

THE 7th HONG KONG INTERNATIONAL
PIANO COMPETITION
第七屆香港國際鋼琴大賽

2025

The Hong Kong Joy of Music Festival
香港美樂聚

Mon 29th September - Thu 16th October 2025

2025年9月29日 - 10月16日

at the Hong Kong City Hall

香港大會堂

Presented by:

香港蕭邦社
The Chopin Society of Hong Kong Ltd.



A Bow to Excellence
by Mr. Gao Xiaowu

第七屆香港國際鋼琴大賽/ 香港美樂聚 2025 文化體育及旅遊局局長獻辭

欣悉香港薰邦社舉辦第七屆香港國際鋼琴大賽/
香港美樂聚 2025，謹此衷心致賀。

自首次舉辦以來，香港國際鋼琴大賽在二十年間一直致力發掘和
扶掖海內外的可造之材，讓他們踏上比賽舞台，成為備受國際注目的
鋼琴新星。這項三年一度的本地樂壇盛事，既可闡揚高雅的鋼琴
技藝，亦能彰顯香港作為國際文化藝術交流之都的美譽。



這項鋼琴大賽的評審委員造詣超卓，經驗豐富，參賽者得其指點教
勉，不論最終獲獎與否，必定受益匪淺。為期 18 天的香港國際鋼琴大賽/
香港美樂聚還有其他精
彩活動，包括由蜚聲國際的特邀音樂家主講的講座及大師班系列，讓涉獵古典樂的朋友一窺堂奧。
此外，一眾音樂大師連同評審委員更會在美樂聚音樂盛宴中傾情演出，展現超凡實力，為樂迷帶來
觸動人心的繽紛藝饌。文化體育及旅遊局透過藝能發展資助計劃，欣然向香港薰邦社提供項目計
劃資助，凸顯香港國際鋼琴大賽/
香港美樂聚的重要意義。

祝願香港國際鋼琴大賽全體參賽者發揮出色，盡展才華。我亦衷心期盼香港美樂聚 2025 圓滿成功，
續獻妙韻。

A handwritten signature in black ink, reading '羅淑佩'.

文化體育及旅遊局局長

羅淑佩

*The 7th Hong Kong International
Piano Competition/
The Hong Kong Joy of Music Festival 2025
Message from the Secretary for
Culture, Sports and Tourism*

It gives me great pleasure to congratulate the Chopin Society of Hong Kong on hosting the 7th Hong Kong International Piano Competition/the Hong Kong Joy of Music Festival 2025.

The Piano Competition, since its inception two decades ago, has been dedicated to discovering and nurturing talents from around the world, launching many aspiring pianists to global stardom. This triennial local musical event stands as both a celebration of pianistic artistry and a testament to our city's reputation as an international hub for arts and cultural exchanges.



While every contestant, regardless of their results in the competition, gains invaluable insights from the feedbacks and encouragement of the judging panel with profound expertise and experience, those who are dipping a toe into classical music will be enlightened through other captivating programmes, including a series of presentations and master classes featuring a distinguished line-up of guest musicians including the judges during the 18-day Competition/Festival. The revered maestros will also thrill us with their virtuosity in the Hong Kong Joy of Music Festival, offering a banquet of passionate performances that touch the souls of concert-goers and music lovers alike. The Culture, Sports and Tourism Bureau is truly pleased to award the Chopin Society of Hong Kong a Project Grant under the Arts Capacity Development Funding Scheme, underscoring the significance of the Competition/Festival.

My best wishes for all contestants in the Piano Competition, and for another tremendous success of the Hong Kong Joy of Music Festival.

A handwritten signature in black ink, appearing to read 'Rosanna Law' with a stylized flourish above it.

Miss Rosanna LAW

Secretary for Culture, Sports and Tourism

*The 7th International Piano Competition
& Joy of Music Festival 2025
by The Chopin Society of Hong Kong
Message from
The Honourable Sir Michael Kadoorie*

Music possesses a unique ability to transcend time, serving as a source of inspiration and a bridge connecting communities across the globe.

My own passion for music was instilled in me by my late mother Lady Muriel Kadoorie. Together, we shared a belief that music has no boundaries and can foster a closer bonding among people from all walks of lives.



I am delighted that The Chopin Society will globally stream the 7th International Piano Competition and “Joy of Music Festival 2025” for the first time, bringing these wonderful performances from Hong Kong to an international stage.

My sincere congratulations to Anabella Levin-Freris, Andrew Freris and their team on the 30th anniversary of the Chopin Society. Their dedication has been vital to creating exceptional opportunities for young musicians to learn from masters. The growing influence of these events continues to bring people together through great music. I also extend heartfelt thanks to all this year’s artists.

I look forward to the fantastic performances brought to us by Chopin Society, and wish you all a most enjoyable musical journey.

A handwritten signature in black ink, appearing to read 'Michael Kadoorie', written in a cursive style.

The Hon. Sir Michael Kadoorie
Chairman, CLP Holdings Limited



A Bow to Excellence
by Mr. Gao Xiaowu

1995-2025 Thirty years of beautiful music

**2005-2025 Twenty years since the presentation of the first
Hong Kong International Piano Competition**

The Chopin Society of Hong Kong was set up in 1995 by Andrew Freris and Anabella Levin-Freris in order to present, at first, private recitals of classical music and then, as the Society grew, to organize public recitals, concerts, master classes and educational presentations in classical music and, finally, to present an annual music festival and a triennial international piano competition.

The Society was incorporated in 2006 as a non-profit making company with limited liability. The Society has its own record label, the "Alpha Omega Sound" and has issued 11 CDs and plans to issue DVDs.

Since 2005 the Society has presented its triennial Hong Kong International Piano Competition (HKIPC): 2005, 2008, 2011, 2016, 2019, 2022, this year presenting the 7th Hong Kong International Piano Competition. In the two years in-between Competitions, the annual Joy of Music Festival (JofMF) has been presented 19 times, during Competition years having become an integral part of the Competition.

The annual JofMF connects the Competitions and provides continuity ensuring that the events presented by the Society are not a "one-off". The JofMF during the Competition years helps focus on the fact that the Competitions are primarily about music-making and not just competing.

Since its inception in 1995, and in particular after the establishment of the HKIPC/JofMF and JofMF, the Society has offered during these events, free master classes in piano, guitar, strings and voice as well as lectures and presentations on all aspects of music. Over 30 years the Society has presented hundreds of hours of master classes attended by thousands of participants and members of the audience.

Also since its inception in 1995, the Society has been presenting the Winners' Series, now a part of the HKIPC/JofMF, which has brought to Hong Kong the first prize-winners of major international piano competitions. The Society has presented over 50 of these promising musicians to the Hong Kong audience.

Since 2017, the Society created a special event, the "Young Talents Series", which showcases very young musicians, mostly from Hong Kong and China, in short solo performances before major evening events of the HKIPCs and JofMFs.

The Government of the HKSAR, recognizing the contribution of the Society to the development of the arts, culture and classical music in Hong Kong, presented in 2014 the Certificate of Commendation to the Executive Secretary, Dr Anabella Levin-Freris, and in 2020 the Commendation for Community Service to the Executive Secretary and to the Chairman of the Society Dr Andrew Freris.

The HK International Piano Competition, after strict scrutiny, was invited in 2016 to join the World Federation of Music Competitions in recognition of its establishment as one of the major piano competitions in the world, thus furthering the role and position of Hong Kong as a center in the world of classical music.

The Society and its activities over its 30 years life is now well recognized and appreciated by a loyal following of music lovers in Hong Kong.

Technology, music and the Chopin Society

The interruption due to the Covid pandemic during 2020-22 was, and this is an unfortunate way of putting it, a blessing in disguise for the Society, as we were able to present every year in 2020-2021-2022, through these difficult years, our JofMF in 2020 and 2021 and our 6th HK International Piano Competition in 2022, in full and on time. This, we believe, was a unique achievement of event presentations in HK and it was duly acknowledged by the HK Government.

The Society was able to do this by embracing and implementing the then relatively new technology of Live Streaming, helped, however, by the close relationship the Society had established with mdw University of Music and Performing Arts Vienna. The relationship and the technology involved, allowed performances to take place in Austria (in Vienna and Eisenstadt) in October 2022 and shown live and in real time to audiences in Hong Kong, still isolated by the Covid restrictions. Indeed the 6th HK International Piano Competition took place completely in Austria but shown in its entirety to Hong Kong. The Society and its engineers achieved a special "first", in terms of the distances involved, in presenting Live Streaming a cello concerto with the orchestra playing in Austria and the cellist (Richard Bamping) in Hong Kong. For 2024 the JofMF, the Society had engineered another first: Performances took place simultaneously in Prague, thanks to our relationship with CESNET, and in Vienna, thanks to our relationship with the mdw University of Music and Performing Arts Vienna, and were shown live, in real time, to the audience in the HK City Hall Concert Hall as well as to their respective local audiences. Reversing direction, the LOGOS Quartet, our resident chamber group, and the septet from the HK Chinese Orchestra played in the HK City Hall Concert Hall played for HK, Vienna and Prague audiences, Chinese music on Chinese instruments, and the Haydn quartet played by the LOGOS. The cutting edge technology used to achieve this event was installed and used in the HK Concert Hall by our local technical staff and by technical staff flown in specially from Prague and from Vienna. The Society is working on further Live Streaming presentations for its JofMF 2026.

For the first time, this year, the Society will be streaming live, worldwide (including China), all Competition/Festival performances.

THE COMPETITION/FESTIVAL AT A GLANCE

The 7th Hong Kong International Piano Competition (HKIPC) 第七屆香港國際鋼琴大賽

Date 日期	Venue 地點	Time 時間	Programme 節目 有關節目詳情，請瀏覽我們的網站 For programmes details, please visit our website at www.chopinsocietyhk.org		
29/9 Mon 星期一	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	Due to a hand injury, SF 1 Yifan Wu has had to cancel his participation in the competition. The first performance of the competition will therefore take place on the 29th Sep at 20:00.		
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #2 - Mr. Nejc KAMPLET	第七屆香港國際鋼琴大賽 半決賽選手 #2 - Mr. Nejc KAMPLET	Semi Finals Piano Recital 半決賽鋼琴獨奏會
30/9 Tue 星期二	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	The 7th Hong Kong International Piano Competition Semi Finalist #3 - Mr. Ruben KOZIN	第七屆香港國際鋼琴大賽 半決賽選手 #3 - Mr. Ruben KOZIN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #4 - Ms. Hyelee KANG	第七屆香港國際鋼琴大賽 半決賽選手 #4 - Ms. Hyelee KANG	Semi Finals Piano Recital 半決賽鋼琴獨奏會
1/10 Wed 星期三	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	The 7th Hong Kong International Piano Competition Semi Finalist #5 - Ms. Celestine YOONG	第七屆香港國際鋼琴大賽 半決賽選手 #5 - Ms. Celestine YOONG	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #6 - Ms. Viktoria BASKAKOVA	第七屆香港國際鋼琴大賽 半決賽選手 #6 - Ms. Viktoria BASKAKOVA	Semi Finals Piano Recital 半決賽鋼琴獨奏會
2/10 Thu 星期四	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	The 7th Hong Kong International Piano Competition Semi Finalist #7 - Mr. Jose NAVARRO-SILBERSTEIN	第七屆香港國際鋼琴大賽 半決賽選手 #7 - Mr. Jose NAVARRO-SILBERSTEIN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #8 - Mr. Ron Maxim HUANG	第七屆香港國際鋼琴大賽 半決賽選手 #8 - Mr. Ron Maxim HUANG	Semi Finals Piano Recital 半決賽鋼琴獨奏會
3/10 Fri 星期五	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	The 7th Hong Kong International Piano Competition Semi Finalist #9 - Mr. Alexander DORONIN	第七屆香港國際鋼琴大賽 半決賽選手 #9 - Mr. Alexander DORONIN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #10 - Mr. Mikhail KAN	第七屆香港國際鋼琴大賽 半決賽選手 #10 - Mr. Mikhail KAN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
4/10 Sat 星期六	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	The 7th Hong Kong International Piano Competition Semi Finalist #11 - Mr. Konstantin KHACHIKYAN	第七屆香港國際鋼琴大賽 半決賽選手 #11 - Mr. Konstantin KHACHIKYAN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #12 - Mr. Yuval HEN	第七屆香港國際鋼琴大賽 半決賽選手 #12 - Mr. Yuval HEN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
5/10 Sun 星期日	HK City Hall Concert Hall 香港大會堂音樂廳	16:00	The 7th Hong Kong International Piano Competition Semi Finalist #13 - Ms. Yungyung GUO	第七屆香港國際鋼琴大賽 半決賽選手 #13 - Ms. Yungyung GUO	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		20:00	The 7th Hong Kong International Piano Competition Semi Finalist #14 - Mr. Zeyu SHEN	第七屆香港國際鋼琴大賽 半決賽選手 #14 - Mr. Zeyu SHEN	Semi Finals Piano Recital 半決賽鋼琴獨奏會
6/10 Mon 星期一	HK City Hall Concert Hall 香港大會堂音樂廳	11:00	The 7th Hong Kong International Piano Competition Semi Finalist #15 - Mr. Qifan JIANG	第七屆香港國際鋼琴大賽 半決賽選手 #15 - Mr. Qifan JIANG	Semi Finals Piano Recital 半決賽鋼琴獨奏會
		15:00	The 7th Hong Kong International Piano Competition Semi Finalist #16 - Ms. Hyunji KIM	第七屆香港國際鋼琴大賽 半決賽選手 #16 - Ms. Hyunji KIM	Semi Finals Piano Recital 半決賽鋼琴獨奏會
9/10 Thu 星期四	HK City Hall Concert Hall 香港大會堂音樂廳	Starting at 19:30	The 7th Hong Kong International Piano Competition: Finals: Chamber music performances – Finalist #1 Intermission (10 Minutes) Finals: Chamber music performances – Finalist #2 Intermission (10 Minutes) Finals: Chamber music performances – Finalist #3		
			第七屆香港國際鋼琴大賽: 決賽: 室樂 – 決賽選手 #1 中場休息 10 分鐘 決賽: 室樂 – 決賽選手 #2 中場休息 10 分鐘 決賽: 室樂 – 決賽選手 #3		
10/10 Fri 星期五	HK City Hall Concert Hall 香港大會堂音樂廳	Starting at 19:30	The 7th Hong Kong International Piano Competition: Finals: Chamber music performances – Finalist #4 Intermission (10 Minutes) Finals: Chamber music performances – Finalist #5 Intermission (10 Minutes) Finals: Chamber music performances – Finalist #6		
			第七屆香港國際鋼琴大賽: 決賽: 室樂 – 決賽選手 #4 中場休息 10 分鐘 決賽: 室樂 – 決賽選手 #5 中場休息 10 分鐘 決賽: 室樂 – 決賽選手 #6		
13/10 Mon 星期一	HK City Hall Concert Hall 香港大會堂音樂廳	Starting at 19:00	The 7th Hong Kong International Piano Competition: Finals: Concerto performance – Finalist #1 Intermission (15 Minutes) Finals: Concerto performance – Finalist #2 Intermission (15 Minutes) Finals: Concerto performance – Finalist #3		
			第七屆香港國際鋼琴大賽: 決賽: 協奏曲 – 決賽選手 #1 中場休息 15 分鐘 決賽: 協奏曲 – 決賽選手 #2 中場休息 15 分鐘 決賽: 協奏曲 – 決賽選手 #3		
14/10 Tue 星期二	HK City Hall Concert Hall 香港大會堂音樂廳	Starting at 19:00	The 7th Hong Kong International Piano Competition: Finals: Concerto performance – Finalist #4 Intermission (15 Minutes) Finals: Concerto performance – Finalist #5 Intermission (15 Minutes) Finals: Concerto performance – Finalist #6		
			第七屆香港國際鋼琴大賽: 決賽: 協奏曲 – 決賽選手 #4 中場休息 15 分鐘 決賽: 協奏曲 – 決賽選手 #5 中場休息 15 分鐘 決賽: 協奏曲 – 決賽選手 #6		

The Hong Kong Joy of Music Festival 2025

香港美樂聚音樂節 2025

Hong Kong City Hall Concert Hall 香港大會堂音樂廳

7/10
Tue
星期二
19:30




The Hong Kong Joy of Music Festival 2025 - #1
1st Part: Solo Piano recital by Jonas Stark
Beethoven - Sonata No.31, Op.110
Widmann - From Elf Humoresken: IV, VI, VII, VIII, IX & X
Schumann - Sonata No.2, Op.22
- INTERMISSION -
2nd Part: Solo Piano recital by Honggi Kim
Ravel - The complete works for solo piano (part 1)



8/10
Wed
星期三
20:00

The Hong Kong Joy of Music Festival 2025 - #2
Piano recital by Honggi Kim
Ravel - The complete works for solo piano (part 2)





11/10
Sat
星期六
20:00



The Hong Kong Joy of Music Festival 2025 - #3
1st Part: Alvaro Pierri (guitar)
J.P. Reys - Prelude - Taniec Polski - Favorito - Courante - Galliard
J.S. Bach - Suite for the Lute, BWV 997
F. Moreno Torroba - Sonatina
- INTERMISSION -
2nd Part: Alvaro Pierri (guitar)
J. Pernambuco & A. Sardinha "Garôto" - Four Brazilian Pieces-
L. Brower - Tarantos - Berceuse - Fuga
Alvaro Pierri (guitar) & Avedis Kouyoumdjian (piano)
G. Santórsola - Sonata a Dúo, No.3 for guitar & piano

12/10
Sun
星期日
20:00

The Hong Kong Joy of Music Festival 2025 - #4
1st Part: Peter Donohoe (piano)
W.A. Mozart - Fantasy in C minor, K475
F. Busoni - Fantasia contrappuntistica, BV 256
F. Chopin - Polonaise-Fantaisie, Op. 61
- INTERMISSION -
2nd Part: Pascal Roge (piano) & Elena Font (piano)
M. Ravel - Rapsodie Espagnole for two pianos
Pascal Roge (piano) & Members of the LOGOS Chamber Group:
Andrew Haveron (violin), Joel Hunter (viola), Pierre Doumenge (cello)
G. Fauré - Piano Quartet No.2, Op.45

15/10
Wed
星期三
18:00
&
20:00



The Hong Kong Joy of Music Festival 2025 - #5
18:00 - Prize-giving ceremony, followed by 30 minutes performance by the First Prize Winner of the 7th Hong Kong International Piano Competition
THERE WILL BE A BREAK OF ABOUT 30 TO 40 MINUTES UNTIL THE NEXT CONCERT WHICH WILL START AT 20:00
20:00 - 1st Part: Ilya Rashkovskiy (piano)
S. Rachmaninov - Prelude in G major, Op.32, No.5
- Prelude in G minor, Op.23, No.5
Ilya Rashkovskiy (piano) & Pierre Doumenge (cello)
S. Rachmaninov - Sonata for cello and piano in G minor, Op.19
- INTERMISSION -
2nd Part: Giuseppe Andalaro (piano)
J. Brahms - 6 Klavierstücke, Op.118
Giuseppe Andalaro (piano) & Andrew Haveron (violin)
E. Grieg - Sonata for violin and piano No.3, Op.45
Giuseppe Andalaro (piano) & Ilya Rashkovskiy (piano)
M. Ravel - La Valse, for two pianos



* One ticket will allow admission to both performances (at 18:00 & 20:00) 一張門票可入場欣賞兩場演出 (18:00 & 20:00)

16/10
Thu
星期四
19:30



The Hong Kong Joy of Music Festival 2025 - #6
The official orchestra of the Piano Competition/Festival 2025, conducted by Maestro Christopher Warren-Green and piano soloists: Mikhail Voskresensky, Cyprien Katsaris and Eliso Virsaladze
1st Part:
F. Mendelssohn - The Hebrides Overture (Orchestra)
W.A. Mozart - Concerto in D minor No.20, K466 (piano soloist: Mikhail Voskresensky)
- INTERMISSION -
2nd Part:
F. Liszt - Hungarian Fantasy, S.123 (piano soloist: Cyprien Katsaris)
L.v. Beethoven - Piano Concerto No.3 in C minor, Op.37 (piano soloist: Eliso Virsaladze)



The Jury
評審委員



The Competition

THE MEMBERS OF THE JURY

Peter Donohoe

Peter Donohoe was born in Manchester in 1953. He studied at Chetham's School of Music for seven years, graduated in music at Leeds University, and went on to study at the Royal Northern College of Music with Derek Wyndham and then in Paris with Olivier Messiaen and Yvonne Loriod. He is acclaimed as one of the foremost pianists of our time, for his musicianship, stylistic versatility and commanding technique.

