



Saturday, August 5, 2017, 8pm  
Zellerbach Hall

## Asian Youth Orchestra

Richard Pontzious, *conductor*

Sarah Chang, *violin*

### PROGRAM

Richard STRAUSS (1864–1949) *Don Juan*, Tone Poem (after Nicolaus Lenau),  
Op. 20

Jean SIBELIUS (1865–1957) *Violin Concerto in D minor*, Op. 47  
Allegro moderato  
Adagio di molto  
Allegro, ma non tanto

### INTERMISSION

Ludwig van Beethoven (1770–1827) *Symphony No. 7 in A Major*, Op. 92  
Poco sostenuto – Vivace  
Allegretto  
Presto  
Allegro con brio

*The Asian Youth Orchestra's world tour is sponsored by  
the Home Affairs Bureau of the Government of the Hong Kong Special Administrative Region.  
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*Cal Performances' 2017–18 season is sponsored by Wells Fargo.*



A very warm welcome to tonight's concert, one of 21 performances to be played around the world this summer by the 109 members of the Asian Youth Orchestra (AYO), in a celebration of outstanding talent and great music marking the 20th anniversary of the founding of the Hong Kong Special Administrative Region Government. As such, the government has committed major funding to support this exceptionally ambitious world tour.

The AYO has a wonderful tradition of introducing audiences far and wide to the exceptional talents of young musicians from across Asia, and as a fan—having heard the orchestra on many occasions, most recently in Hanoi, Vietnam—I can assure you that you are in for a treat.

Guided with a sure hand by its founder and recipient of Hong Kong's Silver Bauhinia Star, Richard Pontziou, the orchestra has been a runaway success since its inception, and continues to provide a platform for cultural and artistic exchange for music lovers from across our region.

The Asian Youth Orchestra is a wonderful example of the best of Hong Kong and Hong Kong is proud to have the orchestra as cultural ambassadors to the world. Please enjoy their concert.

—Mrs. Carrie Lam  
Chief Executive, Hong Kong  
Special Administrative Region

Welcome! You are about to enjoy a wonderful experience with the Asian Youth Orchestra.

This is a very special year for both the AYO and the place we call home—Hong Kong. It is special for the orchestra because the musicians are able to bring their music to so many cities of the world during this global tour, and it is special for Hong Kong because this year we celebrate the 20th anniversary of the return of Hong Kong to China. These have been 20 years of growth for both the AYO and Hong Kong.

For the past 27 years, Richard Pontziou, the founder and principal conductor of the AYO, has been molding talented young Asian musi-

cians into a superb orchestral ensemble—one that brings wonderful music to audiences around Asia and, this year, the world. He has been ably assisted by his co-conductor, James Judd, and a group of professional artist faculty who work hard to refine the talents of these young musicians.

The AYO represents more than the beautiful music they provide. It represents the harmony created among these young men and women from so many Asian countries. While some of their home countries may be dealing with political disputes among themselves, these young musicians sit side by side as good friends working for the wonderful common goal of perfection in music. They are symbolic of what we all would like the world to be.

This five-week world tour will take the AYO through Asia, the United States, and numerous European countries. At past performances, audiences have responded with true excitement. The young musicians of the AYO bring them joy and happiness through their tremendous talent and youthful enthusiasm.

Every year, the AYO counts on the kindness and generosity of corporate and private benefactors from around Asia for its support. To all who have helped us succeed, the AYO board and I express our most sincere thanks.

But tonight, we invite you to sit back and enjoy. I am sure you will come away from the concert thrilled by what you have heard and seen.

