and there.



A black and white portrait of Igor Stravinsky, showing him from the chest up, wearing a suit and tie, with his arms crossed. The image is positioned on the left side of the page, partially overlapping the text area.

## IGOR STRAVINSKY

### The Firebird, Suite (1919 version)

Igor Stravinsky was born at Oranienbaum, Russia, on June 17, 1882, and died in New York on April 6, 1971. He began composition of *The Firebird* in early November 1909 at a dacha of the Rimsky Korsakov family near St. Petersburg. He completed the score in the city, finishing the actual composition in March and the full score a month later; following some further retouching, the final score bears the date May 18, 1910. Commissioned by Diaghilev as a ballet in two scenes, the work was first performed by the Ballets Russes at the Paris Opéra on June 25, 1910. Stravinsky made suites from the ballet on three separate occasions, the first in 1911 (employing virtually the original huge orchestration), the second in 1919 (for a much smaller orchestra), and the third in 1945 (using the same orchestra as the second but containing more music). The instrumentation for the 1919 version includes two flutes (second doubling piccolo), two oboes (second doubling English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones and tuba, timpani, xylophone, tambourine, triangle, cymbals, bass drum, harp, piano (with celesta optional), and strings. Duration is about 23 minutes.

The notorious inability of Anatol Liadov to finish his scores in time gave Stravinsky his first big break. In 1909, Sergei Diaghilev needed to find a fast-working composer for a new ballet based on the old Russian legend of the Firebird. Having been impressed by Stravinsky's *Fireworks*, which he had heard a few months earlier, Diaghilev went to Stravinsky to discuss a possible commission for *The Firebird*. Though deeply engrossed in his opera *The Nightingale*, Stravinsky recognized that a commission from Diaghilev with a production in Paris was an opportunity he could not turn down. In fact, he was so enthusiastic that he began sketching the music before the formal commission finally reached him. He composed the large score between November 1909 and March 1910; the final details of the full score were finished by May 18.

The premiere of the lavishly colorful score marked a signal triumph for the Ballets Russes and put the name of Stravinsky on the map. Diaghilev quickly signed him up for more ballets, and in short order he turned out *Petrushka* and *The Rite of Spring*, with which he brought on a musical revolution.

The scenario of *The Firebird* involves the interaction of human characters with two supernatural figures, the magic Firebird (a sort of good fairy), and the evil sorcerer Kashchei, a green taloned ogre who cannot be killed except by destroying his soul, which is preserved in a casket in the form of an egg.

Kashchei has an enchanted garden where he keeps thirteen captured princesses, who are allowed out only at night. The young prince Ivan Tsarevich accidentally discovers the garden while pursuing the fabulous firebird. He captures the bird near a tree of magical golden apples. The firebird begs, in dance, to be set free, and the prince finally agrees, but takes one magic feather as a token. The enchanted princesses appear tentatively and shake the apple tree, then use the fallen apples for a game of catch. Ivan Tsarevich interrupts their game, for he has fallen in love with one of them. They dance a stately slow dance. In pursuit of the princesses as they leave, Ivan Tsarevich enters the palace, where he is captured by the monsters that serve as Kashchei's guards.

Kashchei arrives and threatens to turn the prince into stone, but Ivan Tsarevich waves the feather, summoning the Firebird to his aid. The magic bird sets Kashchei's followers to treading an "infernal dance" of energetic syncopation. This gives the prince the opportunity to find and destroy the egg that contains the ogre's soul. This act releases from their spell many knights that had previously been turned to stone. They come back to life (to music with a sweetly descending phrase of folklike character). Knights and princesses all take part in a dance of general happiness (a more energetic version of the same phrase). The Firebird has disappeared, but her music, now rendered more "human" in triadic harmony, sounds in the orchestra as the curtain falls.

Stravinsky distinguished musically between the human and the supernatural elements of the story by using diatonic, often folk like, melodies for the human characters and chromatic ideas for the supernatural figures by chromatic ideas (slithery melodies for Kashchei and his realm, shimmering arabesques for the Firebird).

The suite contains the ballet's introduction, with its mood of magical awe. The double basses present a melodic figure (two semitones and a major third) that lies behind all the music of the Firebird. Following a culminating shower of brilliant harmonics on the violins (played with a new technique discovered by Stravinsky for this passage), a muted horn call signals the rise of the curtain on a nocturnal scene in the "Enchanted Garden of Kashchei," which continues the mysterious music of the opening (a chromatic bassoon phrase foreshadows the sorcerer). But when Ivan Tsarevich captures the Firebird, the magical creature appeals to be freed in an extended solo dance; Ivan takes one of its magic feathers before allowing it to depart.

The next episode is the *khovod* (a stately slow round dance) of the enchanted princesses, to one of the favorite passages of the score, a melody first introduced by the solo oboe (this is an actual folk song).