In recent seasons Donohoe has appeared with Dresden Philharmonic Orchestra, BBC Philharmonic and Concert Orchestra, Cape Town Philharmonic Orchestra, St Petersburg Philharmonia, RTE National Symphony Orchestra, Belarusian State Symphony Orchestra, and City of Birmingham Symphony Orchestra. He has undertaken a UK tour with the Russian State Philharmonic Orchestra, as well as giving concerts in many South American and European countries, China, Hong Kong, South Korea, Russia, and USA. Other past and future engagements include performances of all three MacMillian piano concertos with the BBC Scottish Symphony Orchestra; a 'marathon' recital of Scriabin's complete piano sonatas at Milton Court; an all-Mozart series at Perth Concert Hall; concertos with the Moscow State Philharmonic Orchestra, St Petersburg Symphony Orchestra and the London Philharmonic Orchestra at Royal Festival Hall; and a residency at the Buxton International Festival.

Donohoe is also in high demand as a jury member for international competitions. He has recently served on the juries at the International Tchaikovsky Piano Competition in Moscow (2011 and 2015), Queen Elisabeth Competition in Brussels (2016), Georges Enescu Competition in Bucharest (2016), Hong Kong International Piano Competition (2016), Harbin Competition (2017 and 2018), Artur Rubenstein Piano Master Competition (2017), Lev Vlassenko Piano Competition and Festival (2017), Alaska International e-Competition (2018), Concours de Geneve Competition (2018), Ferrol Piano Competition (2022), and Hong Kong International Piano Competition (2022), along with many national competitions both within the UK and abroad.

Donohoe's most recent discs include six volumes of Mozart Piano Sonatas with SOMM Records. Other recent recordings include Haydn Keyboard Works Volume 1 (Signum), Grieg Lyric Pieces Volume 1 (Chandos), Dora Pejacevic Piano Concerto (Chandos), Brahms and Schumann viola sonatas with Philip Dukes (Chandos), and Busoni: Elegies and Toccata (Chandos), which was nominated for BBC Music Magazine Award. Donohoe has performed with all the major London orchestras, as well as orchestras from across the world: the Royal Concertgebouw, Leipzig Gewandhaus, Munich Philharmonic, Swedish Radio, Orchestre Philharmonique de Radio France, Vienna Symphony and Czech Philharmonic Orchestras. He has also played with the Berliner Philharmoniker in Sir Simon Rattle's opening concerts as Music Director. He made his twenty-second appearance at the BBC Proms in 2012 and has appeared at many other festivals including six consecutive visits to the Edinburgh Festival, La Roque d'Anthéron in France, and at the Ruhr and Schleswig Holstein Festivals in Germany.

The 23/24 season kicked off with Peter Donohoe performing as a soloist with the London Symphony Orchestra and Simon Rattle with four performances of Messiaen's Turangalila-Symphonie in London, Edinburgh, and Bucharest. In January 2024, Peter returns to Philadelphia for performance with the Ama Deus Ensemble and will then travel to Dubai to adjudicate the 3rd Classic Piano Competition 2024.



THE MEMBERS OF THE JURY

Raymond Holden

Born in Australia, Professor Raymond Holden AM studied at Sydney, Cologne and London and is a critically acclaimed and a multi-award-winning writer, conductor, broadcaster and lecturer. As a conductor, he performed at leading venues throughout Great Britain and Europe with the Philharmonia Orchestra, the BBC Symphony Orchestra, the New Symphony Orchestra of London, the Wren Orchestra, the Danish Radio Orchestra, the Orchestra of the Emilia-Romagna, the Westminster Camerata, the Goldsmiths Sinfonia, Scores of Brass, the Vanbrugh Orchestra, the Singers of London, London Voices, the Croydon Philharmonic Chorus, the Montepulciano Festival, the Royal Academy of Music and the Hochschule der Künste Bern. As assistant to the distinguished British conductor, Sir John Pritchard CBE, between 1978 and 1989, Professor Holden acted as Sir John's associate conductor for performances of works such as Ives's Fourth Symphony, Schoenberg's Moses und Aron, Berlioz's Requiem and Bellini's I Capuleti e i Montecchi at the Proms, the Royal Festival Hall, the Salzburg Festival, the Edinburgh Festival and the City of London Festival with the BBC Symphony Orchestra, the Philharmonia Orchestra and the Théâtre Royal de la Monnaie, Brussels.



Professor Holden has appeared on BBC Radio, BBC Television, ABC Radio, Classic FM (South Africa), 3MBS FM (Melbourne), 2MBS FM (Sydney), Vision Australia Radio, LBC, Danish Radio and Television, RAI Radio and Television, SRF (Switzerland) and in Eric Schulz's critically acclaimed documentary on Richard Strauss, *At the End of the Rainbow*. He is in great demand as a lecturer and as a public speaker, and has spoken regularly on performance practice and performance style at major universities, conservatoires and arts organisations throughout Great Britain, Europe, Asia, Africa, North America and Australia. As an author, he has published extensively for Oxford University Press, Cambridge University Press, Yale University Press, Royal Academy of Music Press and with the New Grove Dictionary of Music and Musicians, *Music & Letters*, *Performance Practice Review*, *Richard Strauss-Blätter*, *Studien und Berichte*, *Wagner News*, *edition text + kritik*, *Man & Culture*, CRQ Editions, EMI, ICA and Warner Classics. He is a music advisor to the Editor of Oxford University Press's *Oxford Dictionary of National Biography* and has contributed forty-nine signed articles to the Dictionary. His most recent book, *Speaking Musically: Great Artists in Conversation* at the Royal Academy of Music, was named one of the three 'Best books of 2023 – Classical music' by The Financial Times. Currently, he is Chief Music Correspondent for *Man & Culture* (USA).

Professor Holden joined the staff of the Royal Academy of Music in 2005 and was a member of the conducting and the academic studies departments. As the Academy's first Professor of Public Engagement, he was the founder of both the Barbirolli Lectures and the Henry Wood Lectures, the Academy's premier research series, where he led interviews, masterclasses and workshops with Sir Charles Mackerras, Sir Mark Elder, Sir Neville Marriner, Vladimir Jurowski, Leon Fleisher, Sir Stephen Hough, Paul Badura-Skoda, Dame Gwyneth Jones, John Williams, Steven Isserlis and James Ehnes amongst others. Concurrent with his activities at the Academy, Professor Holden was a tutor for the University of Oxford's Department of Continuing Education and an adjudicator for The Queen's Anniversary Prize for Higher and Further Education, the Australian Music Foundation and the University of Oxford's *Ars Longa*. He is also a member of the University of Sydney's Professorial and Associate Professorial appointments panel. Professor Holden was made a Member of the Order of Australia (AM) in the 2019 Australian Queen's Birthday Honours List for 'significant services to the arts through music' and is currently Emeritus Professor of Music at the Royal Academy of Music, London.

The Competition

THE MEMBERS OF THE JURY

Cyprien Katsaris

Cyprien Katsaris, the French-Cypriot pianist and composer, was born on May 5th 1951 in Marseilles. He first began to play the piano at the age of four, in Cameroon where he spent his childhood. His first teacher was Marie-Gabrielle Louwerse.

A graduate of the Paris Conservatoire where he studied piano with Aline van Barentzen and Monique de la Bruchollerie (piano First Prize, 1969), as well as chamber music with René Leroy and Jean Hubeau (First Prize, 1970), he won the International Young Interpreters Rostrum-UNESCO (Bratislava 1977), the First Prize in the International Cziffra Competition (Versailles 1974) and he was the only western-European prize-winner at the 1972 Queen Elisabeth of Belgium International Competition. He was also awarded the Albert Roussel Foundation Prize (Paris 1970) and the Alex de Vries Foundation Prize (Antwerp 1972).

He gave his first public concert in Paris, at the Théâtre des Champs-Élysées on 8 May 1966, as a “Knight” of the youth competition “The Kingdom of Music”; he performed the Hungarian Fantasy by Franz Liszt, with the Orchestre Symphonique d’Île-de-France conducted by René-Pierre Chouteau.

His major international career includes performances with the world’s greatest orchestras, most notably The Berlin Philharmonic, Staatskapelle Dresden, Deutsches Symphonie-Orchester Berlin, SWR Symphony Orchestra, Vienna Chamber Orchestra, Cleveland Orchestra, National Symphony Orchestra Washington D.C., Detroit Symphony, Orchestre Symphonique de Montréal, Toronto Symphony, The City of Birmingham Symphony Orchestra, The Royal Concertgebouw Orchestra Amsterdam, Rotterdam Philharmonic Orchestra, Residenz Orchestra Den Haag, Brabant Orchestra, The NHK Symphony Orchestra (Tokyo), Japan Philharmonic Orchestra, Korean Chamber Orchestra, Moscow Philharmonic Orchestra, St. Petersburg Symphony Orchestra, Helsinki Philharmonic Orchestra, Tapiola Sinfonietta, Bucharest George Enescu Philharmonic Orchestra, Milan RAI Symphony Orchestra, Orchestre de la Suisse Romande, Chamber Orchestra of Europe, The Oxford Philomusica, The Auckland Philharmonia and The City of Mexico Philharmonic Orchestra whose inaugural concert’s and subsequent tour he was the featured soloist (1978). He has collaborated with conductors such as Leonard Bernstein, Mstislav Rostropovich, Sir Neville Marriner, Sir Simon Rattle, Myung Whun Chung, Christoph von Dohnányi, Charles Dutoit, Antal Doráti, Ivan Fischer, Nikolaus Harnoncourt, Kent Nagano, James Conlon, Sir Charles Mackerras, Rudolf Barshai, Sandor Végh, Vladimir Fedoseyev, Jukka-Pekka Saraste, Leif Segerstam, Dmitri Kitajenko, Andrey Boreyko, Christopher Warren-Green, Zdenek Mácal, Xian Zhang, Paul Mann, Marios Papadopoulos ... and Karl Münchinger, who on the festive occasion of his farewell concert in 1986, with the Stuttgart Chamber Orchestra, personally invited Mr. Katsaris to perform the Haydn D major Concerto.

In addition to his activities as a soloist he founded the “Katsaris Piano Quintet”. This has received a very enthusiastic response from both the press and audiences in the Americas, Europe and Japan.

Mr. Katsaris has recorded extensively for Teldec (Grand Prix du Disque Frédéric Chopin, Warsaw 1985; Grand Prix du Disque Franz Liszt, Budapest 1984 and 1989; British Music Retailers Association’s Award 1986; Record of the Year 1984, Germany, for the 9th Symphony of Beethoven/Liszt), Sony Classical, EMI, Deutsche Grammophon, BMG-RCA, Decca, Pavane, and now on his own label, PIANO 21.

His discography consists of solo works by most of the greatest masters as well as works for piano and orchestra including Bach Concertos with the Franz Liszt Chamber Orchestra, Brahms’s Concerto no. 2 with Eliahu Inbal conducting the Philharmonia (London), both Concertos of Mendelssohn with Kurt Masur and the Leipzig Gewandhaus Orchestra (of which Mendelssohn had been music Director), and the complete Concertos by Mozart, recorded live and performed in Salzburg and Vienna with Yoon K. Lee and the Salzburger Kammerphilharmonie.

In addition to the standard repertory, Cyprien Katsaris has recorded, as world premières, long lost works such as the Liszt/Tchaikovsky Concerto in the Hungarian style with Eugene Ormandy and the Philadelphia Orchestra, Beethoven’s own piano arrangement of his ballet The Creatures of Prometheus and Gustav Mahler’s original piano version of Das Lied von der Erde with Mezzo Brigitte Fassbaender and Tenor Thomas Moser.

In 1992, the Japanese NHK TV produced with Cyprien Katsaris a thirteen-program series on Frédéric Chopin which included masterclasses and his own performance. On 17 October 1999, the New York concertgoers offered him a standing ovation in Carnegie Hall for his recital dedicated to Frédéric Chopin, performed on the day of his 150th death Anniversary. This concert was recorded (audio and video) and has been issued on the PIANO 21 label. On 27 January 2006, the day of the 250th Anniversary of Mozart’s birth, he was the soloist at the inaugural concert of the Mozart Orchestra Mannheim founded and conducted by Thomas Fey. In March 2006 Cyprien Katsaris was the first pianist ever to give masterclasses in Franz Liszt’s house in Weimar since Liszt, who taught there for the very last time in 1886, the year of his death. In August 2008, he was invited to give two concerts on the occasion of the Beijing Olympic Games at the National Center for the Performing Arts. In addition to the world premier of a concerto for ten pianos and orchestra – China Jubilee – by the composer Cui Shiguang, he improvised on an ancient Greek melody, and on, inter alia, Chinese melodies, in tribute to the universality of the Olympic Games.

Two famous film directors, Claude Chabrol and Oscar-winner François Reichenbach, have made films of Mr. Katsaris in live concert performances.

Cyprien Katsaris is mentioned in the following works: *The Great Pianists: From Mozart to the Present*; *The New Grove Dictionary of Music and Musicians*; *Die Musik in Geschichte und Gegenwart: Allgemeine Enzyklopädie der Music (MGG)*; *Baker’s Biographical Dictionary of Musicians*; *Harenberg Klaviermusikführer: 600 Werke von Barock bis zur Gegenwart*; *David Dubal, The Art of the Piano: Its Performers, Literature and Recordings*.

Mr. Katsaris has been a member of the jury of the following International Competitions: Chopin (Warsaw 1990), Liszt (Utrecht 1996), Vendôme Prize (Paris 2000), Marguerite Long-Jacques Thibaud – Ville de Paris (2001), Beethoven (Bonn 2005), Giorgos Thymis (Thessaloniki 2011) and Scriabin (Moscow 2012).

He has also conducted masterclasses at the Mannes College of Music, in New York City, the University of Toronto, the Salzburg Mozarteum, the Arts Academy in Mexico, The Academy of Performing Arts in Hong-Kong, the Royal Conservatory of The Hague and the Shanghai Conservatory of Music. In addition he was appointed Artistic Director of the Echternach International Festival (Luxembourg) from 1977 to 2007.

Mr. Katsaris’ work has been honoured and recognized by the following awards: “Artist of UNESCO for Peace” (1997), “Commandeur de l’Ordre de Mérite du Grand-Duché de Luxembourg” (2009) and “Knight of the Order of Arts and Letters” (France 2000). He also received the “Médaille Vermeil de la Ville de Paris” (2001) and the “Nemitsas Prize” (Cyprus, 2011). He is a member of ADAP, the Association of Artists for Peace and Honorary President of “Lisztomanias International”.



THE MEMBERS OF THE JURY

Avedis Kouyoumdjian

Born in Beirut, Lebanon to a family of Armenian descent, Professor Avedis Kouyoumdjian began his studies when he was 12 years old at the University of Music and Performing Arts in Vienna. He was the youngest student at the time majoring in piano performance. At the University he studied with Professor Dieter Weber, Noel Flores, Alexander Jenner and Georg Ebert. He continued his postgraduate work with Djanko Iliev, Stanislaw Neuhaus and Alica Kezeradze.

Professor Kouyoumdjian's career as an artist performer, professor, director, and administrator is marked by the many accomplishments he has achieved in the field of music since he won the first prize at the Sixth International Beethoven Competition in Vienna in 1981. Since then he has performed in well renowned concert halls in Europe, the United States, Canada and Japan. He has been a soloist with well renowned orchestras around the world and taken part in many different festivals. He is a sought out juror in major international competitions in addition to conducting master classes in many universities in Europe, Canada and Japan. His recordings with many great artists and especially with his long time duo partner Takumi Kubota, well demonstrate his artistry as a pianist and a chamber musician.

In 1997, he was appointed Professor of Piano and Chamber Music in the Keyboard Department at the University of Music and Performing Arts in Vienna where he began his pedagogical career as an assistant professor in 1987. He is the initiator and founder of the International Joseph Haydn Chamber Music Competition in the same University and in 2002 he became the cofounder/director of the Joseph Haydn Chamber Music Institute of the University. From 2004-2008 he has been the Artistic Director at the "piano a St. Ursanne" festival in Switzerland.

In October 2010, he was appointed Dean for the Department of Performance and Instrumental Studies at the University of Music and Performing Arts in Vienna. In October 2016, he was appointed professor-Artist in Residence for piano at the "Chapelle Musicale Reine Elisabeth" in Belgium.



The Competition

THE MEMBERS OF THE JURY

Gabriel Kwok

Professor Gabriel Kwok has been Head of Keyboard Studies at The Hong Kong Academy for Performing Arts since 1989. A Fellow of the Royal Academy of Music in London, he is Visiting Professor at the Shenzhen Arts School, Xian Conservatory of Music, Xinghai Conservatory of Music, Wuhan Conservatory of Music and China Conservatory of Music in China. He has given many masterclasses internationally including at the Royal Academy of Music, Royal College of Music, Guildhall School of Music, Royal Northern College of Music, Royal Conservatoire of Scotland, Hannover Hochschule für Musik und Theater, Hamburg Hochschule für Musik und Theater, Graz University of Music and Performing Arts, Eastman School of Music, Oberlin Conservatory of Music, Peabody Institute and Yale School of Music. He has served on the faculty of the Cliburn Piano Institute/Piano Texas (USA), Colburn Academy Festival (USA), Art of the Piano (USA), Chetham's International Piano Summer School (UK), Music Fest Perugia (Italy), Coimbra World Piano Meeting (Portugal), Beijing International Music Festival and Academy (China), Tianjin Juilliard Piano Festival (China), Kyungsook International Piano Academy (Korea), Tel-Hai International Piano Master Classes (Israel) and PianoSolo – Internacional Masterclass (Argentina).

Gabriel Kwok has been a jury member of many international competitions including the Rome, Vianna da Motta, Gina Bachauer, Hong Kong, China, Hilton Head, Minnesota Piano-e, Darmstadt Chopin, Rio de Janeiro BNDES, James Mottram, China Shenzhen Piano Concerto, Geneva, Bayreuth-Weimar Liszt, Schubert and Aarhus International Piano Competitions.

Gabriel Kwok is a Steinway Artist and Steinway Honorary Professor. He was the Music Director of The Hong Kong Academy for Performing Arts / Radio Television Hong Kong 'Beethoven 32 Piano Sonatas' project. In 2014, he was awarded Medal of Honour from the Hong Kong Government for his contribution to piano education in Hong Kong.



THE MEMBERS OF THE JURY

Li Ming Qiang

Born in Shanghai, he received his first piano lessons from Alfred Wittenberg, a student of the famous violinist J. Joachim, and then studied with Tatiana Petrovna Kravchenko of the St. Petersburg Conservatory of Music. He won the first prize of the First George Enescu International Piano Competition in Romania in 1958 and the fourth prize of the sixth International Chopin Piano Competition in Warsaw. He was the Vice-President of the Shanghai Conservatory (1984-89) and Professor of Piano since 1983.