—Jim Thompson  
Chairman, AYO Board of Director

**Richard Strauss**  
*Don Juan, Tone Poem*  
(after Nicolaus Lenau), Op. 20

It was in the 1630 drama *El Burlador de Sevilla* (*The Seducer of Seville*) by the Spanish playwright Tirso de Molina that the fantastic character of Don Juan first strutted upon the world's stages. Tirso based his play on folk legends that were at least a century old in his day, and whose roots undoubtedly extend deeply into some Jungian archetype of masculine virility shared, from complementary viewpoints, by men and women alike. Don Juan found frequent literary representations thereafter, notably in works by



Molière, Dumas, Byron, Espronceda, de Musset, Zorrilla and Shaw. A story of such intense passion was bound to inspire composers as well as men of letters, and Gluck, Delibes, Alfano, Dargomyzhsky, and half a dozen others wrote pieces based on the character and his exploits. The most famous treatment of the tale is, of course, Mozart's *Don Giovanni*, and it was through that opera that Richard Strauss first became acquainted with the Spanish Lothario. In June 1885, Strauss attended a production of Paul Heyse's play *Don Juans Ende* with his mentor, Hans von Bülow, and the drama and its subject, building on the influence of Mozart's masterpiece, made a powerful impression on the young composer.

Strauss started sketching his own *Don Juan* late in 1887, soon after he had met Pauline de Ahna in August. Pauline, a singer of considerable talent, got on splendidly with Strauss, and they were soon in love and married. The impassioned love themes of *Don Juan* were written under the spell of this romance. (The couple remained apparently happily married for the rest of their lives, though Pauline was a renowned nag. Gustav and Alma Mahler would cross the street to avoid meeting her.) For the program of his tone poem, Strauss went not to da Ponte or the Spanish authors, but to the 19th-century Hungarian poet Nicolaus Lenau. Lenau, born in 1802, was possessed by a blazing romantic spirit fueled in part by a hopeless love for the wife of a friend. In a fit of idealism in 1832, he came to America and settled on a homestead in Ohio for a few months. Disappointed with the New World, he returned to Europe, where he produced an epic on the Faust legend in 1836, and then undertook a poetic drama based on Don Juan. Lenau left the latter work unfinished in 1844 when he lost his mind and was admitted to an asylum, where he died six years later. Lenau's *Don Juan* was not a rakish extrovert but rather a vain, sensual idealist. In the author's words, "My Don Juan is no hot-blooded man, eternally pursuing women. It is the longing in him to find a woman who is to him womanhood incarnate, and to enjoy in the one all the women on earth whom he cannot as individuals possess. Because he does not find her, al-

though he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him." In Lenau's version, Don Juan meets his death in a sword duel with the father of one of the women he has seduced. Disillusioned and empty, ready for death, he drops his guard and welcomes his fate.

Strauss' tone poem captures the feverish emotion and charged sensuality of Lenau's drama, but other than three abstruse excerpts from Lenau's poem that appear in the score, the composer never gave a specific program for *Don Juan*. The body of the work comprises themes associated with the lover and his conquests. The vigorous opening strain and a stentorian melody majestically proclaimed by the horns near the mid-point of the work belong to Don Juan. The music depicting the women in his life is variously coquettish, passionate, and ravishing. In the closing pages, an enormous crescendo is suddenly broken off by a long silence. A quivering chill comes over the music. A dissonant note on the trumpets marks the fatal thrust. Quietly, without hope of redemption, the libertine dies.

### Jean Sibelius

#### Violin Concerto in D minor, Op. 47

By 1903, when he was engaged on his Violin Concerto, Sibelius had already composed *Finlandia*, *Kullervo*, *En Saga*, the *Karelia Suite*, the four *Lemminkäinen Legends*, and the first two symphonies, the works that established his international reputation. He was composing so easily at that time that his wife, Aino, wrote to a friend that he would stay up far into the night to record the flood of excellent ideas that had come upon him during the day. There were, however, some disturbing personal worries threatening his musical fecundity.

Just after the premiere of the Second Symphony in March 1902, Sibelius developed a painful ear infection that did not respond easily to treatment. Thoughts of the deafness of Beethoven and Smetana plagued him, and he feared that he might be losing his hearing. (He was 37 at the time.) In June, he began having trouble with his throat, and he jumped to the conclusion that his health was about to give

way, even wondering how much time he might have left to work. Though filled with fatalistic thoughts at that time, he put much energy into the Violin Concerto. The ear and throat ailments continued to plague him until 1908, when a benign tumor was discovered. It took a dozen operations until it was successfully removed, and the anxiety about its return stayed with him for years. (Sibelius, incidentally, enjoyed sterling health for the rest of his days and lived to the ripe age of 91, a testament to the efficacy of his treatment.)