The suite then jumps to the moment in which Kashchei begins to turn Ivan into stone, making a series of magic gestures. But before he can make the final gesture, Ivan Tsarevich remembers the Firebird's feather; he waves it, summoning the Firebird to his aid. Kashchei's followers are enchanted by the magic bird, who sets them dancing to an "infernal dance" of wild syncopation and striking energy. Here is where the original 1911 suite ended, but in 1912 Stravinsky published the Lullaby separately, and it became a popular part of all later suites from the ballet, followed by the original finale with its impressive scene of the petrified warriors returning to life.

There are details in the *The Firebird* that already foreshadow the revolutionary composer to come: the inventive ear for new and striking sounds, the love of rhythmic irregularities, and the predilection for using ostinatos to build up passages of great excitement. In listening to this familiar score, we may be able to sense afresh the excitement of being on the verge of a revolution.



## JOHANNES BRAHMS

### Symphony No. 4 in E minor, Opus 98

*Johannes Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He first mentioned the Fourth Symphony in a letter to his publisher on August 19, 1884; about a year later, in October 1885, he gave a two-piano reading for a small group of friends, and conducted the premiere at Meiningen on October 25. The score calls for two flutes and piccolo, two oboes, two clarinets, two bassoons and contrabassoon, four horns, two trumpets, three trombones, timpani, triangle, and strings. Piccolo and triangle appear only in the third movement, contrabassoon only in the third and fourth movements, and trombones only in the fourth. Duration is about 39 minutes.*

Of all the great masters of the nineteenth century, Brahms was the one who most thoroughly absorbed the new study of music history and who understood the music of the past as well as he understood that of the present. So it is hardly surprising – even though a trifle ironic – that his last and most modern symphony, arguably his greatest single symphonic achievement, should also be the one most deeply indebted to the music of the past, even to the point of reviving techniques and forms that most people regarded as long dead, and making them live anew. Brahms is by no means the only composer over the last century or so who has gone “back to the future,” but he may have done it more successfully than anyone else.

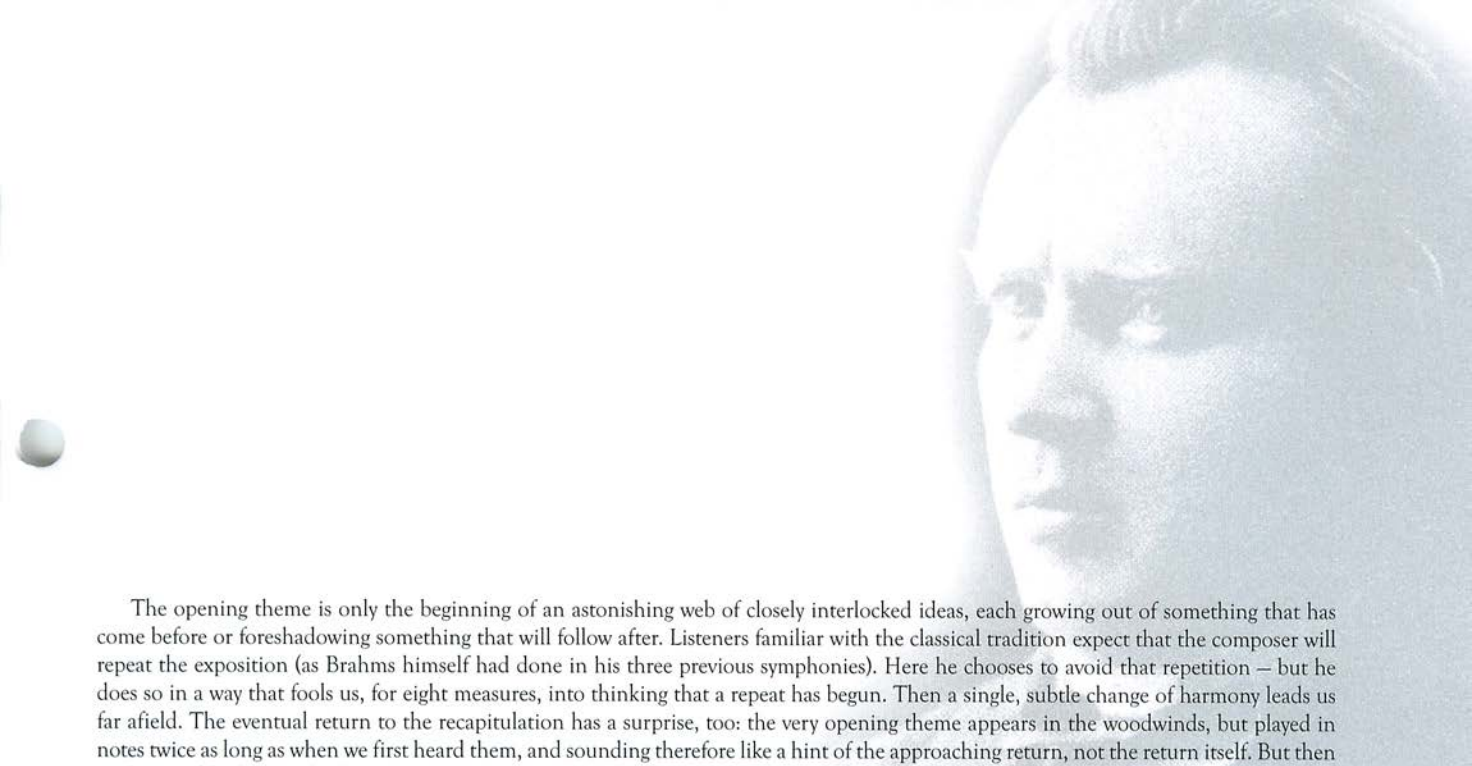
It is well known that Brahms waited a long time – until he was forty-three, in 1876 – before allowing the world to hear what he was finally willing to let go as his First Symphony (he had planned several others before that, and a few of them actually reached completion, but as something other than a symphony). Once having broken the ice, though, Brahms immediately composed a Second Symphony the following year. Then after a gap of five years, he composed his Third Symphony, and again a sibling immediately followed a year later.