Earlier in his career he concertized extensively throughout Asia, Europe, North America and Oceania.

Li Ming-qiang is a highly regarded jury member of many major International Piano Competitions including the Beijing International Piano Competition, the Chopin International Piano Competition in Warsaw, the Van Cliburn International Piano Competition in the USA, the George Enescu International Piano Competition in Bucharest, the Hamamatsu International Piano Competition in Japan, the Dinu Lipatti International Piano Competition in Bucharest, the Montreal International Music Competition, the Prokofiev International Piano Competition in St. Petersburg, the Rubinstein International Master Piano Competition in Tel-Aviv, the Santander International Piano Competition in Spain, the Sydney International Piano Competition and the Tchaikovsky International Piano Competition in Moscow.

Since 1989 he has been lecturing and giving master classes at many leading Universities, Conservatories and Schools of Music in China, Hong Kong, Taiwan, Europe, Australia and the USA. He has made recordings for the China Records, Electrecord of Romania, Supraphon of the Czech Republic and Alpha Omega Sound, the label of the Chopin Society of Hong Kong. He is a life-member of the American Liszt Society and Honorary member of Trinity College of Music, London.



The Competition

THE MEMBERS OF THE JURY

Pascal Rogé

Pascal Rogé exemplifies the finest in French pianism. Born in Paris, he was a student of the Paris Conservatory and was also mentored by Julius Katchen and the great Nadia Boulanger. Winner of Georges Enesco piano competition and 1st prize of Marguerite Long Piano competition, he became an exclusive Decca recording artist at the age of seventeen. His playing of Poulenc, Satie, Fauré, Saint-Saëns and especially Ravel and Debussy is characterized by its elegance, beauty and stylistically perfect phrasing.

Mr. Rogé has performed in almost every major concert hall in the world and with every major orchestra across the globe and has collaborated with the most distinguished conductors in history, including Lorin Maazel, Michael Tilson Thomas, Mariss Jansons, Charles Dutoit, Kurt Masur, Edo de Waart, Alan Gilbert, David Zinman, Marek Janowski, Sir Andrew Davis, Raymond Leppard and others.

One of the world's most distinguished recording artists, Pascal Rogé has won many prestigious awards, including two Gramophone Awards, a Grand Prix du Disque and an Edison Award for his interpretations of the Ravel and Saint-Saens concerti along with the complete piano works of Ravel, Poulenc Debussy and Satie.

Each season, he devotes more than fifty concerts to French music in Europe (Germany, Austria, Switzerland, England, Finland) as well as in the United States, New Zealand or Asia, and particularly China and Japan where he teaches and plays regularly.

Pascal Rogé has a regular piano duo with his wife, Elena Font, a CD, featuring works for 2 pianos by F. Poulenc will be soon released.

Mr. Rogé's interest in the younger generation of up-and-coming artists rendered him to be a chairman of the previous Geneva Piano competition. He moreover enjoys dedicating his time to teaching and is a current adjunct professor at the Trinity Laban College of Music and Royal Academy of Music in London and also professor at L'Ecole Normale de musique de Paris.

He also gives regular masterclasses in France, Japan, United States and United Kingdom.



THE MEMBERS OF THE JURY

Elisso Virsaladze

Elisso Virsaladze grew up in Tbilisi, Georgia where her family was involved in the art and culture for generations. She received her first piano lessons from her grandmother, Professor Anastasia Virsaladze. After attending the conservatory, she left Georgia and went to Moscow where she continued her studies with Heinrich Neuhaus and Yakov Zak.

Moscow conservatory and Munich Musikhochschule have made Elisso Virsaladze a regular professor and there is hardly any important international competition where she has not been invited to take part in the jury. Santander, Queen Elisabeth in Brussels, Geza Anda in Zurich, Rubinstein in Tel Aviv or Tchaikovsky in Moscow to mention only a few where she is regularly invited.

Her deepest love is for the composers of the late 18th and 19th centuries, especially Mozart, Beethoven, Chopin and Schumann. At the age of twenty-four, she won the first prize at the Schumann Competition in Zwickau, and she has been described by the international press as one of the great contemporary interpreters of Schumann. At the same time, the pianist is well known for her wide repertoire up to and including modern Russian composers. The Soviet Union has honoured her with its highest artistic awards.

Elisso Virsaladze today regularly performs in Europe, the USA and Asia, both with orchestra and in recital.

Elisso Virsaladze has worked with conductors such as Rudolf Barschai, Kyril Kondraschin, Ricardo Muti, Kurt Sanderling, Wolfgang Sawallisch, Evgeny Svetlanov, Juri Temirkanov or Antoni Wit – to name only a few and with many prestigious orchestras.

The label Live Classics where numerous recordings have been published, opens a wide perspective onto the musical personality of Elisso Virsaladze.



The Competition

THE MEMBERS OF THE JURY

Mikhail Voskresensky

The last celebrated pianist representing the old Russian school in the XXth century, Mikhail Voskresensky “proved an imposing, magnetic presence” as noted by Los Angeles Times.

His performing career includes hundreds of recitals in Salzburg Mozarteum, St. Petersburg Grand Philharmonic Hall, Prague Rudolfinum, Tokyo Bunka Kaikan Hall, Beijing Forbidden City Hall, Moscow Conservatory Grand Hall, Mexico City Palacio de Bellas Artes, Budapest Franz Liszt Academy, Rio de Janeiro Theatro Municipal, Music Fest Perugia just to name a few.

Mr. Voskresensky has soloed with some finest orchestras like Leipzig Gewandhaus Orchestra, St. Petersburg Philharmonic, China Philharmonic, Bolshoi Theater Orchestra, Warsaw National Philharmonic, Russian National Orchestra, Shanghai Philharmonic, Moscow Philharmonic, Hungarian Radio Symphony, Mariinsky Orchestra, Christchurch Symphony, Music Fest Perugia orchestra, Carlos Chavez Mexican orchestra Philadelphia Chamber orchestra and many others. He enjoyed performing with more than 150 conductors including extraordinary Franz Konwitschny, Yevgeny Svetlanov, Kurt Mazur, Kirill Kondrashin, Charles Dutoit, Gennady Rozhdestvensky, John Pritchard, Arvids Jansons and Yury Temirkanov.

The memorable moment of Mr. Voskresensky’s artistic life was a study with Dmitry Shostakovich on his Second Piano Concerto which received its European Premiere at the Prague Spring Festival in the presence of the composer and was recorded by Supraphon label. He also championed contemporary works dedicated to him by Edison Denisov and Yuri Butsko, and presented World Premieres of newly discovered Sonata E flat minor by Scriabin and Piano Concerto by Taneev. He distinguished himself with the feats like All Chopin in 9 recitals, All Beethoven’s Sonatas in 7 recitals, All 27 Mozart Concertos in 4 seasons and recordings, All Scriabin Sonatas in recordings. His other numerous discs were released by labels Melodia, Triton, Victor, Classical Records, Aquarius and Supraphon.

Mr. Voskresensky has graduated from Moscow Tchaikovsky Conservatory and since his early successes at competitions including top prizes at the First Schumann International Competition and First Van Cliburn International Competition, he has reached the artistic heights and earned accolades like the title of National Artist of Russia, Order of the Rising Sun by The Emperor of Japan and Nikolai Rubinstein Gold Medal. Following the steps of his teacher Lev Oborin, he rose to become the longest-serving Professor in the history of his alma mater. His preeminent teaching is in demand in many world’s major conservatories and universities. This success can be measured by the fact that his students have won 120 top prizes at world’s major international competitions.

Born in Berdiansk, Ukraine, Mr. Voskresensky protested the unjust war waged by Russia in 2022 and left the country. Upon the in the USA he has seen an overwhelming support and interest in the media and the music community. The Atlantic welcomed him with the article and CNN featured him in Amanpour show. On the 28 of September 2024 after hir recital in Rowen University he was awarded The Medal of Excellence. His recent and future engagements include concerts and masterclasses at Aspen, PianoTexas and Northern Lights Festivals, Eastman School of Music, Oberlin Conservatory, Georgia University, Seattle Washington University and abroad at London Royal College, Barcelona Conservatory, Amsterdam Conservatory and Hamburg Hoch Schule of Music. He has just come back from big trip in Germany where he gave masterclasses in Stuttgart, Freiburg, Karlsruhe and Trossingen and played recitals in Königfeld and Hirschberg. In the May of 2025 he will play with Philadelphia Chamber Orchestra 2 Mozart’s Concertos - K271 and K466.

Currently Professor Voskresensky is an Artist-in-residence at the Juilliard School in New York.



THE MEMBERS OF THE JURY

Eleanor Wong

Professor Eleanor Wong Yee Lun began her musical journey in Hong Kong before pursuing advanced studies as an Associated Board Scholar at the Royal Academy of Music, London. She graduated with distinction, earning both the Graduate Diploma (G.R.S.M.) and the Recital Diploma, alongside prestigious awards including the Walter Macfarren Gold Medal and the Marjorie Whyte Memorial Award for outstanding students. Furthering her training, she received the coveted Boise Scholarship, enabling her to study in Paris with Vlado Perlemuter and in New York with Artur Balsam.

A distinguished pianist, Professor Wong won a silver medal at the Viotti International Competition in Italy. She has performed extensively as a soloist, with recitals at renowned venues such as Wigmore Hall and Purcell Room in London, as well as in Hong Kong and the United States. As part of a piano duo with her sister, she has performed in Hong Kong, various cities in China, and the United States. Her performances have been broadcast on major platforms, including RTHK (Hong Kong), WNYC (New York), BBC (UK), and international services.

Recognized as one of the foremost piano pedagogues, Professor Wong has guided numerous students to success, with many winning top prizes at prestigious international competitions, including the Chopin International Piano Competition, Van Cliburn, Leeds, Gina Bachauer, Horowitz, and Casagrande.

A sought-after educator, she has delivered lectures, workshops, and masterclasses on piano pedagogy in countries such as China, Korea, Poland, Singapore, Taiwan, Thailand, Uruguay, South Africa, the United Kingdom, and the United States. She is also a frequent jury member for international piano competitions and festivals.

Professor Wong currently serves as a Professor at the Hong Kong Academy for Performing Arts. She is also a Visiting Professor at the Shenzhen School of Arts and Wuhan Music Conservatory, and an Honorary Professor at the Tianjin Music Conservatory. She is a Steinway Honorary Professor and Steinway Artist and a Co-Director of Hong Kong Summer Music.

Additionally, she holds leadership positions as Chairperson of the Hong Kong Piano Teachers' Association. She has served as an advisor for the Hong Kong Arts Development Council and Trinity Guildhall music examinations in Hong Kong.

Professor Wong's contributions to music education and performance have earned her numerous accolades:

- 2008: Named one of the 2007 Outstanding Leaders by Sing Tao Daily for her contributions to the musical world.
- 2013: Awarded the Hong Kong Women of Excellence in the Six Arts by the Hong Kong Federation of Women for her work in music.
- 2014: Received the Medal of Honour (MH) from the Hong Kong SAR Government for her dedication to piano education and nurturing young local pianists.
- 2018: Honored with a Lifetime Achievement Award in Music Education at the 5th Hong Kong International Music Festival.





The Contestants
參賽者



Nejc KAMPLET

Nejc Kamplet is a Slovenian pianist from a musical family in Maribor. He began playing piano at the age of five at the Conservatory of Music and Ballet in Maribor (under L. Maletič & Saša G. Donaldson), where he later also attended II. Gymnasium. He completed his piano studies with the highest honors and a commendation from the university under Dr. Zuzana Niederdorfer at the University of Music and Performing Arts in Graz and later he expanded his studies with Arie Vardi at the University of Music, Theatre, and Media in Hanover. His artistic expression has also been greatly influenced by the piano lessons he received from Evgeny Kissin.

To quote Aleksandar Madžar: "Nejc Kamplet is one of the most talented young musicians encountered in the last years. His ease at the piano and feeling for the instrument are quite remarkable, and his technical skills simply stunning. Nejc's playing is wonderfully secure and he is capable of producing dazzling instrumental brilliance. All of which would not mean much, were it not for his musicality and maturity of thought. His interpretations of some of the pinnacles of our repertoire are not only technically highly accomplished, but also show a very keen artistic mind and a great deal of serious commitment."

Additionally, he has furthered his studies with several world-renowned pianists: Jacques Rouvier, Boris Berman, Daejin Kim, Mikhail Voskresensky, Sofya Gulyak, Ian Hobson, Grigoriy Gruzman, Andrea Bonatta, Ruben Dalibaltayan, Pavel Gililov, Arbo Valdma, Robert Levin, and others.

He has performed as a soloist with the Meiningen Court Orchestra, the Slovenian Philharmonic Orchestra, the Graz Philharmonic Orchestra, the Harbin Philharmonic Orchestra, the Wuhan Philharmonic Orchestra, the Slovak Sinfonietta, the SNG Maribor, the RTV Symphony Orchestra, the National Youth Orchestra of Catalonia, the State Orchestra of Banská Bystrica, the Pannonian Symphony Orchestra, and others, collaborating with conductors such as Manel Valdivieso, Valentin Egel, Alois J. Hochstrasser, Pawel Przytocki, Marcus Merkel, Harish Shankar, Jiao Yang, Wolfgang Harrer, Simon Krečič, Davorin Mori, Jin Hyoun Baek, Taejung Lee, Benjamin Pionnier, Živa Ploj Peršuh, etc. He has given solo recitals at festivals across Europe, in China, Japan, and the United States.

Nejc has won top awards at numerous international piano competitions, including 1st prizes at:

- Hildegard Maschmann Stiftung Competition in Vienna,
- Martha Debelli Stiftung Competition in Graz,
- 4th Euregio Competition in Geilenkirchen,
- Yamaha scholarship Competition in Vienna,
- 6th Young Academics Competition in Rome (including the EMCY Prize),
- 3rd Forum per tasti Competition in Banská Bystrica, etc.

2nd prizes at:

- 70th Maria Canals international piano Competition in Barcelona, including the audience prize and special "Mompou prize" for the best interpretation of a composition by the Catalan composer,
- 4th Hans von Bülow Piano Competition (additional special prize for the best interpretation of a work by L. van Beethoven) in Meiningen,
- 16th Young Pianists Competition in Ettlingen,
- 9th Stecher & Horowitz International Piano Competition in New York City, etc.

His recordings are regularly broadcast by Slovenian National Radio-Television RTV (ARS), Radio Catalunya Musica and ORF Ö1. Due to his outstanding cultural achievements, Nejc has also been a scholarship recipient from the Slovenian Ministry of Culture and the municipalities of Graz and Maribor.



PROGRAMME

First Part

Robert Kamplet

- "Meditacija", composed in 2013

Ludwig van Beethoven (1770 – 1827)

- Sonata No.29 in B flat major, Op. 106 - "Hammerklavier"
 - I - Allegro
 - II - Scherzo - Assai vivace
 - III - Adagio sostenuto
 - IV - Introduzione: Largo...
 - Allegro - Fuga: Allegro risoluto

Second Part

Johann Sebastian Bach (1685 – 1750)

- Prelude and Fugue No. 9 in E major, BWV 854

Béla Bartók (1881 – 1945)

- "Out of Doors", Sz. 81, BB 89
 - I - With Drums and Pipes . Pesante
 - II - Barcarolla . Andante
 - III - Musettes . Moderato,
 - IV - The Night's Music . Lento
 - V - The Chase . Presto

Clara Schumann (1819 – 1896)

- Prelude and Fugue No. 3 in D minor, Op. 16

Frédéric Chopin (1810 – 1849)

- "Heroic" Polonaise in A flat major, Op. 53
- Nocturne in C minor, Op. 48, No. 1

Franz Liszt (1811 – 1886)

- Mephisto waltz No. 1, S. 514

INTERMISSION

The Competition

Ruben KOZIN

Ruben Kozin started piano lessons at the age of five. At 12, he was accepted into the Central Music School at the P.I. Tchaikovsky Moscow State Conservatory, where his teacher was Natalia Trull, a professor at the Moscow State Conservatory. Ruben Kozin graduated from Moscow State P.I. Tchaikovsky Conservatory in 2020.

Ruben regularly performs across his homeland, Armenia, as well as in France, Georgia, Italy, Croatia, Poland, Lithuania, Malta, Kazakhstan, Denmark, Germany, Belgium, Belorussia, and Russia. He has participated in the Visages d'Armenie Festival (France), Gradus International Piano Festival (Denmark), International Piano Meeting (Italy), Moscow Meets Friends Festival (Russia), and Belorussian Piano Assemblies in Minsk.

His vast repertoire includes over 15 piano concertos. Ruben collaborates with the Armenian State Symphony Orchestra (conductor Sergey Smbatyan), the National Chamber Orchestra of Armenia (conductor Vahan Mardirossian), the Rostov Academic Symphony Orchestra, and the Lithuanian Chamber Orchestra.

In his chamber music programs, Ruben Kozin collaborated with violinists Thomas Lefort (France), Karen Shahgaldyan and Polina Sharafyan (Armenia).

Ruben often works with living composers, inspiring them for new works and performing world premieres. May 2024 was marked by the world premiere of the Second piano sonata by Eduard Hayrapetyan (b.1948). The Sonata is dedicated to Ruben.

Ruben Kozin is a laureate of more than 15 international competitions and festivals, including the Andre Dumortier International Piano Competition (Belgium), Aram Khachaturian International competition (Armenia, Yerevan), the EPTA International Piano Competition (Croatia), the First International Eurasian Music Games in Astana and the VIII International Piano Competition in Almaty (Kazakhstan), the International Piano Competition FVG (Italy), the Yamaha Music Festival, and the Malta International Piano Competition.

In parallel with his Conservatory studies, Ruben participated in master classes of Akiko Ebi, Ronan O'Hara, Grigory Gruzman, Youngho Kim, Jenny Zaharieva, Eugen Indjic, Andrea Bonatta, Pascal Roge, Kevin Kenner, Pascal Nemirovski and Vanessa Latache.

He was a Yamaha scholarship recipient and performed in Japan as part of joint projects of Kawai and Moscow Conservatory. Ruben is a fellow of the Primavera Foundation Armenia.



PROGRAMME

First Part

Ludwig van Beethoven (1770 – 1827)

- **Sonata No.8 in C minor, Op. 13 "Pathétique"**

- I - Grave. Allegro di molto e con brio
- II - Adagio cantabile
- III - Rondo. Allegro

Robert Schumann (1810 – 1856)

- **Kreisleriana, Op. 16**

- I - Äußerst bewegt (Extremely animated), D minor
- II - Sehr innig und nicht zu rasch (Very inwardly and not too quickly), B-flat major
- III - Sehr aufgereggt (Very agitated), G minor
- IV - Sehr langsam (Very slowly), B-flat major/G minor
- V - Sehr lebhaft (Very lively), G minor
- VI - Sehr langsam (Very slowly), B flat major
- VII - Sehr rasch (Very fast), C minor/E flat major
- VIII - Schnell und spielend (Fast and playful), G minor

INTERMISSION

Second Part

Johann Sebastian Bach (1685-1750)

– Egon Petri (1881 – 1962)

- **"Sheep May Safely Graze", BWV 208**

Komitas (1869 – 1935) – Andriasyan

- **"Tsirani Tsar" (Apricot Tree)**

Sergei Prokofiev (1891 – 1953)

- **Sonata No.7 in B-flat major, Op. 83**

- I - Allegro inquieto
- II - Andante caloroso
- III - Precipitato

Hyelee KANG

Pianist Hyelee Kang first gained international recognition as a solo finalist at the 63rd Ferruccio Busoni International Piano Competition. Discovered by the world-renowned soprano Sumi Jo, Hyelee was named the inaugural Austrian Korean Young Musician Scholar and has since received support from the German DAAD PROMOS program and Switzerland's Clavarte Fondation. This backing has enabled her to perform actively on stages worldwide.