The Violin Concerto's opening movement employs sonata form, modified in that a succinct cadenza for the soloist replaces the usual development section. The exposition consists of three theme groups—a doleful melody announced by the soloist over murmuring strings, a yearning theme initiated by bassoons and cellos with rich accompaniment, and a bold, propulsive strophe in march rhythm. The development-cadanza is built on the opening motive and leads directly into the recapitulation of the exposition themes. The second movement could well be called a “Romanza,” a descendant of the long-limbed lyricism of the Andantes of Mozart's violin concertos. It is among the most awedly Romantic music in any of Sibelius' works for orchestra. The finale launches into a robust dance whose theme the esteemed English musicologist Sir Donald Tovey thought could be “a polonaise for polar bears.” A bumptious energy fills the movement, giving it an air reminiscent of the Gypsy finales of many 19th-century violin concertos. The form is sonatina, a sonata without development, here employing two large theme groups.

### Ludwig van Beethoven Symphony No. 7 in A Major, Op. 92

In the autumn of 1813, Johann Nepomuk Mälzel, the inventor of the metronome, approached Beethoven with the proposal that the two organize a concert to benefit the soldiers wounded at the recent Battle of Hanau—with, perhaps, two or three repetitions of the concert to benefit themselves. Beethoven was eager to have his as-yet-unheard A-Major Symphony of the preceding year performed, and thought the

financial reward worth the trouble, so he agreed. The concert consisted of this “Entirely New Symphony” by Beethoven, marches by Dussek and Pleyel performed on a “Mechanical Trumpeter” fabricated by Mälzel, and an orchestral arrangement of *Wellington's Victory*, a piece Beethoven had concocted the previous summer for yet another of Mälzel's musical machines, the clangorous “Panharmonicon.” The evening was such a success that Beethoven's first biographer, Schindler, reported, “All persons, however they had previously dissented from his music, now agreed to award him his laurels.”

The orchestra for that important occasion included some of the most distinguished musicians and composers of the day: Spohr, Schuppanzigh, Dragonetti, Meyerbeer, Hummel, and Salieri all lent their talents. Spohr, who played among the violins, left an account of Beethoven as conductor. “Beethoven had accustomed himself to indicate expression to the orchestra by all manner of singular bodily movements,” wrote Spohr. “So often as a *sforzando* [a sudden, strong attack] occurred, he thrust apart his arms, which he had previously crossed upon his breast. At *piano* [soft] he crouched down lower and lower as he desired the degree of softness. If a *crescendo* [gradually louder] then entered, he slowly rose again, and at the entrance of the *forte* [loud] jumped into the air. Sometimes, too, he unconsciously shouted to strengthen the *forte*.”

The Seventh Symphony is a magnificent creation in which Beethoven displayed several technical innovations that were to have a profound influence on the music of the 19th century: he expanded the scope of symphonic structure through the use of more distant tonal areas; he brought an unprecedented richness and range to the orchestral palette; and he gave a new awareness of rhythm as the vitalizing force in music. It is particularly the last of these characteristics that most immediately affects the listener, and to which commentators have consistently turned to explain the vibrant power of the work. Perhaps the most famous such observation about the Seventh Symphony is that of Richard Wagner, who called the work “the apotheosis of the Dance in its highest aspect ...



Richard Pontzius

the loftiest deed of bodily motion incorporated in an ideal world of tone.” Couching his observation in less highfalutin language, John N. Burk believed that its rhythm gave this work a feeling of immense grandeur incommensurate with its relatively short 40-minute length. “Beethoven,” Burk explained, “seems to have built up this impression by willfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size.”

A slow introduction, almost a movement in itself, opens the Symphony. This initial section employs two themes: the first, majestic and unadorned, is passed down through the winds while being punctuated by long, rising scales in the strings; the second is a graceful melody for oboe. The transition to the main part of the first movement is accomplished by the superbly controlled reiteration of a single pitch. This device not only connects the introduction with the exposition but also establishes the dactylic rhythm (long–short–short) that dominates the movement.