In the summer of 1884, Brahms wrote to his publisher that he needed music paper with more staves on it – a hint from this always-reticent composer that he was writing music for orchestra. Brahms always chose a location of great natural beauty for his summer vacation, rarely choosing the same place more than twice. There he would compose feverishly, absorbing the beauties of the surrounding countryside into his music. He began work on the Fourth Symphony late in the summer of 1884 at the tiny village of Mürzzuschlag. When he reported to friends that the cherries in the area were unusually tart, too much so to eat them simply as fruit, he also wondered whether his new symphony might be equally tart. (Certainly early audiences found it challenging and mysterious.)

Hans von Bülow wanted Brahms to write a new piano concerto (he never did), but by the end of the summer of 1885, which Brahms again spent at Mürzzuschlag, he was essentially done with the Fourth Symphony – though, as he reported to Bülow with characteristic modesty, “I do have a couple of entractes; put together they make what is commonly called a symphony.” He suggested that Bülow might lead a private reading of the work with his orchestra at Meiningen, since Brahms always disliked letting a work go out into the world without actually hearing it in something approximating an actual performance. Meiningen had the advantage of being a small court with a fine orchestra that was far away from the international musical capitals; even a public performance there would not attract the European press the way it might in Berlin or Vienna. Even with Bülow’s enthusiasm and the orchestra’s good will, they found the symphony a tough nut to crack. But after the premiere, the Meiningen orchestra toured with the work, giving it the benefit of their experience in an increasing number of performances, and winning many admirers.

Even some of Brahms’ closest friends felt that the symphony begins too abruptly. Yet Brahms clearly wanted the piece to sound as if it has begun somewhere else before we were able to hear: he had composed an introductory passage that would make the beginning quite definite – and then deleted it! What was left was clearly exactly what he wanted.





The opening theme is only the beginning of an astonishing web of closely interlocked ideas, each growing out of something that has come before or foreshadowing something that will follow after. Listeners familiar with the classical tradition expect that the composer will repeat the exposition (as Brahms himself had done in his three previous symphonies). Here he chooses to avoid that repetition – but he does so in a way that fools us, for eight measures, into thinking that a repeat has begun. Then a single, subtle change of harmony leads us far afield. The eventual return to the recapitulation has a surprise, too: the very opening theme appears in the woodwinds, but played in notes twice as long as when we first heard them, and sounding therefore like a hint of the approaching return, not the return itself. But then Brahms suddenly leaps back to the original speed and we find ourselves already in the middle of the recapitulation.

The second movement has a key signature for E major, but Brahms instead intones a theme that circles around the note E using the pitches of the scale of C major. This is nothing other than a return to the harmonic style of the sixteenth century, to the old Phrygian mode, about which Brahms read in one of the classic music histories of his time, a book by Winterfeld studying the music of Giovanni Gabrieli. In his copy of this book Brahms had especially marked a passage in which the author declared that the Phrygian mode was the darkest of all the melodic scales for traditional church music, expressing penitence and deep need.

Winterfeld also commented that the “gloomy Phrygian” must perforce yield to the “bright, cheerful Ionian” – C major – and Brahms seems to have followed this as a recommendation in his symphony, for the Scherzo is indeed in C, though there are other reasons for its appropriateness here: that key had already played an important role in the first movement, and the second movement’s Phrygian mode had suggested the key of C. Though most of the symphony was regarded as exceptionally difficult to understand in Brahms’ day, this movement earned from its first audience a request for an encore.

It is in the Finale that Brahms really reveals the depth of his commitment to the old Renaissance and Baroque masters and his power of transforming their techniques into a modern work. This is a *passacaglia*, a special kind of variation form in which a short melodic passage (and its harmonic implication) is set to repeating over and over again, while the composer finds ways to vary it. Since these variations often take the form of adding new contrapuntal lines – and since Brahms knew that counterpoint and variation were two of his greatest strengths as a composer – it seems natural to us that he should choose this form, but many of his friends were nonplused that he should try to imitate “dead” music. The first eight chords of the movement give the theme straight out (in the melody line). After that it returns, in some form, over and over, thirty times. The first nine variations gradually increase the tension almost to the breaking point, then four variations (which are in the major mode and played at half the speed of the others) function as an interlude to reduce the tension, allowing for another outburst to provide a kind of recapitulation for the final group of statements. A splendid coda, sonorous and glowing, provides the capstone for the work.