Hyelee was awarded first prize at the inaugural Baku International Competition held in Vienna, where she received high praise from Farhad Badalbeyli, Rector of the Baku Music Academy and chair of the competition jury. This success led to invitations for recitals at the Baku Music Festival and Italy's Castello di Santa Severina Festival, where she garnered acclaim from critics and audiences alike.

In Korea, Hyelee made her debut as a Kumho Young Talent and Young Artist, earning recognition at prestigious national competitions such as the Korean Chopin Competition, Ewha Kyunghyang Competition, and Music Chunchu Competition. Graduating as the top student of Seoul National University's College of Music, she performed at the Chosun Ilbo Debut Concert and won the Grand Prize at the 7th Korea Liszt Competition. This achievement led to her international debut with a solo recital at the Liszt Concert Hall in Budapest, Hungary, by invitation of the Hungarian Embassy.

Hyelee has since built a robust international career through competitions such as the Asia-Pacific Fryderyk Chopin Piano Competition, the Anton Bruckner International Piano Competition (Bechstein-Bruckner-Competition), the Maj Lind International Piano Competition, and the International Chopin Piano Competition in Warsaw.

More recently, Hyelee won second prize at the Jacob Flier International Competition in the United States, where Robert Hamilton, professor at Arizona State University, commended her as "a pianist who successfully combines respect for the composer's language, exceptional artistry, and captivating individuality."

Hyelee Kang studied with Prof. Hee-Sung Joo at Seoul National University's College of Music, graduating as the top performer, and continued her education in Austria at the Universität Mozarteum Salzburg with Prof. Pavel Gililov, earning both her Master's and Postgraduate degrees with unanimous distinction. Currently, she is studying Konzertexamen at the Hochschule für Musik und Tanz Köln in Germany with Prof. Claudio Martínez Mehner and Nina Tichman, while also studying with Professor Milana Chernyavska at the Reina Sofia School of Music in Madrid.



PROGRAMME

First Part

Wolfgang Amadeus Mozart (1756 - 1791)

- **9 Variations on a Minuet by Dupont, K.573**

Ludwig van Beethoven (1770 - 1827)

- **Piano Sonata No.6 in F major, Op.10 No.2**

I - Allegro
II - Allegretto
III - Presto

Federico Mompou (1893 - 1987)

- **Paisajes No.1: La fuente y la campana**

Frédéric Chopin (1810 - 1849)

- **Rondo in E-flat major, Op.16**

Sergei Prokofiev (1891 - 1953)

- **Piano Sonata No.3 in A minor, Op.28**

INTERMISSION

Second Part

Clara Schumann (1819 - 1896)

- **Prelude No.6, in D-flat major**

Robert Schumann (1810 - 1856)

- **Piano Sonata No.1 in F-sharp minor, Op.11**

I - Introduzione. Un poco adagio – Allegro vivace
II - Aria (Senza passione ma espressivo)
III - Scherzo e Intermezzo. Allegrissimo – Lento
IV - Finale. Allegro un poco maestoso

The Competition

Celestine YOONG

Born in 2001, Celestine Yoong Qian Yi was nurtured musically in Malaysia at the age of 3 and studied piano performance with Mr. Ng Chong Lim in late 2009. Since 2010, she has actively participated in masterclasses with widely known musicians and professors (Angela Hewitt, Natalia Trull, Eldar Nebolsin, Lera Auerbach, Niklas Sivelöv, Chun-Chieh Yen, John Perry, etc...). In the following years, Celestine was also invited to music festivals, and performed widely in Asia and Europe such as Austria, Italy, Turkey, China, Russia, Macedonia, Croatia, Slovakia, Greece, Japan, Taiwan, Singapore, etc... She has also won a variety of awards in the competitions particularly in Macedonia, Taiwan, Xi'an (China), Italy, Singapore and Malaysia.

Besides solo performances, Celestine gained opportunities to perform with orchestras including the Sofia Philharmonic in Bulgaria, Taipei Philharmonic Youth Orchestra at the NCH (Taipei) and a few guest appearances with the National Symphony Orchestra in Panggung Istana Budaya Malaysia.

In 2018, Celestine was selected to continue her piano studies at the University of Music and Performing Arts, Vienna under Professor Christopher Hinterhuber. During this time, she had more performing experiences in solo recitals and chamber music, historical keyboard instruments including harpsichord and organ, last but not least, she was also involved in accompaniment music courses and having stage experiences with a variety of music instruments. Moreover, she was invited to perform on many occasions or events in Europe, including Concert of the International Chopin Society in Vienna, Rathaus Young International Pianists Series Concert, performing at the Stiftung Mozarteum, collaborations concerts with the professional musicians from the Vienna Philharmonic and so on. In the year of 2022, Celestine then completed her Bachelor degree of Piano Performance and graduated with full distinctions on her Master degree in October 2024.



List of Awarded Prizes :

- 2017 : Winner of the Superstar Concerto competition in the Music Fest Perugia in Taipei NTNU 2017 : Awarded Prize in the 5th KAWAI International Piano Competition in Xi'an China.
- 2016 : Awarded Robert Schumann Prize in the 12th San Daniele Piano Meetings 2014 : 1st Prize in the Steinway Malaysia Youth Piano Competition
- 2012 : (Gold Prize) in The 5th ASEAN International Chopin Piano Competition Malaysia
- 2012 : 1st Prize in the 11th International Competition of Young Musicians "Ohrid Pearls" Macedonia 2012. Awarded for "The Best Performer of work by the Macedonia's composer Tomislav Zografski" in all Categories.
- 2010 : First Prize Winner in Singapore 1st International Chopin Piano Competition
- 2010 : Second Prize Winner of the ASEAN International Chopin Piano Competition.

PROGRAMME

First Part

Johann Sebastian Bach (1685 – 1750)

- **Italian Concerto, BWV971**

- I - Allegro
- II - Andante
- III - Presto

Robert Schumann (1810 – 1856)

- **Piano Sonata No.3, Op.14 "Concerto for piano without orchestra"**

- I - Allegro brillante
- II - Scherzo. Molto commodo
- III - Quasi variazioni. Andantino de Clara Wieck
- IV - Prestissimo possibile

Second Part

Maurice Ravel (1875 – 1937)

- **Le Tombeau de Couperin**

- I - Prélude
- II - Fugue
- III - Forlane
- IV - Rigaudon
- V - Menuet
- VI - Toccata

Ludwig van Beethoven (1770 – 1827)

- **Piano Sonata No.30 in E major, Op. 109**

- I - Vivace, ma non troppo – Adagio espressivo – Tempo I
- II - Prestissimo
- III - Gesangvoll, mit innigster Empfindung (Andante molto cantabile ed espressivo)

INTERMISSION

Viktoria BASKAKOVA

Viktoria Baskakova began her musical journey at the age of four. She graduated from the Secondary Special Music School of the Rimsky-Korsakov St. Petersburg State Conservatory, and in 2023 completed her studies at the Moscow State Tchaikovsky Conservatory under Prof. Alexander Mndoyants, Honored Artist of Russia. Viktoria also studied at the Franz Liszt Hochschule für Musik in Weimar with Professor Christian Wilm Müller, and is currently continuing her artistic development there in the Konzertexamen program under Prof. Michail Lifits.

She is a laureate of numerous international competitions, among them: 3rd Prize at the Franz Liszt International Piano Competition Weimar–Bayreuth (2024), 1st Prize at the Sigismund Thalberg International Piano Competition (Naples, 2021), 3rd Prize at RPM–Sanremo (2023), 2nd Prize at the “14 Ways to Dubai” International Piano Competition (Armenia, 2019). She was also a semifinalist at the Liszt Utrecht International Piano Competition (2022) and the Classic Piano Competition in Dubai (2021).

Her concert activity has brought her to audiences in France, Germany, Israel, Italy, Lithuania, and the United Arab Emirates. She has performed in such venues as the Munich concert hall Gasteig, Weimarahalle, the Tel Aviv Museum of Art, the Bolshoi Theatre, the St. Petersburg Philharmonia, and the Samara State Philharmonia.

Viktoria has appeared with orchestras including the Weimar Staatskapelle, the Armenian State Symphony Orchestra, the Academic Symphony Orchestra of the Samara State Philharmonia, the Taurida International Symphony Orchestra, and the St. Petersburg Symphony Orchestra.



PROGRAMME

First Part

Ludwig van Beethoven (1770-1827)

● **Sonata Nr. 26 E flat major, op. 81a**
("Les Adieux")

- I - Das Lebewohl (The Farewell)
 - Adagio - Allegro
- II - Abwesenheit (The Absence)
 - Andante espressivo
- III - Das Wiedersehen (The Return)
 - Vivacissimamente

Franz Schubert (1797-1828)

– **Franz Liszt** (1811-1886)

● **Transcriptions of songs from**
"Schwanengesang":

- I - "Die Stadt"
- II - "Aufenthalt"
- III - "Der Doppelgänger"

Franz Liszt (1811-1886)

● **Rhapsodie espagnole S.254**

———— INTERMISSION ————

Second Part

Robert Schumann (1810 – 1856)

● **Symphonic Etudes, op. 13**

Marc - André Hamelin (1961)

● **Pavane Variée for piano solo**

Maurice Ravel (1875 – 1937)

● **La Valse. Piano version**

Round III - Finals (Part 1) - Chamber Music

1. Liu Wenjin (1937 – 2013)

2. César Franck (1822 – 1890)

● **Piano Quintet in F minor, Op.14**

- I - Molto moderato, quasi lento – Allegro
- II - Lento, con molto sentimento
- III - Allegro non troppo ma con fuoco

Violin: **Andrew Haveron**

Violin: **Michael Brooks Reid**

Viola: **Joel Hunter**

Cello: **Pierre Doumenge**

Piano: **Viktoria Baskakova**

Round III - Finals (Part 2) - Concerto

Sergei Prokofiev (1891 – 1953)

● **Piano Concerto No.3 in C major, Op.26**

- I - Andante – Allegro
- II - Tema con variazioni
- III - Allegro, ma non troppo

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Piano Soloist: Viktoria Baskakova

The Competition

Jose NAVARRO-SILBERSTEIN

José Navarro-Silberstein is a Bolivian pianist whose artistry has captivated audiences across more than 20 countries in Europe, Asia, North and South America. He has performed in renowned venues such as the Musikverein in Vienna, Flagey in Brussels, ACT City in Hamamatsu, Merkin Hall in New York, and TivoliVredenburg in Utrecht, Palacio de Festivales de Cantabria in Santander among many others.

Navarro-Silberstein has appeared as a soloist with orchestras such as the Jena Philharmonic Orchestra, Norddeutsche Philharmonie Rostock, Georgian Philharmonic Orchestra, and La Paz Symphony Orchestra, under the baton of conductors including Timothy Redmond, Markus L. Frank, Wojciech Rajski, and Andreas Penninger. His deep musical curiosity extends beyond modern pianos to period instruments, an interest nurtured during his studies with the legendary Paul Badura-Skoda, as one of his last pupils.

His debut album, *Vibrant Rhythms*, released by GENUIN Classics, has garnered international acclaim, receiving praise from BBC Music Magazine, Pizzicato, PianoNews, Interlude, and many others. The album was awarded the Supersonic Award by Pizzicato and nominated for the ICMA 2024.

Navarro-Silberstein has distinguished himself in major competitions, winning prizes at the Anton Rubinstein Piano Competition in Düsseldorf, the Tbilisi International Piano Competition, the International Competition Young Academy Award in Rome, and the Claudio Arrau International Piano Competition in Chile, among others. He was a finalist at the Eppan Piano Academy and the prestigious 63rd Ferruccio Busoni International Piano Competition, as well as the edition of the present year.

Beyond his solo career, he is the co-founder and Artistic Director of Masurka Concerts, a forward-thinking concert platform based in Cologne, Germany, which reimagines the concert experience by fostering a closer connection between young performers and audiences through creative ensemble collaborations. As a passionate chamber musician, he has worked with leading performers of his generation, as well as renowned musicians such as Augustin Dumay, Frank Braley and Eberhard Marshall. With his Trio Silberstein, he won a special prize at the Martha Debelli Chamber Music Competition in Graz.

As an educator, he has given masterclasses and workshops at the Pre-College Department of the Manhattan School of Music, Third Street Music Settlement in New York, Rutgers University, the Eppan Piano Academy, La Paz and Sucre Conservatories and the Santa Cruz Fine Arts College. He has also served as a jury member for national music competitions in Bolivia.

He studied with Balasz Szokolay at the Franz Liszt University in Weimar and with Claudio Martínez Mehner at the University of Music and Dance in Cologne. In 2017-18 he had an Erasmus Year at the University of Arts in Graz and the Music Academy in Zagreb with Milana Chernyavska and Ruben Dalibaltayan. He just concluded his Artist Diploma programme at the Royal College of Music in London under the guidance of Norma Fisher and Ian Jones. Since September 2023 he is an Artist in Residence at the Queen Elisabeth Music Chapel under the guidance of Frank Braley and Avo Kouyoumdjian.

A recipient of numerous scholarships, he is supported by Talent Unlimited in London, the Robert Turnbull Piano Foundation, the Theo and Petra Lieven Foundation and the Musikakademie in Liechtenstein.

Beyond his life as a pianist, he has a deep passion for literature, visual arts and electronic music, which continue to shape his artistic sensibilities and inspire his approach to performance and interpretation.



PROGRAMME

First Part

Carl Philipp Emanuel Bach (1714 – 1788)

- **Fantasy in F-Sharp minor, Wq. 67**

Frédéric Chopin (1910 – 1949)

- **Nocturne in B major, Op.32, No.1**

Ludwig van Beethoven (1770 – 1827)

- **Piano Sonata No.27, in E minor, Op.90**

- I - Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
- II - Nicht zu Geschwind und sehr singbar vorgetragen

Franz Liszt (1811 – 1886)

- **Hungarian Rhapsody S.244/9**

INTERMISSION

Second Part

Robert Schumann (1810 – 1856)

- **Dauidsbündlertänze, Op. 6**

1. Lebhaft: *Lively* (Vivace), G major, Florestan and Eusebius;
2. Innig: *Intimately* (Con intimo sentimento), B minor, Eusebius;
3. Etwas hahnbüchen: *Somewhat clumsily* (Un poco impetuoso), G major, Florestan;
4. Ungeduldig: *Impatiently* (Con impazienza), B minor, Florestan;
5. Einfach: *Simply* (Semplice), D major, Eusebius;

6. Sehr rasch und in sich hinein: *Very quickly and inwardly* (Molto vivo, con intimo fervore), D minor, Florestan;
7. Nicht schnell mit äußerst starker Empfindung: *Not fast, with very great feeling* (Non presto profondamente espressivo), G minor, Eusebius;
8. Frisch: *Freshly* (Con freschezza), C minor, Florestan;
9. No tempo indication (metronome mark of $\text{♩} = 126$), C major, Florestan;
10. Balladenmäßig sehr rasch: *Balladically very fast* (Alla ballata molto vivo), D minor (ends major), Florestan;
11. Einfach: *Simply* (Semplice), B minor–D major, Eusebius;
12. Mit Humor: *With humor* (Con umore), B minor–E minor and major, Florestan;
13. Wild und lustig: *Wildly and merrily* (Selvaggio e gaio), B minor and major, Florestan and Eusebius;
14. Zart und singend: *Tenderly and singing* (Dolce e cantando), E♭ major, Eusebius;
15. Frisch: *Freshly* (Con freschezza), B♭ major – Etwas bewegter: *With agitation* (poco piu mosso), E♭ major with a return to the opening section (with the option to go round the piece once more), Florestan and Eusebius;
16. Mit gutem Humor: *With good humor* (Con buon umore), B minor; leading without a break into
17. Wie aus der Ferne: *As if from afar* (Come da lontano), B major and minor (including a full reprise of No. 2), Florestan and Eusebius;
18. Nicht schnell: *Not fast* (Non presto), C major, Eusebius.

Heitor Villa-Lobos (1887 – 1959)

- **Ciclo Brasileiro, W. 374**

- I - Plantio do caboclo
- II - Impressões seresteiras
- III - Festa no sertão
- IV - Dança do índio branco

Ron Maxim HUANG

Ron Maxim Huang was born in Berlin in 2001. He had his first musical experiences with the “Staats- und Domchor” as well as in the children’s choir of the Deutsche Oper Berlin, where he also performed as a soloist. At the age of nine, he received his first piano lesson, and at ten, he won his first prize in the “Jugend Musiziert” competition, followed by second prize at the 75th International Steinway Piano Competition in Hamburg.

At the age of 16, Ron Maxim made his orchestral debut, performing Liszt’s 1st Piano Concerto in the Great Hall of the Berlin Philharmonic with the Berlin Symphony Orchestra. He has since performed as a soloist with orchestras such as the Kammerakademie Potsdam, the Nis Symphony Orchestra, the Wratistavia Chamber Orchestra, the Orchestra of the Musikgymnasium Carl Philipp Emanuel Bach, the Neue Lausitzer Philharmonie, the CCOM Symphony Orchestra, and the Symphony Orchestra Berlin. He has appeared at festivals including the Schleswig-Holstein Music Festival, the Brandenburg Summer Concerts, the 94th Rostock Bach Festival, the Bebersee Festival, and the Crescendo Festival Berlin.

Ron is a prizewinner of the Ettlingen International Piano Competition (2020), the 64th International Piano Competition Ferruccio Busoni (2023), and the Xiamen International Piano Competition (2024).

As an enthusiastic chamber musician, Ron Maxim has developed numerous artistic projects with instrumentalists and vocalists. He has performed as a recital and chamber music partner with violinist Daniel Hope in venues such as the Konzerthaus Berlin, Frauenkirche Dresden, Beethoven-Haus Bonn, and the Schleswig-Holstein Music Festival.

Ron attended the Carl Philipp Emanuel Bach Musikgymnasium and studied piano with Thomas Just at the Hochschule für Musik Hanns Eisler. He later became a junior student at the Julius Stern Institute of the Universität der Künste (UdK) Berlin under Prof. Markus Groh. Currently, Ron is studying with Prof. Björn Lehmann.

Ron has been awarded scholarships from the “Deutsche Stiftung Musikleben,” the Carl Bechstein Foundation, the International Music Academy in the Principality of Liechtenstein, Yehudi Menuhin LIVE MUSIC NOW, and the Hope Music Academy.

To further expand his musical training, Ron has participated in masterclasses with Bernd Goetzke, Daejin Kim, Pavel Gililov, Klaus Hellwig, Milana Chernyavska, and Eldar Nebolsin.