The Allegretto scored such a success at its premiere that it was immediately encored, a phenomenon virtually unprecedented for a slow movement. Indeed, this music was so popular that it was used to replace the brief slow movement of the Eighth Symphony at several performances during Beethoven’s lifetime. In

form, the movement is a series of variations on the heartbeat rhythm of its opening measures. In spirit, however, it is more closely allied to the austere chaconne of the Baroque era than to the light, figural variations of Classicism.

The third movement, a study in contrasts of sonority and dynamics, is built on the formal model of the scherzo, but expanded to include a repetition of the horn-dominated Trio (Scherzo – Trio – Scherzo – Trio – Scherzo).

In the sonata-form finale, Beethoven not only produced music of virtually unmatched rhythmic energy, but did it in such a manner as to exceed the climaxes of the earlier movements and make it the goal toward which they had all been aimed. So intoxicating is this music that some of Beethoven’s contemporaries were sure he had composed it in a drunken frenzy.

An encounter with the Seventh Symphony is a heady experience. Klaus G. Roy, the distinguished musicologist and program annotator for the Cleveland Orchestra, wrote, “Many a listener has come away from a hearing of this Symphony in a state of being punch-drunk. Yet it is an intoxication without a hangover, a dope-like exhilaration without decadence.” To which the composer’s own words may be added. “I am Bacchus incarnate,” boasted Beethoven, “appointed to give humanity wine to drown its sorrow. . . . He who divines the secret of my music is delivered from the misery that haunts the world.”

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### Asian Youth Orchestra

The 109 members of the Asian Youth Orchestra (AYO) are among the finest young musicians in mainland China, Hong Kong, Taiwan, Indonesia, Japan, Korea, Macau, Malaysia, the Philippines, Singapore, Thailand, and Vietnam. Chosen through highly competitive auditions held throughout the region, they join together for six weeks during the summer, initially for a three-week rehearsal camp in Hong Kong, and then for a three-week international concert tour with celebrated conductors and solo artists.

Cellists Yo-Yo Ma, Steven Isserlis, Mischa Maisky, Wang Jian, Alban Gerhardt, and Alisa Weilerstein, violinists Gidon Kremer, Gil Shaham, Elmar Oliveira, Young Uck Kim, Stefan Jackiw, and Cho-Liang Lin, soprano Elly Ameling, the Beaux Arts Trio, pianists Alicia de Larrocha, Cecile Licad, Leon Fleisher, and Jean Louis Steurman are among those who have performed with AYO under the direction of principal conductor James Judd, music director emeritus Sergiu Comissiona, Alexander Schneider, Tan Dun, and the orchestra's co-founders, Yehudi Menuhin and Richard Pontziou.

Since its first performances in 1990, the award-winning orchestra has played some 366 concerts in Asia, Europe, the United States, and Australia to audiences of more than one million concertgoers. Millions more have seen and heard the ensemble around the world on CNN, CNBC, NHK, and Radio and Television Hong Kong.

A staggering 22,000 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 principals from the Baltimore, Boston, Minnesota, and San Francisco symphony orchestras, the Bergamo Festival Orchestra (Italy), Milan's La Scala Opera, Rome Theater, La Fenice Teatro Venice, Teatro Carlo Felice Genoa, Brussels' Monnaie Opera, Leipzig's Gewandhaus Orchestra, the Orchestra Della Radio Svizzera Italiana, the Vienna Volksoper, the Triple Helix Trio, and the Boston and Peabody music conservatories.

Winner of the 2015 Nikkei Asia Prize for Culture and the 2010 recipient of Japan's prestigious Praemium Imperiale Grant for Young

Artists, the AYO has played more concerts in more cities in mainland China than any other orchestra based outside the mainland. The AYO was the first international orchestra in 50 years to perform in Vietnam; premiered Tan Dun's *Symphony 1997* with cellist Yo-Yo Ma to mark Hong Kong's reunification with China; and has performed in the White House, at the United Nations, and in New York's Avery Fisher Hall, the Hollywood Bowl, Amsterdam's Concertgebouw, Berlin's Schauspielhaus, Sydney's Opera House, and virtually every major concert hall across Japan and Southeast Asia.

A tuition-free cultural exchange summer program that involves Asia's brightest young musicians in exceptional opportunities for study and performance in an international environment, the AYO 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.