## WOLFGANG AMADÈ MOZART

### Piano Concerto No. 20 in D minor, K.466

Wolfgang Amadè Mozart was born in Salzburg on January 27, 1756, and died in Vienna on December 5, 1791. Mozart completed the D-minor concerto on February 10, 1785, and performed it soon afterward in a series of concerts he was giving. In addition to the solo piano, the score calls for one flute, pairs of oboes, bassoons, horns, and trumpets, plus timpani and strings. Duration is about 30 minutes.

Mozart composed the Concerto in D minor, K. 466, early in 1785, completing the score on February 10 and playing the first performance the next day. A few days later, the composer's father, Leopold, visiting in Vienna, wrote to his daughter Nannerl about her brother's recent success:

*[I heard] a new and excellent piano concerto by Wolfgang, where the copyist was still at work when we arrived, and your brother didn't even have time to play through the rondo because he had to supervise the copying operation.*

This was just at the time when Mozart's popularity in Vienna was reaching its short lived crest. In 1784 he had at one point twenty two concerts in thirty eight days. "I don't think," he wrote home, "that in this way I can possibly get out of practice." Because of the public interest in Mozart as a pianist, he was induced to turn out a series of piano concertos — eleven of them between February 1784 and March 1786. Even more astonishing is the expressive range and technical variety among these works, which offer just about every possible variant on the relationship between piano and orchestra. The popularity that produced this string of masterworks did not last, though, and in the remaining half dozen years of his life Mozart composed only three more concertos.

The fact that Concerto No. 20 is one of the few Mozart concertos in a minor key recommended the work to composers of the Romantic era; it was one of the very few Mozart compositions to be performed with any frequency during the 19th century, and it made a powerful impression on Beethoven, who composed two superb cadenzas for it.

The concerto opens with a grandly romantic atmospheric gesture: throbbing syncopations, agitated rhythms, grumbling in the bass to mark the downbeat, no identifiable theme. The orchestra develops motifs of sighs and laments, poignant but not really tragic, leading to the protagonist's arrival. Piano and orchestra converse seriously yet wittily at the same time, each commenting on and attempting to outdo the other in persuasive technique. The movement ends not in triumph, but in mystery.

The Romanza of the second movement is filled with lyric song, though a brief stormy interlude in the minor mode recalls something of the character of the opening movement.

The finale returns to D minor for its rondo theme, and it recalls the storms of the beginning but increasingly with witty equivocation, as if trying to decide whether to end in the major or the minor mode. A charming theme in the winds is first heard in F major; later it wants to be taken seriously in D minor, but somehow elements of the major scale keep creeping in, and by the end of the movement, at the conclusion of the cadenza, the tune frankly revels in D major as it brings the stormy concerto to a bright conclusion.





## PYOTR ILYICH TCHAIKOVSKY

*Francesca da Rimini*, Symphonic fantasy after Dante, Opus 32

*Pyotr Ilyich Tchaikovsky was born in Kamsko Votkinsk, Vyatka Province, May 7, 1840, and died in St. Petersburg, on November 6, 1893. He composed the fantasy Francesca da Rimini in the fall of 1876; it was successfully premiered in Moscow on March 9, 1877. The score calls for three flutes (third doubling piccolo), two oboes and English horn, two clarinets, two bassoons, four horns, two cornets-à-piston, two trumpets, three trombones and tuba, timpani, cymbals, bass drum, tam-tam, harp, and strings. Duration is about 22 minutes.*

The sad tale of Paolo and Francesca has evoked a sympathetic and compassionate response from readers ever since it was told in the fifth canto of Dante's *Inferno* early in the thirteenth century. Dante had no doubt seen the dashing Paolo Malatesta when he was Captain of the People in Florence during the poet's seventeenth year. It is less likely that he ever saw Francesca da Polenta of Rimini, who married Paolo's brother Gianciotto Malatesta, but he no doubt learned something of her story during his last years, which were spent under the protection of Francesca's nephew, then lord of Ravenna.

The news of a double murder – Gianciotto killed both his wife and his brother when he found out about their illicit love affair – horrified Italy at the time, but Dante's version of the story gives details transmitted nowhere else that were probably learned from the family. He puts the words into the mouth of Francesca, whom the poet's persona encounters during his epic journey through Hell, Purgatory, and Heaven in that mammoth poem that is at once a Medieval cosmology, a political statement, a psychological autobiography of what would today be called Dante's "mid-life crisis," and one of the world's greatest works of literature.