PROGRAMME

First Part

Johannes Brahms (1833 - 1897)

- **Piano Sonata No.3 in F minor, Op. 5**
 - I - Allegro maestoso
 - II - Andante. Andante espressivo
 - Andante molto
 - III - Scherzo. Allegro energico – Trio
 - IV - Intermezzo “Rückblick”. Andante molto
 - V - Finale. Allegro moderato ma rubato

INTERMISSION

Second Part

Ludwig van Beethoven (1770 - 1827)

- **Piano Sonata No. 27 in E minor, Op. 90**
 - I - Mit lebhaftigkeit und durchaus mit Empfindung und Ausdruck
 - II - Nicht zu Geschwind und sehr singbar vorgetragen

Ludwig van Beethoven (1770-1827) /

Franz Liszt (1811 – 1886)

- **Finale from Symphony No. 3 “Eroica” (Liszt transcription)**

Franz Schubert (1797 – 1828) / **Franz Liszt** (1811 – 1886)

- **“Gute Nacht” from Winterreise (Liszt transcription)**

Franz Liszt (1811 – 1886)

- **Totentanz, S. 525**

Round III - Finals (Part 1) - Chamber Music

1. Liu Wenjin (1937 – 2013)

- **Sanmen Gorge Capriccio** Erhu: **Shao Lin**
Piano: **Ron Maxim Huang**

2. Antonín Dvořák (1841 – 1904)

- **Piano Quintet No.2 in A major, Op.81**

- I - Allegro, ma non tanto
- II - Dumka: Andante con moto
- III - Scherzo (Furiant): Molto vivace
- IV - Finale: Allegro

Violin: **Andrew Haveron**

Violin: **Michael Brooks Reid**

Viola: **Joel Hunter**

Cello: **Pierre Doumège**

Piano: **Ron Maxim Huang**

Round III - Finals (Part 2) - Concerto

Sergei Rachmaninov (1873 – 1943)

- **Piano Concerto No.3 in D minor, Op.30**

- I - Allegro ma non tanto
- II - Intermezzo: Adagio
- III - Finale: Alla breve

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Piano soloist: **Ron Maxim Huang**

The Competition

Alexander DORONIN

Russian pianist Alexander Doronin started his undergraduate course at the Royal College of Music in September 2021 as an ABRSM Scholar. He is currently studying with Professor Dmitri Alexeev (piano). From 2015 to 2021, Alexander studied at the Gnessin Moscow Special School (College) of Music with Professor Mikhail Khokhlov (piano) and Olga Martynova (harpsichord). Alexander is the Eileen Rowe Musical Trust award holder, and is also supported by the Drake Calleja Trust.

Alexander Doronin has achieved remarkable success in piano competitions, including First Prize at the Moscow Piano Open International Competition (2019), Third Prize at European Piano Competition in Bremen, Germany (2024), Second Prize at the International Piano Competition of Lyon (2024), Second Prize at the Vladimir Krainev Competition for Young Pianists (2019). He has consistently demonstrated extraordinary talent and dedication in his musical pursuits.

Alexander also participated in various music festivals such as The XXX International Chopin Piano Festival in Gaming Abbey (Austria), the 4th and the 5th Festivals of the Russian Chamber Music «Winter Nights on the Amstel» (Amsterdam, Netherlands), Dmitri Alexeev's 'Beyond Boundaries' Music Festival in London, Scriabinfest (Moscow, 2022), 'Pianissimo' festival in Repino, Saint-Petersburg (2021) and others.

He performed as a soloist with the Russian National Orchestra (Founder & Artistic Director – Mikhail Pletnev), Royal College of Music Symphony Orchestra (as the result of the First prize at the Concerto Competition in Royal College of Music (2022) playing Prokofiev's Second Piano Concerto.), City of Cambridge Symphony Orchestra, Yaroslavl Philharmonic Orchestra, Voronezh Youth Symphony Orchestra, Omsk Symphony Orchestra. Alexander performed recitals and took part in various concerts in the UK, Austria, Poland, China, Vietnam, Netherlands, Switzerland and in various cities of Russia including the series "YAMAHA Stars" in Sochi (2019), the Loft Philharmonic project, "Summer evenings in Yelabuga", Kazan (2021) and a piano recital at the Hermitage, Saint-Petersburg (2021), Piano recital in Steinway Hall in London organized by Keyboard Trust (2023).



PROGRAMME

First Part

Domenico Scarlatti (1685 - 1757)

- **Sonata in C Major, K501**
- **Sonata in G Minor, K8**

Johannes Brahms (1833 – 1897)

- **Variations on a theme by Robert Schumann**
- **Scherzo Op.4**

Paul Hindemith (1895 – 1963)

- **Prelude from Ludus Tonalis**

Samuel Barber (1910 – 1981)

- **Sonata in E-flat minor, Op. 26**
 - I - Allegro energico
 - II - Allegro vivace e leggero
 - III - Adagio mesto
 - IV - Fuga. Allegro con spirito

INTERMISSION

Second Part

Elena Firsova (1950)

- **Hymn to Spring**

Sergei Rachmaninov (1873 - 1943)

- **Sonata No.1 in D minor, Op.28**
 - I - Allegro moderato
 - II - Lento
 - III - Allegro molto.

Round III - Finals (Part 1) - Chamber Music

1. Liu Wenjin (1937 – 2013)

- **Sanmen Gorge Capriccio** Erhu: **Shao Lin**
Piano: **Alexander Doronin**

2. Boris Tchaikovsky (1925 - 1996)

- **Piano Trio**
 - I - Toccata : Presto
 - II - Aria : Adagio - Andante
 - III - Variations : Moderato non troppo

Violin: **Andrew Haveron**

Cello: **Pierre Doumenge**

Piano: **Alexander Doronin**

Round III - Finals (Part 2) - Concerto

Sergei Prokofiev (1891 - 1953)

- **Piano Concerto No.2 in G minor, Op.16**
 - I - Andantino – Allegretto
 - II - Scherzo: Vivace
 - III - Intermezzo: Allegro moderato
 - IV - Finale: Allegro tempestoso

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Piano Soloist: Alexander Doronin**

Mikhail KAN

Mikhail Kan was born on September 20, 2001 in Rostov-on-Don, Russia. He began studying music at the age of seven. While studying at a music school, he repeatedly became a laureate of city, regional and international competitions. In 2015, he became a scholarship holder of the Governor of the Rostov Region. In the same year, he entered the Lyceum at the Rostov State Conservatory named after S. V. Rachmaninoff in the class of Honored Artist S. I. Osipenko. From 2019-2021, he studied at the Rostov College of Arts in the class of teacher T. V. Evtodyeva. In 2021, he entered the Rostov State Conservatory named after S. V. Rachmaninoff, where he studies to this day. During his studies at the conservatory, he performed at major international venues such as the Mariinsky Theatre (St. Petersburg), the Great Hall of the Moscow Conservatory named after P. I. Tchaikovsky, the Great Hall of the Sverdlovsk Philharmonic (Ekaterinburg), and the Moscow International House of Music (Svetlanov Hall).

Achievements:

- International Competition of Young Pianists named after A. Karamanov (1st prize)
- All-Russian Competition "Young Talents of Russia" (2nd prize)
- V International Competition of Pianists named after V. Krainev (Grand Prix).
- Eurasian stars international piano competition (III prize Kazakhstan)



PROGRAMME

First Part

Alexander Borodin (1833 - 1887)

- "In the Monastery". First movement of "Petite Suite"

Sergei Rachmaninov (1873 - 1943)

- Etudes-tableaux Op.39

No.6 in A minor

No.7 in C minor

No.9 in D major

Sergei Rachmaninov (1873 - 1943)

- Variations on a Theme of Corelli, Op.42

Sofia Gubaidulina (1931 – 2025)

- Chaconne

INTERMISSION

Second Part

Olivier Messiaen (1908 - 1992)

- Vingt Regards sur L'enfant-Jésus
No.15: Le Baiser De L'enfant-Jésus

Marc-Andre Hamelin (1961)

- Toccata on "L'homme armé"

Sergei Prokofiev (1891 - 1953)

- Piano Sonata No.8 in B-flat major, Op.84
I - Andante dolce
II - Andante sognando

Round III - Finals (Part 1) - Chamber Music

1. Liu Wenjin (1937 – 2013)

- Sanmen Gorge Capriccio Erhu: **Shao Lin**
Piano: **Mikhail Kan**

2) Dmitri Shostakovich (1906 – 1975)

- Piano trio No.2 in E minor, Op.67

I - Andante - Moderato

II - Allegro con brio

III - Largo

IV - Allegretto - Adagio

Violin: **Andrew Haveron**

Cello: **Pierre Doumenge**

Piano: **Mikhail Kan**

Round III - Finals (Part 2) - Concerto

Sergei Prokofiev (1891 – 1953)

- Piano Concerto No.3 in C major, Op.26

I - Andante – Allegro

II - Tema con variazioni

III - Allegro, ma non troppo

The official orchestra of the

7th HK Int. Piano Competition / The Joy of Music Festival 2025,
conducted by **Maestro Christopher Warren - Green**
Piano Soloist: **Mikhail Kan**

The Competition

Konstantin KHACHIKYAN

Konstantin Khachikyan was born 28/07/1995 in Moscow; in 2019 he graduated Moscow Tchaikovsky Conservatoire and was awarded with the title “top graduate of piano faculty”. Now Konstantin continues studying in post-graduate program with Professors Andre Pisarev and Nikolai Lugansky.

Konstantin is a laureate and prize winner in numerous international piano competitions such as “Astana piano passion” Competition (Kazakhstan, 2014) – II prize; Chopin Competition in Moscow (2016) – I prize and special prize for the best performance of Mazurka; Chopin Competition in Canberra (Australia, 2017) – II prize and “People choice” prize; Piano Competition de Lyon (France, 2018) – II prize and special prize for the best performance of a piece by A.Scriabin; Vienna international music Competition (online, 2021) – Golden medal with honours; Rachmaninoff competition for pianist, composers and conductors (Moscow, 2022) - III prize; 6th Hong Kong piano competition (Eisenstadt, Austria, 2022) - III prize.

He frequently plays in the most prestigious venues of Russia and abroad - in Germany, France, Austria, Italy, Switzerland, USA, Japan, Australia and others. Konstantin collaborates with the leading orchestras and outstanding conductors, including V.Fedoseev, T.Currentzis, D.Raiskin, M.Olsop, V.Uryupin.

In February 2017 Konstantin gave a charity concert in the name of S.Lyapunov in the Russian Ambassador residence in Paris and was awarded with a Diploma for contribution to the preservation of the cultural heritage by the “Renaissance francais” society.

In 2015 he performed solo piano part in the J.Robbins ballet “In the night” (Nocturnes by Chopin) and F.Ashton’s “Marguerite and Armand” (Liszt Sonata h-moll) for the world ballet stars including N.Somova, G.Smilevsky and N.Ananiashvili.

In 2019 he made his debut as a cinema actor, filming in the “Etude #2” movie, which was released in 2020, in 2022 starred in the mini-series “God complex”.

Konstantin’s debut album «Rachmaninoff. Complete preludes» in collaboration with the «Orpheus classical» music label is expected to be released in 2025.



PROGRAMME

First Part

César Franck (1822 – 1890)

● **Prelude, choral and fugue FWV 21**

- I - Prelude. Moderato
- II - Choral. Poco più lento
- III - Fugue. Tempo I

Sergei Rachmaninov (1873 - 1943)

● **10 Preludes Op. 23**

- No. 1 in F-sharp minor (Largo)
- No. 2 in B-flat major (Maestoso)
- No. 3 in D minor (Tempo di minuetto)
- No. 4 in D major (Andante cantabile)
- No. 5 in G minor (Alla marcia)
- No. 6 in E flat major (Andante)
- No. 7 in C minor (Allegro)
- No. 8 in A-flat major (Allegro vivace)
- No. 9 in E-flat minor (Presto)
- No. 10 in G flat major (Largo)

INTERMISSION

Second Part

Franz Liszt (1811 - 1886)

● **Piano Sonata in B minor, S178**

Yuval HEN

Israeli-born pianist, Yuval Hen has performed as a soloist with the Israeli Philharmonic Orchestra, Israel Symphony Orchestra Rishon LeZion, Jerusalem Symphony Orchestra IBA, Ra'anana Symphonette, Ashdod Symphony Orchestra, The Beer Sheva Sinfonietta and at the Aspen Music Festival. 24/25 season includes debut with the Albany Symphony Orchestra performing Tchaikovsky Concerto No. 1.

Noteworthy accolades include 1st prize and The Audience Award in the Aviv competitions, AICF 2018, and achieving semi-finalist status at the 2022 International Dublin Piano Competition. He was granted a scholarship from the America- Israel Cultural Foundation for a number of years and a merit scholarship from 2014 until today.

Proficient in both composition and piano, Yuval is passionate about including original works in his solo performances.

Over the years Yuval has participated in master classes with world renowned musicians such as, Sir Andrés Schiff, Murray Perahia, Menahem Pressler and Christoph Eschenbach among others.

Yuval's musical journey began at the age of seven, studying for many years with Inna Rubin at the Ra'anana Music Center in Israel. From 2014 to 2018, he studied with Prof. Asaf Zohar at the Buchmann-Mehta School of music at Tel-Aviv University, and currently studies under the guidance of Prof. Veda Kaplinsky at the renowned Juilliard School in Manhattan, NY.

After earning both his Bachelor's and Master's degrees from Juilliard, Yuval has progressed to the prestigious Artist Diploma Program at Juilliard, where he is currently continuing his studies.



PROGRAMME

First Part

Johann Sebastian Bach (1685 - 1750)

- Lament from "Capriccio on the departure of a beloved brother"

Maurice Ravel (1875 - 1937)

- Prelude in A Minor, M. 65

Franz Liszt (1811 - 1886)

- Ballade No.2 in B minor, S.171

Johann Sebastian Bach (1685 - 1750)

- Toccata in F-sharp minor, BWV 910

Frédéric Chopin (1810 - 1849)

- Mazurka Op. 63 No. 2, in F minor

Frédéric Chopin (1810 - 1849)

- Polonaise Fantasy in A-flat major, Op. 61

INTERMISSION

Second Part

Claude Debussy (1862 - 1918)

- Rêverie

Maurice Ravel (1875 - 1937)

- Miroirs

- I - Noctuelles (Night Moths)
- II - Oiseaux tristes (Sad Birds)
- III - Une barque sur l'océan (A Boat on the Ocean)
- IV - Alborada del gracioso (Morning Song of the Jester)
- V - La vallée des cloches (The Valley of Bells)

Alexander Scriabin (1872 - 1915)

- Sonata No.10, Op.70

Round III - Finals (Part 1) - Chamber Music

1. Liu Wenjin (1937 - 2013)

- Sanmen Gorge Capriccio Erhu: **Shao Lin**
Piano: **Yuval Hen**

2. Antonin Dvořák (1841 - 1904)

- Piano Quintet No.2 in A major, Op.81
 - I - Allegro, ma non tanto
 - II - Dumka: Andante con moto
 - III - Scherzo (Furiant): Molto vivace
 - IV - Finale: Allegro

Violin: **Andrew Haveron**

Violin: **Michael Brooks Reid**

Viola: **Joel Hunter**

Cello: **Pierre Doumenge**

Piano: **Yuval Hen**

Round III - Finals (Part 2) - Concerto

Pyotr Ilych Tchaikovsky (1840 - 1893)

- Concerto No.1 in B-flat minor, Op. 23
 - I - Allegro non troppo e molto maestoso
 - II - Andantino semplice
 - III - Allegro con fuoco

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Piano soloist: **Yuval Hen**

The Competition

Yungyung GUO

“A Rising Star in the International Classical Music Scene” (BNN Breaking), Yungyung Guo has performed at renowned venues such as Sydney Opera House, Verbrugghen Hall, National Centre for the Performing Arts (Beijing), Shanghai Symphony Hall, Shanghai Concert Hall, Shangyin Opera House, Hangzhou Grand Theatre, Tobin Centre for the Performing Arts (Texas), Palau de la Música de València, Sala dei Notari di Perugia and Sala Silvestre Revueltas. She has performed as a concerto soloist with Sydney Symphony Orchestra, Mexico City Philharmonic Orchestra, Shanghai Philharmonic Orchestra, Wuxi Symphony Orchestra, the Orchestra of València and Brunensis Virtuosi Orchestra; She has collaborated with renowned conductors including Benjamin Northey, Umberto Clerici, Scott Yoo, Daye Lin, Xiao-ou Zhao and Gadiel Dombrowner. As a chamber musician, she has performed with the internationally celebrated cellist Li-Wei Qin.

Yungyung has won the 3rd Prize at the Sydney International Piano Competition (2023), the 1st Prize at The Gurwitz International Piano Competition (2024) and the 2nd Prize at the New Orleans International Piano Competition (2024). She has also won the 1st prizes from the San Francisco International Piano Competition, the World Piano Teachers Association International Piano Competition and the G-Clef International Music Competition. She was awarded the prestigious Bao Gang Prize, the Lily En-Teh New Scholarship and the Chengxian Fu Scholarship. In 2024, Yungyung was named a winner of the Music and Dance Distinguished Performance Commendation Scheme presented by HKADC.

Born in Hong Kong, Yungyung Guo has recently earned her Bachelor’s degree from the Shanghai Conservatory of Music (SHCM) under the guidance of Moye Chen. She is currently studying with Moye Chen and pursuing her Master’s degree at the SHCM. Her former teachers include Jia Xie and Meidan Guo. Recently, she made her Shanghai Symphony Hall debut and performed in the DMZ Open International Music Festival (South Korea). In 2025, she successfully completed her solo recital tours in USA and the concerto engagements with Mexico City Philharmonic Orchestra and Louisiana Philharmonic Orchestra. Her upcoming engagements for the next season include the tours in China, USA, Germany and Australia, as well as the chamber music concerts with Scott Yoo and Bion Tsang.



PROGRAMME

First Part

Wolfgang Amadeus Mozart (1756 – 1791)

- **Andante in F Major, K. 616**

Béla Bartók (1881 - 1945)

- **Etudes for Piano, Op. 18**
3. Rubato - Tempo giusto, capriccioso
2. Andante sostenuto

Zhenbang Lei (1916 - 1997)

- **Why Are The Flowers So Red**
(arr. by Zhao Zhang)

Maurice Ravel (1875 – 1937)

- **Gaspard de la nuit, M. 55**
Ondine

György Ligeti (1923 – 2006)

- **Études for Piano**
No. 11 En Suspens
No. 13 L’escalier du diable

INTERMISSION

Second Part

Ludwig van Beethoven (1770 - 1827)

- **33 Variations on a Waltz by Anton Diabelli, Op.120**

Round III - Finals (Part 1) - Chamber Music

1. Liu Wenjin (1937 – 2013)

- **Sanmen Gorge Capriccio**
Erhu: **Shao Lin**
Piano: **Yungyung Guo**

2. Antonín Dvořák (1841 - 1904)

- **Piano Quintet No. 2 in A Major, Op. 81**
I - Allegro ma non tanto
II - Dumka. Andante con moto
III - Scherzo (Furiant). Molto vivace — Poco tranquillo
IV - Finale. Allegro

Violin: **Andrew Haveron**
Violin: **Michael Brooks Reid**
Viola: **Joel Hunter**
Cello: **Pierre Doumenge**
Piano: **Yungyung Guo**

Round III - Finals (Part 2) - Concerto

Robert Schumann (1810 – 1856)

- **Piano Concerto in A Minor, Op. 54**
I - Allegro affettuoso
II - Intermezzo
III - Allegro vivace

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Piano soloist: **Yungyung Guo**

Zeyu SHEN

Zeyu Shen, born in January 2000, is an accomplished pianist whose artistry has been shaped by world-renowned mentors and institutions. A graduate of The Juilliard School, Zeyu's musical journey began with his admission to the prestigious Juilliard Pre-College Division in 2015. He went on to earn his Bachelor of Music in 2019 and Master of Music in 2023 under the guidance of distinguished pianists Hung-Kuan Chen and Jerome Lowenthal. Currently, Zeyu is furthering his studies in the *Soloklasse* program at the HMTM Hannover under the tutelage of Bernd Goetzke.

Zeyu's exceptional talent has been recognized on the international stage. In November 2016, he triumphed at the Juilliard Concerto Competition, earning the opportunity to perform Rachmaninoff's Piano Concerto No. 1 with the Juilliard Orchestra at Alice Tully Hall in Lincoln Center. His accolades include: 1st Prize and Spanish Music Prize at the 16th International Piano Competition of Lyon, 1st Prize at the 41st Delia Steinberg International Piano Competition (Madrid), 2nd Prize (1st Prize not awarded) at the 27th Scriabin International Piano Competition, 2nd Prize at the 15th Concours International de Piano Mayenne, 3rd Prize and Audience Prize at the 36th Concorso F.P. Neglia (Sicily).