The AYO is a tax-exempt nonprofit organization qualified under Section 88 of the Hong Kong Inland Revenue Ordinance. Contributions from the United States are tax-exempt through Give2Asia.

### Richard Pontziou

Artistic director and conductor of the Asian Youth Orchestra, Richard Pontziou founded the AYO in Hong Kong in 1990 with the distinguished violinist, conductor, and humanitarian Yehudi Menuhin.

The idea for the creation of an orchestra that would unite the Asian region and celebrate the talents of the area's brightest young musicians came as the result of Pontziou's work as conductor, writer, teacher, and mentor in mainland China, Taiwan, Hong Kong, and Japan. Critics have called the AYO "astonishing" (*Seattle Post Intelligencer*) and the "finest among youth orchestras around the world" (*San Francisco Chronicle*).

Pontziou's work with the AYO has led to extraordinary collaborations with Yehudi Menuhin, Sergiu Comissiona, James Judd, Wang Jian, Yo-Yo Ma, Alisa Weilerstein, Alban Gerhardt, Steven Isserlis, Elmar Oliveira, Gidon Kremer,



Elly Ameling, Cho-Liang Lin, Gil Shaham, Young Uck Kim, Stefan Jackiw, Jean Luis Steuer - man, and Alicia de Larrocha.

Recent tours with the AYO have included live television and radio broadcasts from the Hong Kong Cultural Centre as well as multiple sold-out performances in Beijing's National Centre for Performing Arts, Shanghai's Oriental Arts Centre, the Xian Concert Hall, Kuala Lumpur's Dewan Petronas Filharmonik, Singapore's Esplanade Concert Hall, Hanoi's historic Opera House (marking that venue's 100th anniversary), Taipei's National Concert Hall, and multiple concert venues in Japan, not least, Osaka's Symphony Hall and Tokyo's Opera City Concert Hall.

The Orchestra's 25th anniversary concert in the 10,000-seat Hong Kong Coliseum included the participation of more than 300 current and former members of the AYO and a chorus of 300 for the "Ode to Joy" finale of Beethoven's Ninth Symphony.

In 2010 Maestro Pontzius was honored on behalf of the AYO to receive Japan's Praemium Imperiale Grant for Young Artists, a global arts prize, and in 2015 Japan's Nikkei Asia Prize for Culture and Community.

Maestro Pontzius was awarded Hong Kong's Bronze Bauhinia Star in 2000, and in 2014 he was named an honorary fellow of the Hong Kong Academy for Performing Arts. Two years later he was awarded Hong Kong's Silver Bauhinia Star by the Hong Kong government for distinguished service to the arts in Hong Kong; that same year he was subject of the film *In Search of Perfect Consonance*, a documentary produced by Academy Award-winning director Ruby Yang.

The first overseas musician to be invited to live for an extend time in China after the tumultuous years of the Cultural Revolution, Pontzius served as conductor-in-residence at the prestigious Shanghai Conservatory of Music in the early 1980s, toured with the conservatory's orchestra, and conducted the orchestras of Nanjing, Hangzhou, Fuzhou, and Harbin, where he is credited with reviving that city's summer arts festival.

Pontzius received his private pilot's license in 2000. Five years later he piloted a single engine Piper Archer across the United States in the company of AYO general manager Keith Lau, who served as navigator for the trip.

Tour Partner:

Sumitomo Mitsui Banking Corporation

### **Sarah Chang, violin**

Recognized as one of the foremost violinists of our time, Sarah Chang has performed with the most esteemed orchestras, conductors, and accompanists in an international career spanning more than two decades. Since her debut with the New York Philharmonic at the age of eight, Chang has continued to impress audiences with her technical virtuosity and refined emotional depth.

In 2006 Chang was listed in the 20 Top Women in *Newsweek* magazine's "Women and Leadership" feature story, and in 2008, she was named a Young Global Leader by the World Economic Forum (WEF).

In 2012 Sarah Chang received the Harvard University Leadership Award, and in 2005 Yale University dedicated a chair in Sprague Hall in her name. In 2004 she carried the Olympic Torch in New York for the Olympic games, became the youngest person ever to receive the Hollywood Bowl's Hall of Fame award, and was awarded the Internazionale Accademia Musicale Chigiana Prize in Sienna, Italy.