Having passed through the first circle of Hell, Limbo, where are found the virtuous heathen, Dante's guide Virgil brings him to the first region of punishment for sin, the second circle, wherein the lascivious – those who allow desire to overcome reason – are eternally punished by tempestuous winds that drive the tormented souls about unceasingly, just as their unrestrained sensuality drove them in their earthly lives. Dante sees Dido, Helen of Troy, and Cleopatra, but he especially desires to speak to Paolo and Francesca. She tells him, in words filled with the imagery of the poetic romances that were so popular at the time, of the overwhelming force of Love. "Love, which is quickly kindled in the gentle heart . . ."; "Love, which absolves no one beloved from loving . . ."; "Love brought us to one death." These words cause Dante, who had himself been active as a poet of Love, to become pensive and silent until Virgil asks for his thoughts. His only response: "Alas, how many sweet thoughts, what great desire, led them to this woeful pass." Then, upon Dante's urging that Francesca tell her tale more fully, she recounts with extraordinary delicacy how she and Paolo came to realize their guilty love. Her words have inspired painters, dramatists, and operatic composers. Tchaikovsky inscribed them at the head of the score to his fantasy.

Nessun maggior dolore  
che ricordarsi del tempo felice  
nella miseria; e ciò sa'l tuo dottore.  
Ma s'a conoscer la prima radice  
del nostro amor tu hai cotanto affetto,  
dirò come colui che piange e dice.  
Noi leggiavamo un giorno per diletto  
di Lancialotto come amore lo strinse;  
soli eravamo e senza alcun sospetto  
Per più fiate li occhi ci sospinse  
quella lettura, e scolorocci il viso;  
ma solo un punto fu quel che ci vinse.  
Quando leggemmo il disiato riso  
esser baciato da cotanto amante,  
questi, che mai da me non fia diviso,  
la bocca mia baciò tutto tremante.  
Galeotto fu il libro e chi lo scrisse.  
Quel giorno più non leggemmo avante.

There is no greater pain  
than to recall happy times  
in misery; and this your teacher knows.  
But if to know our love's first root  
you have to great a desire,  
I shall speak as one who weeps in the telling.  
One day we were reading for our delight  
of Lancelot, and how Love constrained him.  
We were alone and without any premonition.  
Many times that reading drew our eyes  
together and changed the color in our faces.  
But there was just one point that conquered us.  
When we read that the longed-for smile  
was kissed by such a lover,  
he who never from me shall be parted  
kissed my mouth, all trembling.  
A Galeotto<sup>1</sup> was the book and he that wrote it.  
That day we read no further.

*Francesca da Rimini* was originally proposed to Tchaikovsky as the subject for an opera. The notion of a composition based on the tale of the lovers trapped in their own untamed drives and emotions clearly appealed to him, though not as a stage piece. He spent part of the summer of 1876 in France with his brother Modest, then went on alone to Bayreuth, where he planned to attend the first complete cycle of Wagner's *Ring of the Nibelungen*. It was on the train that he started to read Canto V of the *Inferno* and quickly became absorbed in plans for a symphonic poem. By October 26, back in Moscow, he wrote to his brother with the news that the work was finished in piano score:

I wrote it with love and love has come out well. As to the hurricane [the music depicting the incessant storms in the second circle of Hell], one could have written it something more like Doré's picture but it did not turn out as I wished. Anyway it is impossible to give proper judgment on this composition so long as it is neither orchestrated nor played . . . Have I told you that I am taking cold baths in the morning – like Tolia? [his brother Anatoli] It has an excellent effect on my health. I have never felt better (please spit three times<sup>1</sup>). This (I mean the cold water) had and will have an excellent influence on my work. If Francesca is something fresh and new, it is to a great extent due to water.

Tchaikovsky completed the scoring by mid-November, and the fantasy received its first performance the following March 9 at a concert of the Russian Musical Society, where it was very favorably received. The composer himself conducted the fantasy in an all-Tchaikovsky concert in St. Petersburg on March 17, 1887, and though he had always dreaded conducting, the performance went well. In fact *Francesca* became to some extent the composer's regular war-horse when he had to appear in public as a conductor.

Though generally regarded as a more polished work than Tchaikovsky's earlier symphonic poem *Romeo and Juliet*, *Francesca da Rimini* is less frequently played today. Francesca's narrative in Dante's poem, though expressively beautiful, concentrated on just the central mood of regret for lost love.

The formal organization of *Francesca da Rimini* is simplicity itself: ABA, with each section constructed of a literal or decorated repetition. The core and center of the work is Francesca's story, first recounted on the clarinet over pizzicato strings. Her touching tale is both preceded and followed by an Allegro vivo in 6/8 time musically depicting the lashing winds of the second circle (characterized by vivid chromaticism and nearly constant counter-rhythms). The whole fantasy opens with typically romantic "infernal" music, built of diminished seventh chords (themselves constructed of two interlocking tritones, the tritone being the so-called *diabolus in musica* or "the devil in music" in a somber march – *Andante lugubre* – that seems to say, "Abandon hope, all ye that enter here." Just as Paolo and Francesca can find no release from their torment, once we have heard Francesca's tale, we are plunged directly back into the maelstrom that brings the fantasy to its end without hope of rescue or redemption.

<sup>1</sup> In the Arthurian legends, Galeotto was the go-between for Lancelot and Guinevere; hence, a pander.

<sup>2</sup> A Russian gesture for good luck.