Zeyu has performed as a soloist with esteemed orchestras, including the Porto Symphony Orchestra, Leningrad Symphony Orchestra, Grosseto Symphony Orchestra, Tsingtao Symphony Orchestra, and Tianjin Symphony Orchestra, showcasing his artistry across the globe. He has also captivated audiences with solo recitals in the United States, Italy, Germany, Spain, Russia, and China.



PROGRAMME

First Part

Alexander Scriabin (1872 - 1915)

- **Deux Danse Op.73**

No.1 "Guirlandes"

No.2 "Flammes sombres"

- **Sonata No.7 "Messe blanche", Op.64**

- **Quatre Morceaux, Op.56**

No.1 Prelude

No.2 Ironies

No.3 Nuances

No.4 Etude

- **Sonata No.4 in F-sharp major, Op.30**

I - Andante

II - Prestissimo volando

Ludwig van Beethoven (1770 - 1827)

- **Sonata No.18 in E flat Major, Op.31 No.3**

I - Allegro

II - Scherzo. Allegretto vivace

III - Menuetto. Moderato e grazioso

IV - Presto con fuoco

INTERMISSION

Second Part

Francis Poulenc (1899 - 1963)

- **10 Improvisations FP63 - No.1 Presto ritmico**

Ferruccio Busoni (1866 - 1924)

- **Toccata BV.287**

I - Preludio

II - Fantasia

III - Ciaccona

Franz Liszt (1811 - 1886)

- **Piano Sonata in B minor, S.178**

The Competition

Qifan JIANG

Born in Wuhan, China in 2006, Qifan Jiang is currently studying piano performance at the Yong Siew Toh Conservatory of Music in Singapore under the tutelage of Prof. Ning An. He won the championship and jury discretionary award at the 7th ASEAN International Chopin Piano Competition. After becoming prizewinner in numerous competitions in China, such as Steinway, Shenzhen, and Kayserburg, he was invited to participate in significant competitions on the world stage, including the Gina Bachauer (2020), Khachaturian (2023), Singapore International (2025), and Hong Kong International (2025).

Qifan has performed extensively across the United States and Asia, highlighted by a concerto performance with Maestro Jiajing Lai and the Qingxin Ensemble at the Gala Concert of the 2023 Inaugural Tianjin Juilliard Piano Festival. He has also given notable recitals featuring the complete Chopin Etudes and the complete Kapustin Concert Etudes. Qifan has participated in masterclasses with renowned musicians such as Eliso Virsaladze, Rebecca Penneys, Boris Slutsky, Sofya Gulyak, Olga Kern, Antonio Pompa-Baldi, Michel Dalberto, Dang Thai Son, Arie Vardi, Yoheved Kaplinsky, among others. His festival appearances include the 2023 Tianjin Juilliard Piano Festival in China and the 2025 Rebecca Penneys Piano Festival in the United States.

As a passionate chamber music enthusiast, Qifan was accepted into the Chamber Music Intensive Program during his studies at The Tianjin Juilliard School, collaborating closely with the MILA Quartet and mentoring under Dr. Weicong Zhang. He has later performed in chamber masterclasses conducted by Wu Han & David Finckel, the Shanghai Quartet, and also received guidance by Allie Su, Siyao Li, Natalia Katjukova, Ian Swensen and Andrew Tyson. His chamber debut also took place at Tianjin Juilliard, where he performed the Dvořák and Schumann Quintets, as well as a wide range of piano duets and trios.

Qifan began his musical journey at the age of five under his mother's guidance. He studied at the Affiliated Middle School of Wuhan Conservatory of Music and later at the Pre-College of The Tianjin Juilliard School. His previous teachers include Prof. Yihong Zhan, Dr. Congcong Chai, and Prof. Xiaohan Wang.



PROGRAMME

First Part

Wolfgang Amadeus Mozart (1756 - 1791)

- **Piano Sonata No.1 in C major, K279**

- I - Allegro
- II - Andante
- III - Allegro

Sergei Rachmaninov (1873 - 1943)

- **Etudes-Tableaux Op. 33**

- I - Allegro non troppo (F Minor)
- II - Allegro (C major)
- III - Grave (C minor)
- IV - Moderato (D minor)
- V - Non allegro (E-flat minor)
- VI - Allegro con fuoco (E-flat major)
- VII - Moderato (G minor)
- VIII - Grave (C-sharp minor)

INTERMISSION

Second Part

Robert Schumann (1810 - 1856)

- **Fantasy in C major, Op. 17**

- I. Durchaus fantastisch und leidenschaftlich vorzutragen; Im Legendent-Ton
(Quite fantastic and passionately delivered; In the tone of a legend)
- II. Mäßig, Durchaus energisch
(Moderate. Quite energetic)
- III. Langsam getragen. Durchweg leise zu halten
(Taken slowly. Keep quiet throughout)

Sergei Rachmaninov (1873 - 1943)

- **Variations on a Theme of Corelli, Op. 42**

- Theme. Andante
- Variation 1. Poco piu mosso
- Variation 2. L'istesso tempo
- Variation 3. Tempo di Minuetto
- Variation 4. Andante
- Variation 5. Allegro (ma non tanto)
- Variation 6. L'istesso tempo
- Variation 7. Vivace
- Variation 10. Allegro scherzando
- Variation 11. Allegro vivace
- Variation 12. L'istesso tempo
- Variation 13. Agitato
- Intermezzo
- Variation 14. Andante (come prima)
- Variation 15. L'istesso tempo
- Variation 16. Allegro vivace
- Variation 17. Meno mosso
- Variation 18. Allegro con brio
- Variation 19. Piu mosso. Agitato
- Variation 20. Piu mosso
- Coda. Andante

Hyunji KIM

Born in South Korea, Kim Hyunji pursued her musical training in France and Germany after completing her initial studies in her home country. She studied under András Schiff, Hortense Cartier-Bresson, and Hie-Yon Choi and received guidance from Daniel Barenboim and Murray Perahia.

She has performed in renowned venues such as the Philharmonie de Paris, the Edvard Grieg Museum in Bergen, and the Pierre Boulez Saal in Berlin. She has been invited to festivals including the Colmar Festival, Festspiele Bergen, and Musique à la Prée and has taken part in prestigious academies such as the Gstaad Menuhin Academy and the Wilhelm Kempff Academy.

Her passion for historical instruments has led her to explore the fortepiano in depth. Her upcoming Beethoven album, recorded on three different pianos (Walter, Graf, and a modern Steinway), will be released in May 2025 under the Label Initiale.



PROGRAMME

First Part

Johann Sebastian Bach (1685 – 1750)

- **French suite No. 4 in E flat Major, BWV 815**

- I - Allemande
- II - Courante
- III - Sarabande
- IV - Gavotte
- V - Air
- VI - Menuet
- VII - Gigue

Ludwig van Beethoven (1770 – 1827)

- **Piano Sonata No.31 in A flat-Major, Op.110**

- I - Moderato cantabile molto espressivo
- II - Allegro molto
- III - Adagio ma non troppo

Béla Bartók (1881 – 1945)

- **Piano Sonata, Sz.80**

- I - Allegro moderato
- II - Sostenuto e pesante
- III - Allegro molto

INTERMISSION

Second Part

Frédéric Chopin (1810 - 1849)

- **Barcarolle in F-sharp Major, Op. 60**

Franz Liszt (1811 - 1886)

- **Les jeux d'eaux à la Villa d'Este**

Maurice Ravel (1875 - 1937)

- **Gaspard de la nuit**

- I - Ondine
- II - Le Gibet
- III - Scarbo

A Pianist's Repertoire 2025

The Hong Kong International Piano Competition has one of the most demanding repertoire requirements in the world of piano concours. Stringent repertoire requirements are imposed on pianists at the preliminary and quarter-final rounds, which were presented and judged on a digital platform. At the 2025 competition, 15 pianists have been invited to Hong Kong to perform a full-length solo recital of free repertoire in semi-final round. The only set-piece will be heard in the finals chamber music round, Chinese composer Liu Wenjin's Sanmen Gorge Capriccio (1961) for erhu (Chinese fiddle) and piano. This is one of the earliest works representing a genuine collaboration between this combination of instruments.

Solo Repertoire (Semi-finals)

Unlike in earlier editions of the competition, the semi-final solo recital round allows each pianist to craft a coherent and comprehensive recital that reveals his or her artistry to best advantage. The repertoire typically encompasses the baroque to the late 20th century periods. Remarkably, very little duplication takes place in this year's recitals and a feast of music awaits the listener.

The keyboard works of **Johann Sebastian Bach** often mark the starting points of a pianist's repertoire. Original Bach to be heard include his Italian Concerto, a French Suite, a Toccata, a Prelude & Fugue from The Well-Tempered Clavier, a selected movement from his Capriccio on the Departure of a Beloved Brother and a solitary transcription, of Sheep May Safely Graze by Egon Petri. Piano transcriptions are no longer considered unworthy of attention and regularly appear in recital programmes of today. From the same period, **Domenico Scarlatti** composed 555 keyboard sonatas, two of which will be played in the semi-finals.

Moving forward to the classical era, **Joseph Haydn** and **Wolfgang Amadeus Mozart's** sonatas defined the piano sonata form. Although under-represented in this year's competition, one gets to hear his very first Sonata (C major, K.279), the late Andante (K.616, originally for mechanical organ) and the "simple" but lovely Duport Variations by Mozart. **Carl Philipp Emanuel Bach**, the third son of old J.S., gets an airing in his Fantasy in F sharp minor.

No less than eight of **Ludwig van Beethoven's** 32 piano sonatas will be performed, which may be neatly sorted into his three creative periods. The F major sonata (Op.10 No.2) and famous "Pathétique" Sonata in C minor (Op.13) belong to the "Early period" where he was still finding his own voice. From the "Middle period" is the better-known "Waldstein" Sonata in C major (Op.53), composed for the eponymous patron; the "Les Adieux" Sonata (Op.81a), his only programme sonata, described the feelings on the departure, absence and return of his patron Archduke Rudolf, and the E minor sonata (Op.90) with its song-like second movement. The "Late period" has been hailed for Beethoven's visionary genius, represented by his massive Hammerklavier Sonata (Op.106) in four movements and the great final sonata trilogy. The sonatas in E major (Op.109)

and A flat major (Op.110), while celebrating the theme and variations and fugal forms respectively, already have both feet planted in the Romantic era. Another late masterpiece is the Diabelli Variations, comprising 33 variations and fugue on a trite little waltz, as case of musical alchemy turning lead into gold.

Music from the Romantic era forms the largest proportion of works heard in piano competitions. The unbridled expression of emotion and penchant for technical wizardry are what thrills audiences most in live performances. **Frederic Chopin, Robert Schumann** and **Franz Liszt**, all born within a year of each other in the early 19th century, figure prominently.

Both Chopin and Liszt were piano virtuosos much adulated as "pop stars" of their time. Polish by birth, Chopin wore his patriotism in stately Polonaises – the familiar Heroic (Op.53) and the extended Polonaise-Fantasia (Op.61) are performed in this competition – and Mazurkas, simple peasant dances in three-quarter time. He was also celebrated as a miniaturist par excellence, with his Nocturnes (Op.32 No.2 and 48 No.1 are heard) which are not merely "night pieces" but exquisite miniature tone poems that offer far more than surface charm, his exquisitely lyrical Barcarolle, a late work. A rare airing is afforded for Chopin's early Rondo (Op.16), its filigreed ornamentation being popular with instrumental virtuosos of the time.

Liszt's only sonata (dedicated to Schumann), conceived in a single movement, represented the supreme study in thematic transformation. A taste of Lisztomania, a phenomenon of hero worship, may be experienced in his hair-raising virtuoso showpieces including his Mephisto Waltz No.1, Totentanz, Hungarian Rhapsody No.9 and Rhapsodie Espagnole (based on the Spanish melodies La Folia and Jota Aragonesa). Poetic and religious sensitivities also inform works like his Ballade No.2 and Les jeux d'eau a la Villa d'Este (from his Years of Pilgrimage). Liszt's expertise as an arranger of other composers' music may be found in his transcriptions of **Franz Schubert's** Lieder and Beethoven's symphonies (such as the Eroica).

The short and tragic life of **Schumann** may be discerned in his passionate and emotionally wrought piano works. He wrote three piano sonatas, the First (in F sharp minor, Op.11) being the most often performed, while the Third (in F minor, Op.14) is a rarity sometimes referred to as his Concerto Without Orchestra. His imposing Fantasie in C major (Op.17) is his "sonata without number". Many of his works were in the form of collected miniatures, like Davidsbundlertänze (Op.6) and Kreisleriana (Op.16), which comprised 18 and 8 short connected pieces respectively. Schumann's imagined alter-egos, Florestan and Eusebius, representing extrovert and introvert sides to his personality are often reflected. His Etudes Symphoniques (Op.13) provide clues to his potential as a virtuoso pianist which was never realised. Schumann's wife **Clara Wieck** was one of the greatest pianists of the age, championing his music besides writing her own works, two of which will be aired for the first in this competition.

Beethoven's musical and spiritual successor was **Johannes Brahms**, who also began life as a virtuoso pianist. All the works of his heard in this competition belong to his youth, including his skittish Scherzo (Op.4), monumental Third Sonata (Op.5) and masterly Schumann Variations (Op.9), based on his mentor's very last piano work. His contemporary, the Belgian **Cesar Franck** who defined the French school is represented by his most-performed piano work, Prelude, Choral et Fugue.

Fact: the first five first prize-winners of the Hong Kong International Piano Competition (from 2005 to 2019) had performed a concerto by **Sergei Rachmaninov** on their way to musical triumph. Rachmaninov's heart-on-sleeve emotionalism is popular among audiences, represented by his sonatas (the First has of late become a competition warhorse) and shorter pieces like his Preludes (Op.23) and Etudes-tableaux (Op.33 & 39). His Corelli Variations is a late masterpiece, the solo counterpart of the Paganini Rhapsody. **Alexander Scriabin** was Rachmaninov's classmate at Nikolai Zverev's private school and Moscow Conservatory, and sometime rival. His earlier sonatas were influenced by Chopin, but from the short-winded but volatile No.4 began to take a life of his own, while later sonatas including No.7 (White Mass) and No.10 were informed by his dabbling of Theosophy and the occult, getting increasingly dissonant and psychedelic. He also wrote miniatures all his life, including Preludes, Poems, Dances and Morceaux, informed by his ever-evolving styles. The sonatas of 20th century Soviet era composer **Sergei Prokofiev** hold much currency in competitions. Three sonatas will be performed – the Third Sonata in one swift single movement, and the Seventh and Eighth Sonatas, both from his War Trilogy, which melds jagged dissonance, surprising lyricism and naked aggression like no other.

The so-called French impressionist composers **Claude Debussy** and **Maurice Ravel** are also regularly heard in competitions. Only Debussy's early Reverie, a Belle Epoque miniature, is heard in this competition. Ravel, whose 150th birth anniversary is observed this year, gets the lion's share. His neoclassical suite Le Tombeau de Couperin was inspired by early French baroque dances, the cycle Miroirs comprise five varied pieces which depict night moths, grieving birds, a boat tossed by the sea, a jester's dance and a valley of pealing bells, and the terrifying Gaspard de la nuit, is a triptych of Gothic horror, one of the repertoire's most taxing works. His minute-long Prelude in A minor may be a trifle, but was used as a sight-reading exercise for conservatory students.

Twentieth century music is increasingly being programmed in competitions, and rightly so. The Italian **Ferruccio Busoni** was often associated with Bach through multiple transcriptions, but his original music such as the coruscating Toccata fused modern and traditional forms with great trenchancy. The Hungarian nationalism of **Bela Bartok** is represented by his percussive Sonata and more percussion and night sounds in the piano suite Out of Doors. His Etudes, however, have a more impressionist quality while posing formidable technical challenges. The Frenchman **Olivier Messiaen** is now a regular, especially movements from his *Vingt regards sur l'enfant Jesus* (Twenty Gazes of the Infant Jesus), as is the granite-hard

Chaconne of Russian **Sofia Gubaidulina**. The only Sonata by American **Samuel Barber** in four movements was premiered by Vladimir Horowitz no less. The underrated German **Paul Hindemith**, not a competition favourite, is heard albeit in the opening Prelude from his neo-Bachian cycle *Ludus Tonalis*. The Hungarian **György Ligeti's** short but exacting *Études* have become the go-to pieces of late 20th century exuberance. These are tonal and make for effective (and often entertaining) showpieces.

Outliers in competition fare include the Brazilian **Heitor Villa-Lobos** whose *Ciclo Brasileira* is wildly entertaining, the Catalan **Federico Mompou** and the Armenian **Komitas** (Soghomon Soghomonian), all of whom make for refreshing change. Music of living composers include the Russian **Elena Firsova**, Slovenian **Robert Kamplet** and Canadian **Marc-Andre Hamelin**. Hamelin's increasingly popular *Toccata on l'homme arme* was the commissioned work for the 2017 Van Cliburn International Piano Competition. There is a sole Chinese work on show, **Zhang Zhao's** transcription of **Lei Zhenbang's** *Why Are The Flowers So Red*, originally a Tajik lovesong.

Chamber Music (Finals)

Thanks to the versatility of the Logos Chamber Group, the chamber music segment of the competition finals has become far more diverse than expected, including the choice of piano trios, piano quartets and piano quintets.

The piano trio (piano, violin and cello) was thought to be the invention of Haydn, but this medium would later find greatness in **Beethoven**. Although the piano was de facto leader, both string instruments would also share equal prominence in the music-marking. Beethoven's Ghost Trio (Op.70 No.1) was so nicknamed because of its hauntingly spectral slow movement. Felix Mendelssohn contributed two piano trios, the lyrical First in D minor (Op.49) being overwhelmingly more popular. Another composer of the Romantic era who wrote significant piano trios was the Bohemian **Antonin Dvorak**, whose "Dumky" Trio in E minor was deeply influenced by folk music; its unusual title comes from the Ukrainian word Dumka, a lament.

The other two trios come from the 20th century. Frenchman **Maurice Ravel's** is a most eclectic work, having Basque and Asian influences (the second movement's *Pantom* is based on the Malay pantun verse form) while the slow movement is a *passacaglia*. The Russian **Boris Tchaikovsky**, unrelated to the universally famous Piotr Tchaikovsky, was a student of Dmitri Shostakovich and his rather accessible and tuneful trio in three movements (1953) does not fully escape his influence. Like Piotr's famous example, the finale is an intense theme and variations set.

No piano quartets (piano trio with viola) will be heard in this competition, but piano quintets (piano with string quartet) have become staples of piano competitions as they showcase pianists as equal partner of string players, a sort of preliminary audition for the concertos to come. The four quintets that invariably feature are by **Schumann** (Op.44), **Franck** (Op.14), **Brahms** (Op.34) and **Dvorak** (Op.81), all filled with Romantic era passion and lushness. Diverse in inspiration, all these works represent the pinnacle of this glorious genre.

Programme Notes by Chang Tou Liang

The Competition

A brief overview of the piano concertos

The piano concertos short-listed for the Hong Kong International Piano Competition come from the early Romantic period to the early 20th century. These represent the most commonly performed and programmed piano concertos by the world's orchestras and concert halls. To surmount their technical and musical challenges to reveal the composer's art is the *raison d'être* of a concert pianist.