Other previous distinctions include the Avery Fisher Career Grant, Gramophone's "Young Artist of the Year" award, Germany's "Echo" Schallplattenpreis, "Newcomer of the Year" honors at the International Classical Music Awards in London, and Korea's Nan Pa award. In 2011 Chang was named an official Artistic Ambassador by the United States Department of State.

### **ASIAN YOUTH ORCHESTRA**

Suite 15A, One Capital Place

18 Luard Road, Wan Chai

Hong Kong

Tel: (852) 2866-1623

Fax: (852) 2861-3340

[www.asianyouthorchestra.com](http://www.asianyouthorchestra.com)

## ABOUT THE ARTISTS

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### Artist/Faculty

Richard Pontzious, *founder/artistic director and conductor*

James Judd, *principal conductor*

Matthew Ruggiero, *faculty emeritus*

### STRINGS

Thanos Adamopoulos, *violin* (Monnaie Opera, Brussels)

Stefano Pagliani, *violin* (Orchestra Teatro alla Scala, Milan, Italy)

Florin Paul, *violin* (NDR Symphony Hamburg, Germany)

Yu Sun, *viola* (Hong Kong Philharmonic Orchestra)

Rhonda Rider, *cello* (Triple Helix Trio and The Boston Conservatory)

Anna Kwan, *cello* (Hong Kong Philharmonic Orchestra)

David Sheets, *double bass* (Baltimore Symphony)

### WOODWINDS

Claudio Montafia, *flute* (ORV Orchestra Regionale Veneta, Italy)

Marco Ambrosini, *oboe* (Teatro Regio Orchestra, Parma, Italy)

Paolo Beltramini, *clarinet* (Orchestra Della Radio Svizzera Italiana)

Giorgio Versiglia, *bassoon* (Bergamo Festival Orchestra, Italy)

### BRASS

Andrea Corsini, *French horn* (Orchestra Filarmonica della Fenice, Venice, Italy)

Fabiano Cudiz, *trumpet* (Teatro Carlo Felice, Genoa, Italy)

Eugenio Abbiatici, *trombone and tuba* (Orchestra Della Radio Svizzera Italiana)

### PERCUSSION & HARP

Chris Williams, *percussion* (Baltimore Symphony)

Maria Elena Bovio, *harp* (Conservatory of Music G. Verdi, Milano)

### Board/Executive Committee (EC)

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Tony Tyler, *past chairman*

Keith Griffiths, *past chairman*

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Corina Ho, *secretary*

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Anthony Hau Yu Kin, *assistant stage manager*

Jeff Lai Man Hei, *assistant stage manager*

Ho Man Hong, *intern* (Admin & Rehearsal Camp)

Nathanael Lai tsun Sum, *intern* (Admin &

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### TOUR CONSULTANT

Kevin Peterson, Peterson Travel Services, Malaysia

### PUBLIC RELATIONS

Burson-Marsteller, Japan

### CONCERT MANAGEMENT

China: Guangzhou Color of Art Co., Ltd.

Japan: Asian Youth Orchestra Japan

USA: Opus 3 Artists

Europe: International Classical Artists, Euroean Artists Management, World Entertainment Company

**Violins**

Chan Cheuk On (Hong Kong)  
 Chan Mei Ting (Malaysia)  
 Chan Tzu Yun (Taiwan)  
 Chang Ai Ling (Taiwan)  
 Chang Tzu Husan (Taiwan)  
 Chen Kai Wei (Taiwan)  
 Do Ngoc Thao My (Vietnam)  
 Feng Jia Ni (China)  
 Gabriel Art Mendoza  
 (Philippines)  
 Ikeda Seika (Japan)  
 Kim Kyu Ri (Korea)  
 Lai Cheng Yang (Taiwan)  
 Lee Chi Ying (Taiwan)  
 Leigh Cellano (Philippines)  
 Lin An Chi (Taiwan)  
 Lin Ching Wei (Taiwan)  
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 Lin Wei Han (Taiwan)  
 Nishihara Rio (Japan)  
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 Shen Chen Yao (Taiwan)  
 Shih Yun Ting (Taiwan)  
 Shimura Eriko (Japan)  
 Takashima Shiho (Japan)  
 Tao Yun Ru (China)  
 Tazaki Yuusei (Japan)  
 Ting Ik Peng (Malaysia)  
 Tse Chun Lap (Hong Kong)  
 Wang Tong (China)  
 Yeung Sin Hang (Hong Kong)  
 Yi Jia Jiun (Taiwan)  
 Yoshizawa Erina (Japan)