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Once again, we have realized what Yehudi Menuhin called, the “miracle of AYO.” One hundred-plus musicians from 10 Asian nations and territories coming together for the joy of music and the opportunity to know and learn from each other. While the world is obsessed with competition in business, sports, advertising, virtually every walk of life, in AYO there is friendship, harmony, compassion and encouragement.

Their coming together is the result of an enormous international effort – a personal commitment, really – of hundreds of volunteers, patrons, sponsors and music fans who share a commitment to create opportunities at the highest international level for Asian musicians striving for a place at the top, and to celebrate the commitment, dedication and extraordinary talent of those musicians through performances across Asia and around the world.

The critical role that AYO has played in the lives of those who’ve played in this multinational orchestra cannot be understated. Being a member of the Asian Youth Orchestra is a turning point for many.

Who are those that make this possible? Those corporations and individuals who have been so generous with their financial support are acknowledged in various ways throughout this program. Those who respond quickly and efficiently to our telephone calls and emails are less visible, but no less critical to the Asian Youth Orchestra’s success.

As AYO’s founder and music director, it is with deepest respect and admiration that I salute the members of the AYO Board, a dozen incredibly busy, influential and highly respected individuals who make time throughout the year to deal with the issues of running an orchestra. Dr. David Li writes on their behalf in the early pages of this program.

We are a full-time staff of two at AYO. Now in his 12th year with AYO, the orchestra’s general manager Keith Lau was a student of biology who heard our concerts a dozen years ago, volunteered to help out and moved quickly into the role of logistics specialist and administrator. His only assistant, Corina Ho, is a loyal multi-tasking receptionist, secretary, bookkeeper and all ‘round gal Friday.

We could never have scheduled such an ambitious tour had it not been for the passionate team of volunteers who gave their time and energy throughout the year: Ken Kano and his colleagues at the Hong Kong Tourism Board Japan, Susumu Sato, Kunihiko Yokoyama, Kazuko Kano, Eugene Kano, Shuri Fukunaga and her colleagues at Burson-Marsteller Japan.

We are indebted to the Korean Consul General in Hong Kong, the Honorable T. Y. Seok, and his colleagues in Hong Kong and at the Ministry of Foreign Affairs in Korea, to the Korea Foundation, the Ministry of Culture and to Hana Financial Group for working to realize AYO’s concerts in Korea.

In Beijing we thank AYO alumnus Wu Sheng Sheng, a law and political science student at Jiaotong University, for organizing our AYO auditions in the Chinese capital. Our thanks as well go to yet another AYO alumnus, Jin Xin for coordinating auditions in Shanghai, and to Ms. Fang Jie, our concert manager in China.

Our auditions and concerts in Taipei were coordinated once again by Dr. Dirk Duhei’s marvelous staff at the Taipei Philharmonic Foundation for Culture and Education.

Former AYO member Jenny Tan efficiently organized our AYO auditions in Singapore and assisted the successful candidates with their passport and visa applications. Jenny is a percussionist who holds a PhD in medical research, a profession she pursues in Singapore.



They are everywhere, these quiet volunteers who respond to every request, Narzalina Lim in the Philippines, whose son was an AYO member in 2000 and now teaches cello in Melbourne, former AYO members Angela Lou in Malaysia and Lertkiat Chongjirajitra in Thailand, our many friends at the Hanoi Conservatory of Music, and AYO alumnus Kim Soo Ji and her mother in Seoul.

Close scrutiny will reveal the names of the corporate and individual sponsors who support all that we do. Happily, many are new to the orchestra's roster of partners- the Bank of East Asia Shanghai, the Bank of China Hong Kong, the Sumitomo Mitsui Banking Corporation, the Hana Financial Group, the Korea Foundation, China Bills Finance Corporation, TOM Group, and New World Development. Many are old friends, among them Mr. Shoichi Asaji, who continues the tradition of hosting AYO's Artist-Faculty Dinner, Mr. David Tran, his wife May and their colleagues at Primasia in Hong Kong and Taiwan, the Hong Kong Academy for Performing Arts, Mr. David Mong, Ms. Cheung Man Yee and our friends at the Shun Hing Education and Charity Fund, Dato' Dr. SJ Wong. The Lee Hysan Foundation provided core support for our Music Fun Fest concert for disadvantaged and special needs children.

With the continued support of those named and those to whom I must apologize for failing to single out, the future for musicians in Asia and that of AYO looks very bright.