By the early 19th century, virtuoso keyboardists had become all the rage in Europe. Mozart died prematurely in 1791, but Vienna greeted the rash and tempestuous Beethoven with his reputation for smashing keyboards. He ushered in a new kind of virtuosity and sonority which only the sturdiest of pianos could withstand. He was the first Romantic composer. What had sounded pretty and dainty could now, in his five piano concertos, sound regal and majestic. A wide range of colours and volume – from piano to *forté* – beckoned, hence the name stuck for Bartolomeo Cristofori's revolutionary keyboard creation.

Then came the Romantic era when the orchestra grew in size and stature, becoming every bit a match for the pianist's keyboard heroics. Concertos from this period represented a new acme of piano playing – the pianist as hero, lover, magician and prophet, all rolled into one. Elegant lines and ornamental figurations, while present, gave way to heart-on-sleeve emotion, bold and fearless gestures. Piano virtuosos, exemplified by Franz Liszt, became the world's first pop stars.

The Russian contribution to the genre can never be over-estimated. Tchaikovsky, with his blend of melody, melancholy and arch-virtuosity set the mould for the late-Romantic piano concerto. His musical godson Rachmaninov, with five popular piano concertos, was to gloriously carry this mantle to further heights, even influencing an entire generation of Hollywood film composers and other copycats.

Entering the 20th century, the piano's capabilities remain undimmed, regularly utilised for its percussive, sonorous and potentially violent qualities. When allied with an ironically melodic gift of one like the Russian Prokofiev, the mix is a potent and intoxicating one.

The brief programme notes below provide the listener with some insight into the eight piano concertos (listed in chronological order) selected by the pianists in this competition.

BEETHOVEN Piano Concerto No.4 in G major, Op.58

1. **Allegro moderato**
2. **Andante con moto**
3. **Rondo: Vivace**

Composed: 1805-06

First performed: 1807 (Privately) and 1808 (Public), Vienna

Performed by: Beethoven

The G major concerto is often regarded as the most sublime of Beethoven's five numbered piano concertos. It is also musically the most difficult to pull off, as mere mastery of the score barely conveys the spirit and inspiration behind the notes. Its first public performance took place at the historic benefit concert on 22 December 1808 for Beethoven at the Theater an der Wien which also saw the first performances of the Fifth and Sixth Symphonies, and the Choral Fantasia.

In a stroke of genius and complete break from tradition, the solo piano makes the opening statement in five measures, thus pre-empting the orchestral tutti which begins unusually in B major. The piano's re-entry is almost surreptitious, blending within the orchestra's textures, and the ensuing exchanges between piano and orchestra relives chamber music at its best. Beethoven left two longish cadenzas for this movement, both using earlier music brilliantly.

The brief but rapt slow movement sees brusque strings in conversation with the piano playing chords, famously described by one writer as Orpheus taming the Furies. The calm soon gives way to a joyous Rondo finale in C major, filled with sunshine, playful spirits and typical Beethovenian brio. There is even time for a short cadenza towards the end (also supplied by Beethoven) before the work closes with a hyper-charged burst of energy.

CHOPIN Piano Concerto No.2 in F minor, Op.21

1. **Maestoso**
2. **Larghetto**
3. **Allegro vivace**

Composed: 1829

First performed: March 1830, Warsaw

Performed by: Chopin

Although numbered as the second of Chopin's two piano concertos, the F minor concerto was composed in 1829, just months before his E minor "First". It was published at a later date in 1836. Both were performed by the composer before he left his native Poland for Paris, never to return. More slender, compact and subtle than Concerto No.1, it is often considered by many as the finer of the two.

The opening orchestral introduction immediately establishes an air of Slavic lamentation, and while the piano's solo entry is striking, it develops on the themes

introduced in the tutti. The music is on a whole more introspective in comparison with the E minor concerto, but no less virtuosic. The lovely slow movement is reminiscent of Chopin's Nocturnes, dreamy in mood but contrasted with a more dramatic middle section. The inspiration and romantic interest here was the singer Konstancja Gladkowska, who penned the words on Chopin's departure, "*Strangers may esteem you more, reward you to the hilt. / But they surely cannot love you stronger than we do.*"

The triple rhythm of a mazurka, the Polish peasant dance made popular by Chopin, provides the gentle lilt to the sparkling finale. The folksy feel is later enhanced by the col legno effect, with string players striking the wood of their bows rhythmically against the strings. A solo French horn's call heralds the adoption of a quicker tempo, and a brilliant conclusion to the concerto.

SCHUMANN Piano Concerto in A minor, Op.54

1. Allegro affetuoso

2. Intermezzo: Andantino grazioso

3. Allegro vivace

Composed: 1841-45

First performed: 1846, Dresden

Performed by: Clara Schumann

Robert Schumann's troubled life began with hopes of becoming a piano virtuoso. These were dashed with injury to his fingers but it was his young wife, pianist Clara Wieck who became his muse and greatest champion. It was she who also gave the first performance of his only piano concerto, a work that started as a single movement Fantasy in 1841. Two further movements, an Intermezzo and Finale, were added in 1845 to become a conventional three-movement concerto, one that endures as a best loved classic.

The opening is ear-catching, with its cascade of chords descending a keyboard and introduction of the important first theme, which some have irreverently likened to the first three notes of Three Blind Mice. Its plaintive quality is balanced by the Romantic surges of subsequent themes. The piano part blends superbly with woodwind solos and orchestral textures to make for great chamber music. Schumann's cadenza is suitably virtuosic and brings the movement to an impressive close.

The short Intermezzo begins with scherzo-like lightness, contrasted with yearning moments; the first movement's opening theme is briefly referred to before launching headlong into the celebratory finale in A major. Here is Schumann at his happiest and most ebullient, a glorious and sparkling waltz movement, with tricky syncopations and a fugato section to keep things interesting. The piano part is far more difficult than it sounds, but with Schumann nothing is as it seems. Within eight years, he was committed to an insane asylum, later dying in agony and seclusion.

TCHAIKOVSKY Piano Concerto No.1 in B flat minor, Op.23

1. Allegro non troppo e molto maestoso

2. Andantino semplice

3. Allegro con fuoco

Composed: 1874-75

First performed: 1875, Boston

Performed by: Hans von Bülow

One of the most popular Romantic piano concertos ever conceived, Tchaikovsky's First was once pronounced "absolutely unplayable" by its original dedicatee Nicholas Rubinstein. The composer, not a pianist himself, had performed it to the famous piano pedagogue, and was met with a stony silence. "Utterly worthless, trivial, bad and vulgar" were some invectives that spewed forth, and the dedication page was torn off, with Hans von Bülow named the lucky new recipient instead.

Part of Rubinstein's puzzlement may have arisen because the majestic and familiar main theme, played in D flat major and accompanied by sonorous piano chords, appears only at the beginning of the work and is never heard again. It is, in effect, a grand introduction for the main body of the first movement, which is based on a humble beggar's song commonly heard in the Ukraine. The solo piano part is brilliant in the Lisztian tradition, culminating in an extended cadenza based on earlier material.

The brief slow movement is in three parts, with the outer sections based on a lovely melody first heard on the flute. The prestissimo middle section, famously described by a critic as a "scherzo of fireflies", includes the French chanson *Il faut s'amuser* (One must have fun) once sung by a fiancée of the composer. The rip-roaring finale relives a rowdy Cossack dance, also based on an Ukrainian theme. The final pages with cascades and scales of octaves, flying chords and a grand restatement of the theme is one of classical music's most exhilarating moments, and looks forward to further pianistic exploits from Tchaikovsky's musical heir - Rachmaninov.

The Competition

RACHMANINOV Piano Concerto No.2 in C minor, Op.18

- 1. Moderato**
- 2. Adagio sostenuto**
- 3. Allegro scherzando**

Composed: 1900-01

First performed: 1901, Moscow

Performed by: Rachmaninov (with Alexander Siloti conducting)

Rachmaninov's Second Piano Concerto has the distinction of being the only major work dedicated to a psychiatrist. Following the disastrous premiere and reception of his First Symphony, the composer had gone into depression and the musical equivalent of "writer's block". The cure was effected by a certain Nikolai Dahl, specialist in hypnosis and auto-suggestion, and the miraculous result included three of Rachmaninov's most melodious works, the other two being his Second Suite for two pianos (Op.17) and the Cello Sonata (Op.19)

Unaccompanied piano chords in F minor open the concerto before modulating into C minor, and a melody from the strings that best typifies Rachmaninov's melancholy and lugubriousness. A second theme, equally wistful, lightens the mood somewhat but the development is dominated by a march thick with chords, utilising a wisp of a motif from the opening solo.

Rachmaninov's lush and romantic music has influenced an entire generation of movie composers, and this is no better heard in the slow movement, when a solo clarinet's plaint is accompanied by gentle piano arpeggios. The finale is no less evocative of Beverly Hills (where Rachmaninov was to spend his final years), with its big tune "hijacked" and sung to the words of Full Moon and Empty Arms by Frank Sinatra. Ultimately, it is the scintillating piano writing and surging climaxes that lends this masterpiece its deserved popularity, only eclipsed – in more recent years - by Rachmaninov's Third.

RACHMANINOV Piano Concerto No.3 in D minor, Op.30

- 1. Allegro ma non tanto**
- 2. Intermezzo. Adagio**
- 3. Alla breve**

Composed: 1909

First performed: 1909, New York City

Performed by: Rachmaninov (with Walter Damrosch conducting)

The Third Piano Concerto of Sergei Rachmaninov is often hailed as the pinnacle of late-Romantic piano writing. It was composed for his concert tour in the USA, but dedicated to the great Polish-born pianist Josef Hofmann who had small hands and never played it.

The first movement opens with chant-like simplicity and Slavic melancholy, heard on both hands an octave apart. A contrasting second theme is also introduced, initially sounding brusque and martial but soon melts into sheer lyricism. Rachmaninov wrote two cadenzas for this movement - one mercurial, the other smouldering and thick with chords. Both converge to a common virtuosic climax, followed by a dreamy passage where the piano has conversations with solo wind instruments. This is the only instance in piano concerto literature where a cadenza is accompanied.

The slow movement begins with an orchestral interlude, and the piano enters in a cascade once described as "pearls falling on velvet". Then begins a wonderful set of variations, culminating in a skittish little waltz where the memorable first theme of the first movement is alluded to. The volatile and pulsating finale follows without a break, and Rachmaninov's powers of virtuosity and inventiveness are unleashed, alternating extroverted brilliance with introspection. Earlier themes from the first movements are revived, albeit in modified guises. The feverish and motoric drive to the close is without doubt one of music's most exciting moments, but it is the glorious apotheosis of the soaring melody heard in the finale that eventually wins the day.

PROKOFIEV Piano Concerto No.2 in G minor, Op.16

1. Andantino

2. Scherzo: Vivace

3. Intermezzo: Allegro moderato

4. Allegro tempestuoso

Composed: 1912-13

First performed: 1913, Pavlovsk (Original version)

1924, Paris (Revised version)

Performed by: Prokofiev (with Aslanov [1913] and Koussevitzky [1924] conducting)

It is a well known fact that Sergei Prokofiev and his older compatriot Rachmaninov did not get along. However, the enfant terrible of Russian music that Prokofiev was never forsook his genuine gift for melodic writing, despite his reputation for violent dissonance and iconoclasm. The resurgence of popularity of his Second Piano Concerto owes much to its highly virtuosic piano writing and Romantic undercurrents, precisely the same recipe that ensured Rachmaninov's success.

Composed after the suicide of a close friend, this is as close as Prokofiev gets to wearing his heart on the sleeve. The original score was lost (or destroyed) during the Russian Revolution, and the composer had to re-write the work from scratch, revising it along the way. The principal theme of the first movement is mournful as it is lyrical, contrasted with a more playful second theme. The development proper is a reprise of the opening in a form of a mighty cadenza (à la Rachmaninov), which piles on the notes unremittingly through to the explosive and climactic re-entry of the orchestra. This "requiem" closes as quietly as it began.

Unusually cast in four movements, the barely 3-minute-long second movement serves as a scherzo, with both hands engaged in a perpetuum mobile an octave apart (thus recalling the mysterious finale of Chopin's "Funeral March" Sonata). The Intermezzo looks forward to Prokofiev's ballet music, dripping in both irony and grotesquery. A combination of pianistic brilliance, arch-lyricism and madcap moments in the finale close the concerto with a genuine sense of bravura.

PROKOFIEV Piano Concerto No.3 in C Major, Op.26

1. Andante - Allegro

2. Theme with Variations: Andantino

3. Allegro ma non troppo

Composed: 1916-21

First performed: 1921, Chicago

Performed by: Prokofiev

Prokofiev's Third Piano Concerto, the best known of his five, is now considered one of the iconic works of the early 20th century. Its combination of dissonance, lyricism and digital pyrotechnics make for dazzling display and is a favourite of piano competitions. The first performance was however greeted with bewilderment and incomprehension. Perhaps the "Brave New World" of America was not yet ready for this Russian hothead.

The concerto opens in unusual calm with muted strings and a delicious clarinet solo, merely an introduction to the athletic Allegro which is quintessential Prokofiev – vertiginous runs through the entire length of the keyboard, cascading octaves and grinding chords. A "keyboard sparkling with flames that suddenly leap forth in fiery tongues" was a tribute by the work's dedicatee, the Russian poet Konstantin Balmont. Through all of this, an underlying thread of melody is maintained unceasingly – another distinct trait of the composer.

The middle movement is a set of five variations on a chirpy gavotte-like theme on flute and clarinet. Here, Prokofiev's fertile imagination lends the music an unmistakable sense of atmosphere, alternating the grotesque with the fantastic. The finale begins with bassoons in a march-like rhythm which builds up in momentum with the piano's entry. Not unlike his older rival Rachmaninov, Prokofiev introduces a memorable tune which receives a climax of its own, before charging headlong into a scintillating conclusion.

Programme notes by Chang Tou Liang

*The LOGOS
Chamber Group*

室樂團



*The ERHU
Player*
二胡演奏者

The LOGOS Chamber Group

The Society's own LOGOS Ensemble will be in charge of performing with each one of the 6 Finalists during the Chamber Music section of the Finals. Another very special aspect of our Competition is a unique offer from the LOGOS Ensemble by which the Finalists will be able to have a free choice of repertoire from the extensive list of published, commercially available scores of Piano Trios, Quartets or Quintets to be performed during their Chamber Music section of the Finals. In addition to this, there will be the performance by each one of the 6 Finalists of the only piece which will be compulsory during the entire competition and that is a piece for piano and Erhu to be played by each finalists just before their performance with the LOGOS Chamber Group.

ANDREW HAVERON (violin)

Andrew Haveron joined the Sydney Symphony Orchestra as Co-Concertmaster in 2013, arriving in Sydney with a reputation as one of the most sought-after violinists of his generation. With his unrivalled versatility, he is highly respected as a soloist, chamber musician and concertmaster.

As a soloist, he has played concertos with conductors such as Colin Davis, Roger Norrington, Jiří Bělohlávek, Stanisław Skrowaczewski and John Wilson, as well as David Robertson, performing a broad range of well-known and less familiar repertoire with many of the UK's finest orchestras.

As first violinist of the internationally acclaimed Brodsky Quartet (1999-2007), his work included collaborations with artists ranging from Anne-Sofie von Otter and Alexander Baillie to iconic crossover work with Elvis Costello, Björk, Paul McCartney and Sting. He recorded more than 15 albums with the quartet, many of which won awards such as Diapason d'or and Choc du Monde de la Musique. He has also appeared with numerous other chamber groups, such as the Nash and Hebrides ensembles, the Logos Chamber Group, Kathy Selby, and the Omega Ensemble.

Andrew Haveron is in great demand as a concertmaster and director, and has worked with all the major symphony orchestras in the UK and many others around the world. In 2007 he became concertmaster of the BBC Symphony Orchestra and in 2012 he joined the Philharmonia Orchestra. He also led the World Orchestra for Peace at the request of Valery Gergiev, and he has been the leader of the John Wilson Orchestra since its inception.

Born in London in 1975, Andrew Haveron studied at the Purcell School and the Royal College of Music and in 1996 was the highest British prize winner at the Paganini Competition for the past 50 years. In 2004 he received an honorary doctorate from the University of Kent for his services to music.

Andrew Haveron plays a 1757 Guadagnini violin, generously loaned to the Sydney Symphony Orchestra by Vicki Olsson.



MICHAEL BROOKS REID (violin)

Australian violinist Michael Brooks Reid is regularly sought after as concertmaster and principal by leading orchestras across Europe and Australia.

A member of one of Europe's finest chamber orchestras, Camerata Bern, Michael works closely with musicians such as Steven Isserlis, Patricia Kopatchinskaja, Sergio Azzolini, Antje Weithaas and Eric Höbarth (Quatuor Mosaïques), often in a chamber music context, as well as being regularly called on to lead and direct the ensemble himself.

Currently based in Munich, Michael makes guest appearances with the Mahler Chamber Orchestra, German Radio Philharmonic, Bavarian State Orchestra, Munich Philharmonic, Orquesta Sinfónica del Principado de Asturias, Scottish Chamber Orchestra, Aurora Orchestra, Sinfonia of London and Kammerakademie Potsdam and is a core member of the Australian World Orchestra. Michael has played under many esteemed conductors, including the late greats Pierre Boulez and Claudio Abbado.

Since 2017, Michael has been a member of the LOGOS Chamber Group at the Joy of Music Festival in Hong Kong, where he has played chamber music with renowned members of the Hong Kong International Piano Competition jury as well as its past winners.

As soloist, Michael has toured with the Camerata Bern and Melbourne Chamber Orchestra, recently performing Vivaldi's Four Seasons in Melbourne, regional Victoria and throughout the Canton of Bern to critical acclaim.

From 2004-2008, Michael was Leader and Artistic director of the Australian Classical Players, where he programmed and directed the concert season from the first violins. Following this, Michael joined the Hamer Quartet, with whom he won the inaugural Asia-Pacific International Chamber Music Competition in 2008 and was subsequently named in The Age newspaper's annual '100 most influential people in Australia' list.

Michael's violin was made by Nicolo Gagliano in Naples in 1751.

Upcoming performances this season include leading and directing two subscription series concerts with the Camerata Bern alongside tenor Ian Bostridge.



The LOGOS Chamber Group

JOEL HUNTER (viola)

Born in the UK and a proud Yorkshireman, Joel was drawn to the viola as a 7 year old and decided many years later after being offered a scholarship, to continue his studies at Chethams School of Music in Manchester and subsequently at the Royal Academy of Music in London. Since then Joel has been performing all over the world with many leading orchestras and ensembles.

Immediately after finishing his studies in London he was appointed co-principal viola with the BBC Scottish Symphony Orchestra in Glasgow, moving on to the Swedish Radio Symphony Orchestra in Stockholm a few years later where as principal viola he worked until 2014. He is currently the principal violist of the Mahler Chamber Orchestra which he combines with a busy freelance career.

He has appeared as a guest principal violist in most UK orchestras, including all of the BBC orchestras, the Philharmonia, Royal Philharmonic, London Philharmonic, City of Birmingham Symphony, Royal Scottish National Orchestra, Scottish Chamber Orchestra, London Chamber Orchestra, Aurora, Royal Northern Sinfonia and internationally with the Symphonie Orchester des Bayerischen Rundfunk, Bamberg Symphony, Oslo Philharmonic, Munich Philharmonic, Leipzig Gewandhaus Orchestra, Lucerne Festival Orchestra and the Amsterdam Sinfonietta.

As a chamber musician Joel has collaborated with many eminent artists, including Christian Tetzlaff, Alisa Weilerstein, Pascal Roge, Mitzuko Uchida and Leif Ove Andsnes in concerts throughout the world. Recent recordings include the Korngold String Sextet for Chandos and the Mozart Piano Quartets with Leif Ove Andsnes for Sony Classical. He is a founding member of the Logos Chamber Group playing annually at the Joy Of Music Festival and International Piano Competition in Hong Kong.