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 Huan Wen Jie (China)  
 Jiang An Qi (China)  
 Joven Edward Aquisap  
 (Philippines)  
 Ko Yen Yu (Taiwan)  
 Li Cheng Yen (Taiwan)  
 Patcharaphan Khumprakop  
 (Thailand)  
 Shi Xu Wei (China)  
 Song Ji Su (Korea)  
 Wang Min Ling (Taiwan)  
 Wang Yi Di (China)  
 Xu Yang (China)  
 Zhang Si Yuan (China)

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 Chung Wing Ki (Hong Kong)  
 Glenn Aquias (Philippines)  
 Hsu Fang Yu (Taiwan)  
 Kunut Chaloeppornpong  
 (Thailand)  
 Liu I Cheng (Taiwan)  
 Liu Wan Yu (Taiwan)  
 Shin Min Ji (Korea)  
 Tang Chor Yin (Hong Kong)  
 Yang Kang (China)  
 Yeh Yu Ling (Taiwan)  
 Yu Tun (Taiwan)

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 Lee Sze Hei (Hong Kong)  
 Lee Yat Hei (Hong Kong)  
 Micah Lejandro Villena  
 (Philippines)  
 Qian Bo Wen (China)  
 Rey Vincent Sunglao (Philippines)  
 Yamanishi Hazuki (Japan)  
 Yeo Zeng Ying (Singapore)  
 You Ji Ci (Taiwan)

**Flutes**

Leung Hoi Kei (Hong Kong)  
 Ma Man Ho (Hong Kong)  
 Matsuda Megumi (Japan)  
 Zhu Yi Feng (China)

**Oboes**

Bagaskoro Byar Sumirat  
 (Indonesia)  
 Cheng Wai Lam (Hong Kong)  
 Kosaka Reika (Japan)  
 Tabori Kyohei (Japan)

**Clarinets**

Chien Yu Cheng (Taiwan)  
 Pang Ting Wai (Hong Kong)  
 Xiong Ke An (China)  
 Yoshida Yukino (Japan)

**Bassoons**

Goh Mok Cheng (Singapore)  
 Huang Cheng Yu (Taiwan)  
 Mak Shing To (Hong Kong)  
 Yasutake Yuta (Japan)  
 Zhao Si Hong (China)

**French Horns**

Chan Ka Man (Hong Kong)  
 Huang Wun Han (Taiwan)  
 Kotchakorn Samphalang  
 (Thailand)  
 Lim Ngee Cheng (Singapore)  
 Lin Chia Ying (Taiwan)  
 Lou Chin Ting (Taiwan)  
 Tiow Xian Liang (Malaysia)  
 Wang Chi Yang (Taiwan)

**Trumpets**

Chan Kin Sing (Hong Kong)  
 Pasud Duangchan (Thailand)  
 Shen Li Hsiu (Taiwan)  
 Sin Chor Kiu (Hong Kong)  
 Urushihara Yuki (Japan)

**Tenor Trombones**

Chan Sheung Yin (Hong Kong)  
 Lo Kwok Hin (Hong Kong)  
 Xie Yi Shan (China)

**Bass Trombone**

Fu Yao Ji Giuseppe (Hong Kong)

**Tuba**

Sawamura Hayato (Japan)

**Percussion**

Cheong Kah Yiong (Singapore)  
 Kevin Julius Castelo (Philippines)  
 Kwong Man Wai (Hong Kong)  
 Niu Ji Ran (China)  
 Pang Yat Lon Godwin (Hong Kong)

**Harp**

Itokawa Kasumi (Japan)