- Richard Pontzius

*Congratulations to Degawa Hirotaka and Saito Sonoko who met as AYO members in 2006 and were married in Kyoto, Japan in April 2009. Their dream is that "Our children will also play in AYO."*



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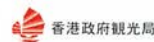
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と香港をお互いに訪れる人がもっと増えて、日本と香港がもっと近くなるようにさまざまな交流イベントが日本と香港で開催される2009年。皆様の笑顔も日本と香港の架け橋になります。

[www.s-smiles.net](http://www.s-smiles.net)

※写真はイメージです。



日本と香港は、2009年1月1日から12月31日までを『2009日本香港観光交流年』として、  
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各種交流事業・イベントの詳細は、公式webサイト [www.s-smiles.net](http://www.s-smiles.net) をご覧いただくか、下記の香港政府観光局までお問い合わせください。

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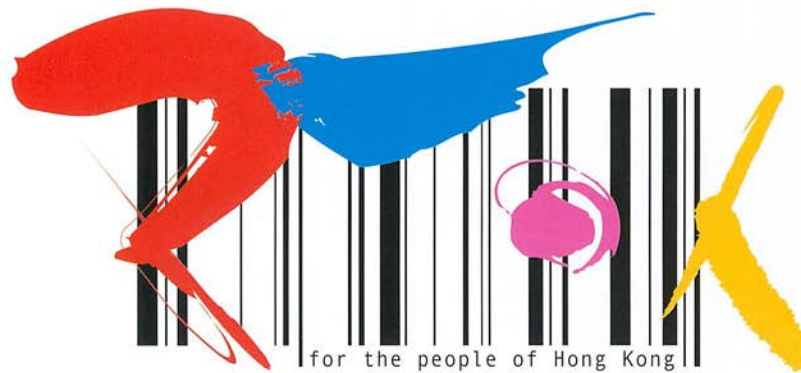
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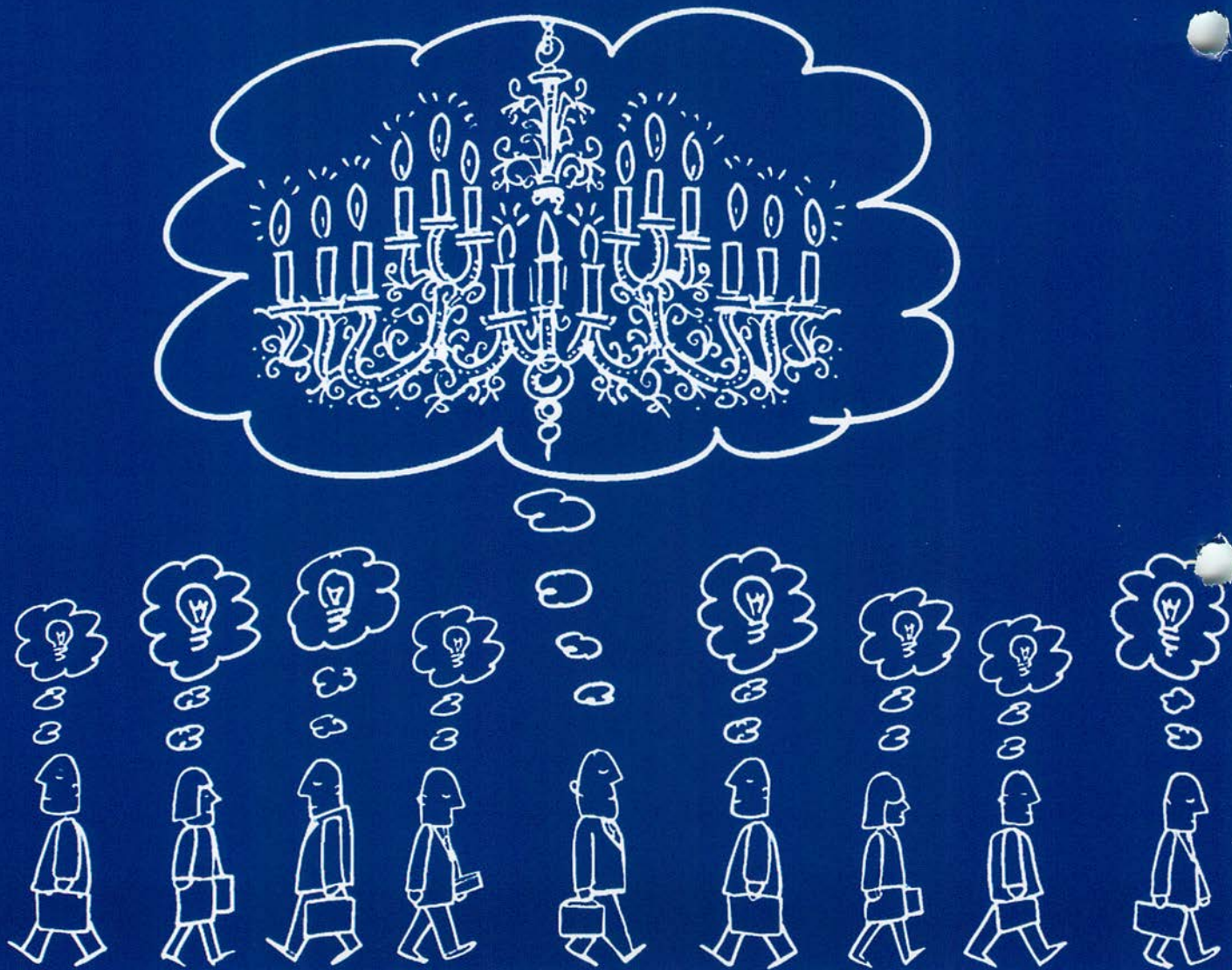
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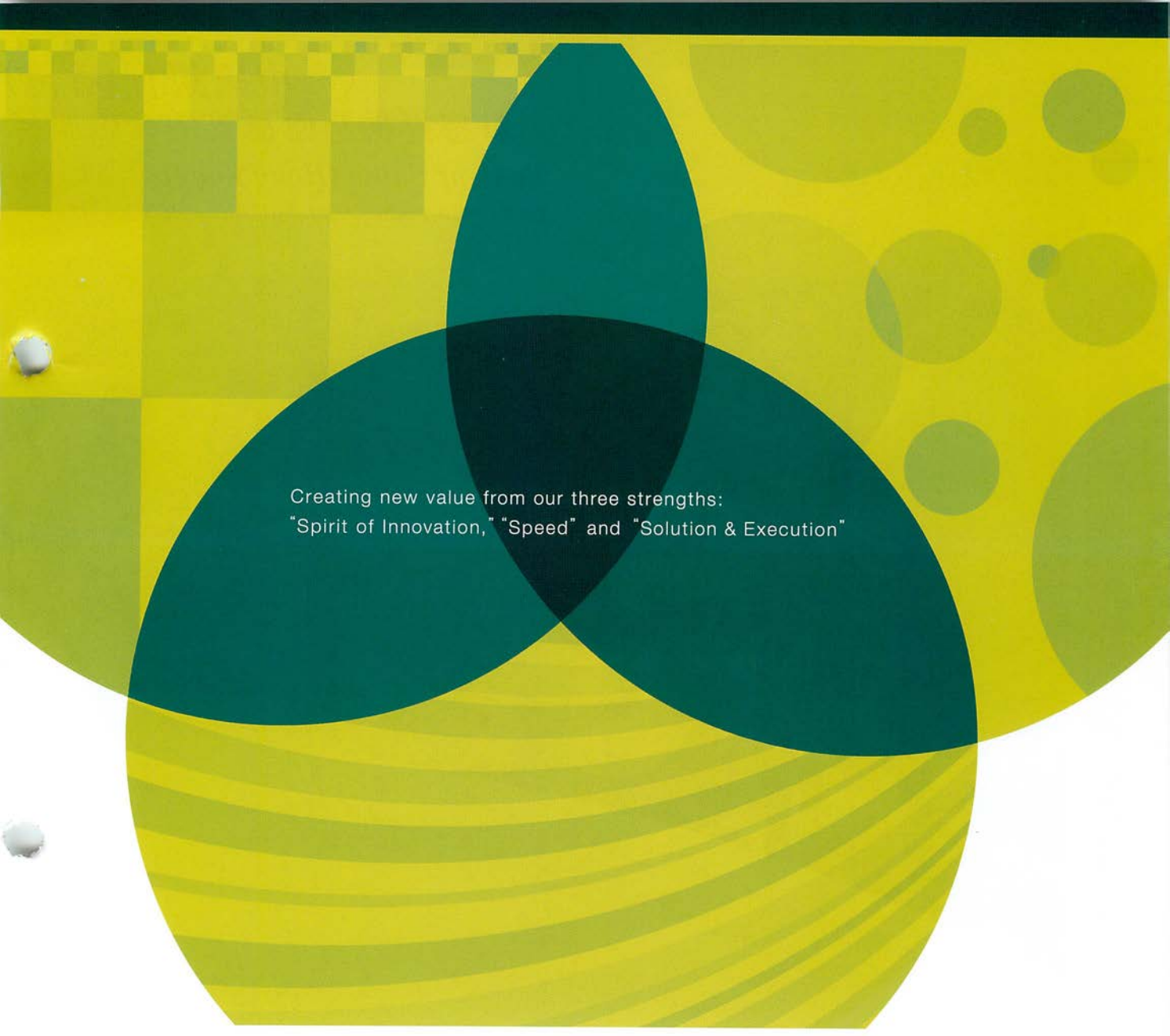


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# The partnership behind Beethoven's greatest work



A page from the original manuscript of Beethoven's Ninth Symphony (above), and the metronome (right) and the ear trumpets (below) developed by Mälzel. Beethoven was the first notable composer to use a metronome, and insisted that metronome markings be included in his published music so that everyone would know the right tempo.



Despite struggling against hearing loss for much of his career, the great composer Ludwig van Beethoven was able to produce ever grander and more spectacular compositions thanks in part to the help he received from the inventor, Johann Mälzel. In addition to ear trumpets, Mälzel developed a metronome for Beethoven that made possible a visual understanding of tempos — something the composer had eagerly awaited, as it provided him with a way to ensure that his music could be played as he wished. Like Mälzel, Fuji Xerox is committed to providing you with the support you need to achieve your own goals. As your partner, we'll deliver a custom-tailored business solution for you based on our IT and document management expertise.

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A full-page photograph of a male conductor with glasses and a goatee, wearing a white tuxedo jacket and a white waistcoat. He is standing with his arms raised in a grand, ornate hall with a high, arched ceiling. He holds a baton in his right hand and gestures with his left. The lighting is dramatic, with spotlights illuminating the conductor and the architectural details of the hall.

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