In 2001 he was made an 'Associate member' of the Royal Academy of Music in London (ARAM) for his services to the profession. Joel is now based in Berlin where he lives with his family.



PIERRE DOUMENGE (cello)

Pierre Doumenge is the principal cellist of the Bergen Philharmonic Orchestra and a member of the Bergen String Quartet. He is also guest principal cello with many orchestras including Oslo Philharmonic, Netherlands Philharmonic, Scottish Chamber Orchestra, London Sinfonietta, Mahler Chamber Orchestra, Amsterdam Sinfonietta, Orchestra of the Age of Enlightenment.

Pierre was the cellist of the Dante Quartet and has appeared at many international festivals (Aldeburgh, Kuhmo, Bucharest, Vienna, Osor, Nuremberg, Hindsgalv, IMS Prussia Cove, Stellenbosch, Singapore, Hong Kong, New York, Washington DC, Vancouver, Boston, Bariloche). He has recorded for the Dutton, Meridian, Hyperion and Chandos labels to great critical acclaim. His regular chamber music partners include Pascal Rogé, Daniel Hope, Pekka Kuusisto, Lawrence Power, the Belcea, Allegri, Sacconi, Piatti, London Haydn quartets, Aronowitz Ensemble and the Nash Ensemble. In 2008 he was chosen to be the official cellist of the Menuhin International Violin Competition, performing the Ravel Duo Sonata with the nine semi-finalists.

Pierre taught at the Yehudi Menuhin School from 2003-2009 and was professor of cello at the Guildhall School of Music from 2005-2017. He gives annual masterclasses at the International Cello Courses UK, Oxford Cello School, Violoncello Society of London, Ecole Normale de Musique de Paris, West Helsinki Music Institute, Conservatoire Royal de Mons and the Szymon Goldberg Seminars in Toyama, Japan. He has given public classes at the Juilliard School in New-York and the music universities of Bloomington, Eugene, Sacramento, Vancouver, Stellenbosch, Singapore, Hong Kong and Vienna.



The ERHU and the Competition

The Chamber Music part of the Competition will take place on Thursday 9th (Finalists 1, 2 and 3) and on Friday 10th of October (Finalists 4, 5 and 6)

On each day, each one of the Finalists will play the compulsory piece for erhu and piano: “Sanmen Gorge Capriccio” by Liu Wenjin, which the Finalists will be performing with Erhu player Shao Lin, followed by the performance with the LOGOS Chamber Group of the chamber piece of each Semi Finalists’ choice.

Since many of the Contestants might not be familiar with Chinese music, we have asked Prof. Christopher Pak, to give a lecture on Chinese Music and its Interpretation, which took place by ZOOM on Sunday 14th September at 8 pm Hong Kong time Anybody interested could join this lecture which we were proud to present, but, it was specially intended to support the preparation of the performance of the contestants of the erhu piece they will be playing if advancing to the Finals.

SHAO LIN (erhu)

Shao Lin is a renowned erhu performer. She has won major awards in competitions and was one of the first ‘outstanding talents’ introduced by the Hong Kong government to settle in Hong Kong. She has been appointed as a judge for the International Erhu Concerto Competition, the Hong Kong Youth Erhu Competition, and the Hong Kong School Music Festival. She is currently a lecturer in the Department of Music at the Chinese University of Hong Kong.

Shao Lin began learning the erhu at the age of six. At ten, she was selected through a national audition to attend the Affiliated Primary School of the Shanghai Conservatory of Music, where she studied under Professors Lu Jianye, Lin Xinming, and Wu Zhiming. She graduated from the Shanghai Conservatory of Music with distinction and subsequently served as a musician and soloist with the Shanghai National Orchestra.

Shao Lin’s erhu playing is characterised by its delicate tone, masterful technique, and emotionally resonant yet distinctive musicality, brimming with rich artistic expression and infectious energy. She has premiered and recorded numerous important works, including *The Butterfly Lovers*, *Li Sao*, *Second Erhu Rhapsody*, *Die Liang Hua*, *Shen Yun Fantasy*, and *Tianshan Wind Melody*. She also meticulously studied and reinterpreted *Night Quiet Flute Sounds*, a erhu solo piece with exceptionally difficult techniques composed by Sun Wenming, a master of modern Chinese erhu art innovation, and brought it to the musical stage, receiving unanimous praise and high praise from experts.

Shao Lin has performed in a number of solo recitals, all of which have been met with overwhelming acclaim. She has been invited to collaborate with renowned musical Orchestra and conductors, including the Shanghai National Orchestra, the Hong Kong Chinese Orchestra, the Taipei Chinese Orchestra, the Macau Chinese Orchestra, the Shanghai Symphony Orchestra, the Central Symphony Orchestra, the Hong Kong Youth Symphony Orchestra, and the Hong Kong Youth Music Association, among others, performing numerous large-scale erhu concertos. She has been invited to perform concertos such as *Liang Shanbo and Zhu Yingtai*, *Li Sao*, *Jiang Lian*, *Die Lian Hua*, *First Erhu Rhapsody*, *Ba Wang Bie Ji*, *Xi Shi*, *Da Mo Zhi Ge*, *Zhen De Hao Xiang Ni*, and *Xian Ge Yin*, among others.

During her time at the music academy, a record company released her first solo album, *Liang Zhu and Li Sao*. Subsequent albums include *Dream of the Red Chamber* and *Die Liang Hua*. Shao Lin’s arrangements and personal interpretations of erhu pieces, along with her sheet music collection *Pop Rain*, have been published and distributed by Shanghai Music Publishing House. She has been featured in special programmes by CCTV, Shanghai Oriental TV, and other media outlets.

ShaoLin has been invited to perform in major countries and regions across the Americas, Europe, Asia, and Southeast Asia. Additionally, she is an accomplished Aijieke performer, having appeared as soloist in major concert venues.



PROF. CHRISTOPHER PAK

Prof. Pak is currently Professor and Head of Academic Studies in Music at the Hong Kong Academy for Performing Arts, teaching courses in Western music history and Chinese music analysis. He is currently Chairperson of the HKDSE Music Subject Committee, President of the Hong Kong Chinese Instrumental Music Association, and Chairperson of the Board of Directors of the Windpipe Chinese Music Ensemble. He had been appointed as guest lecturer and adjunct associate professor at the University of Hong Kong, the Chinese University of Hong Kong, the Hong Kong Baptist University, and the Hong Kong Institute of Education. He had served as Chairman of the Music Art Form Panel of the Leisure and Cultural Services Department, member of the Advisory Committee on Arts Development, Culture, Sports and Tourism Bureau, and Consultant of the Arts Education Committee of the Hong Kong Arts Development Council. He has been frequently invited to give lectures and conduct workshops, as well as writing featured articles and programme notes for the Leisure and Cultural Services Department, City University of Hong Kong, Music Office, Radio Television Hong Kong, Hong Kong Heritage Museum, Hong Kong Central Library, Education Bureau, the Hong Kong Philharmonic, the Hong Kong Chinese Orchestra and Macao International Music Festival, including several series of the radio programmes “Music from China” and “Songs of the Earth” for RTHK Radio 4. He received a commendation from the Secretary for Home Affairs of the HKSAR Government in 2014.



Sanmen Gorge Capriccio 三門峽暢想曲 Composer: Liu Wenjin 劉文金

Sanmen Gorge Capriccio (1960) by LIU Wenjin . LIU Wenjin is generally regarded as the most important composer of modern music for the erhu. His erhu concerto Great Wall Caprice is one of the most celebrated pieces in the modern history of Chinese music. The piece Sanmen Gorge Capriccio was composed for erhu and piano in 1960. The composer has used melodic materials borrowed from folk music from Henan Province to express the passionate feelings about the dam built at Sanmen Gorge located in the western part of Henan province.



*The Official Orchestra
of the Competition*



管弦樂團

The official orchestra of the 7th Hong Kong International Piano Competition / The Hong Kong Joy of Music Festival - 2025

The Society has engaged over 50 musicians from the CCOHK (City Chamber of Hong Kong), 12 Independent Principal Musicians flying from UK and the 4 musicians from the LOGOS Chamber Group to form the official Orchestra of the 7th Hong Kong International Piano Competition/The Hong Kong Joy of Music Festival - 2025

The Orchestra was conducted by: **Maestro Christopher Warren-Green**

Players: The 7th Hong Kong International Piano Competition

第七屆香港國際鋼琴大賽樂師

FIRST VIOLIN

- Andrew Haveron #**
- Manon Derome +
- Amelia Chan
- Alicia Berendse +
- Cheng Chin-hei
- William Lee
- Ma Hoi-kiu
- Justin Ho
- Ju An
- Vivienne Wu
- Victoria Yeung
- Elizavetta Koshkina

SECOND VIOLIN

- Michael Brooks Reid #^
- Kirsty Mangan +
- Enoch Ho
- Hui Chi-kin
- Juan Andres Carmona
- Daniel Ho
- Leo Cheung
- Heywood Mok
- Yuko Saito
- Corinna Llorin

VIOLA

- Joel Hunter #^
- Chan Wai-bun
- Yung Pok-yin
- Louise Tsui
- Yip Siu-hay
- Amy Wong
- Benjamin Wong
- Nicole Chan

CELLO

- Pierre Doumenge #^
- Robert Max +
- Joely Koos +
- Eugene Yuen
- Ray Cheung
- Miguel Zapparolli
- Cecilia Chan
- Francisco Llorin

BASS

- Andrew Marshall +^
- Yvonne Chan
- Ma Sai
- Phoebe Cheng
- David Lee
- Sophia Yuen

FLUTE

- Ian Mullin +^
- Emily Lin

OBOE

- Gordon Hunt +^
- Kelvin Lam

CLARINET

- Andrew Marriner +^
- Anthony Wong

BASSOON

- Meyrick Alexander +^
- Nigel Sandall

HORN

- Benjamin Hartnell-Booth +^
- Joe Kirtley
- Alfred Lee
- Benny Kwan

TRUMPET

- Alex Caldon +^
- Caspar Billington

TROMBONE

- Lau Yan Yan ^
- Chris Ng Tsz-hei
- Mackay Chan

TUBA

- Yongyut Tossonapinun ^

TIMPANI

- Rebecca Ng ^

PERCUSSION

- Raymond Vong
- Audrey Chin

** Concertmaster

^ Principal

The LOGOS Chamber Group
LOGOS

+ UK Musicians

Players: The Hong Kong Joy of Music Festival 2025

香港香港美樂聚 2025 樂師

FIRST VIOLIN

- Andrew Haveron #**
- Manon Derome +
- Amelia Chan
- Alicia Berendse+
- Cheng Chin-hei
- William Lee
- Ma Hoi-kiu
- Justin Ho
- Ju An
- Vivienne Wu
- Zita Yang
- Victoria Yeung

SECOND VIOLIN

- Michael Brooks Reid #^
- Kirsty Mangan +
- Enoch Ho
- Hui Chi-kin
- Juan Andres Carmona
- Daniel Ho
- Leo Cheung
- Jensen Lung
- Yuko Saito
- Corinna Llorin

VIOLA

- Joel Hunter #^
- Chan Wai-bun
- Yung Pok-yin
- Louise Tsui
- Yip Siu-hay
- Amy Wong
- Ivan Cheung

CELLO

- Pierre Doumenge #^
- Robert Max +
- Joely Koos +
- Eugene Yuen
- Shelagh Heath
- Ray Cheung
- Miguel Zapparolli
- Francisco Llorin

BASS

- Andrew Marshall +^
- Yvonne Chan
- Ma Sai
- Phoebe Cheng
- David Lee
- Sophia Yuen

FLUTE

- Ian Mullin +^
- Emily Lin

PICCOLO

- Alice Hui ^

OBOE

- Gordon Hunt +^
- Kelvin Lam

CLARINET

- Andrew Marriner +^
- Anthony Wong

BASSOON

- Meyrick Alexander +^
- Nigel Sandall

HORN

- Benjamin Hartnell-Booth +^
- Joe Kirtley

TRUMPET

- Alex Caldon +^
- Caspar Billington

TROMBONE

- Ben Pelletier ^
- Lau Yan Yan
- Mackay Chan

TIMPANI / PERCUSSION

- Simon Williams

PERCUSSION

- R Rebecca Ng ^
- Raymond Vong
- Jovi Lo

** Concertmaster

^ Principal

The LOGOS Chamber Group
LOGOS

+ UK Musicians

The official orchestra of the 7th Hong Kong International Piano Competition / The Hong Kong Joy of Music Festival - 2025

City Chamber Orchestra of Hong Kong

City Chamber Orchestra of Hong Kong (CCOHK) holds a unique position as one of Asia's leading chamber orchestras. Founded by oboist Leanne Nicholls in 1999, CCOHK has performed with many of the world's most celebrated artists and composers including Sir James Galway, Dame Evelyn Glennie, Dame Emma Kirkby, Sir Thomas Allen, Sir Neville Marriner, Michala Petri, Christian Lindberg, Sarah Chang, Julian Lloyd Webber, Edgar Meyer, Branford Marsalis, Sir Karl Jenkins, Ney Rosauo, Richard Galliano and Alma Deutscher. The orchestra has also collaborated with celebrities including Dame Edna Everage, Hayley Westenra, Richard Clayderman, Robin Gibb and Canto-pop stars Sandy Lam, Hacken Lee, Hins Cheung, Grasshopper and Jacky Cheung. Additional highlights include concerts with the Vienna Boys' Choir, the Warsaw Boys' Choir, The American Boychoir, the Swedish Voices Chamber Choir, the King's Singers and The Swingle Singers. CCOHK's progressive programming has been internationally recognized with tour invitations to festivals in London, L' Aquila, Taipei, Beijing, Chengdu and Shanghai. At home CCOHK has performed for French May Arts Festival, Hong Kong Ballet, RTHK's televised Christmas Concerts in the Park, the 2017 World Harp Congress, The Hong Kong Composers' Guild, The Hong Kong International Chromatic Harmonica Competition and The Hong Kong International Piano Competition. Cinema and anime concerts include Howard Blake's The Snowman & The Bear, the Harry Potter series, Pirates of the Caribbean, Final Fantasy and One Piece Music Symphony. CCOHK is also a keen supporter of contemporary music and has commissioned works by Mao Yuan, Samson Young, Joyce Tang, Dobrinka Tabakova and Richard Harvey. The orchestra's CDs include world premiere recordings on the NAXOS, Orchid Classics and OUR Recordings labels with Michala Petri, Dame Evelyn Glennie and bandoneón/piano duo Binelli-Ferman. CCOHK's passion for building young audiences for music has inspired the creation of several award-winning productions and musicals. Credits include Magnificent Mozart, The Star Bach, The Bonn Man, Haydn & The Prince, Bug Symphony, winner of the Public Choice Award at the YAMawards in Portugal 2017, Shark Symphony and WILD (The Musical), winner of the Public Choice Award at the YAMawards in Belgium 2022. In 2023 CCOHK garnered five-star reviews for the London premiere of WILD (The Musical), and in the same year was voted into RTHK Radio 4's Top Ten Music Headlines. CCOHK's chief conductors include the Armenian French piano virtuoso Vahan Mardirossian (since 2019) and Jean Thorel (2008 to 2016). CCOHK is currently the recipient of HKADC's Eminent Arts Group Scheme. www.ccohk.com

CCOHK Administration

Leanne Nicholls

Founder, Executive & Artistic Director

Ringel Sat

Concert Manager & Librarian

The Society has engaged the services of Step Parikian to act as Orchestral Consultant and Manager on behalf of the SOCIETY for this project 2025.

the LOGOS Chamber Group

- **Andrew Haveron** (Violin)
- **Michael Brooks Reid** (Violin)
- **Joel Hunter** (Viola)
- **Pierre Doumengo** (Cello)

The 12 Independent Principal Musicians from UK

VIOLINS

- Manon Derome
- Alicia Berendse
- Kirsty Mangan

CELLOS

- Robert Max
- Joely Koos

DOUBLE BASS

- Andrew Marshall

FLUTE

- Ian Mullin

OBOE

- Gordon Hunt

CLARINET

- Andrew Marriner

BASSOON

- Meyrick Alexander

HORN

- Benjamin Hartnell-Booth

TRUMPET

- Alex Caldon

The Conductor

Maestro Christopher Warren - Green



British conductor Christopher Warren-Green is Principal Conductor and Music Director of the London Chamber Orchestra in the UK and Conductor Laureate of the Charlotte Symphony Orchestra in North Carolina following a twelve-year tenure as Music Director. Warren-Green is Chair of the Foundation for Young Musicians and in 2022 he celebrated a professional career spanning 50 years.

Warren-Green has conducted eminent orchestras around the world, including The Philadelphia Orchestra, Minnesota Orchestra, Macao Orchestra, Detroit, Houston, St Louis, Toronto, Milwaukee, Seattle and Vancouver symphony orchestras, and National Symphony Orchestra Washington D.C. In the UK, Warren Green has worked with Philharmonia, London Philharmonic, Royal Liverpool Philharmonic and Royal Scottish National orchestras. In Europe, he has conducted Orchestre National de Belgique, Beethoven Orchestra Bonn, Orchestre National de Montpellier, Zürcher Kammerorchester, RTÉ Symphony Orchestra, Iceland Symphony Orchestra and in East Asia the Hong Kong Philharmonic, NHK Symphony, Yomiuri Nippon, Singapore, Sapporo and KBS symphony orchestras.

In addition to international commitments, Warren-Green has been honoured to conduct regularly for the British Royal family at events including the wedding services of H.M. King Charles III and H.M. Queen Camilla, T.R.H. The Prince and Princess of Wales and the Duke and Duchess of Sussex. Warren-Green conducted London Chamber Orchestra occasion of Her late Majesty Queen Elizabeth II's 80th birthday and Philharmonia Orchestra for Her late Majesty Queen Elizabeth II's 90th birthday concert at Theatre Royal, Drury Lane, as well as H.M. King Charles's 60th birthday concert in Buckingham Palace and on other Royal occasions.

As a conductor he has recorded extensively for Sony, Philips, Virgin, EMI, Chandos, Decca, Deutsche Gramophone, and records with the London Chamber Orchestra for Signum Classics. As a soloist he has recorded Mendelssohn Mozart and Vivaldi concerti and appeared as soloist extensively in Europe most notably with Academy of St. Martin-in-the Fields in Berlin Philharmonie.

Warren-Green began his career at the age of seventeen, and at the age of twenty-one, was named Concertmaster of BBC National Orchestra of Wales, followed by Philharmonia Orchestra under Riccardo Muti. At age twenty-five, Warren-Green became concertmaster of the Academy of St. Martin-in-the-Fields under Sir Neville Marriner. He has served as a juror for many international competitions including the Prague Spring Conducting, the Wieniawski Violin, and Hong Kong Piano competitions. He is a Fellow of the Royal Academy of Music, having been a professor there for eight years, and has appeared and presented numerous times on television and radio, most notably for the BBC Proms.



*The Hong Kong
Joy of Music Festival*



香港美樂聚

H
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M
(piano)

JONAS
STARK
(piano)

PROGRAMME

First Part

Solo Piano recital by **Jonas Stark**

(first prize winner of the HKIPC 2022)

Ludwig van Beethoven (1770-1827)

● **Sonata No.31 in A flat, Op. 110**

- I - Moderato cantabile molto espressivo
- II - Allegro molto
- III - Adagio ma non troppo – Fuga .
Allegro ma non troppo

Jörg Widmann (* 1973)

● **Elf Humoresken** (2007)

- IV - Waldszene
- VI - Warum?
- VII - Intermezzo
- IX - Glocken
- X - Lied im Trume

Robert Schumann (1810-1856)

● **Sonata No.2 in G minor, Op.22**

- I - So rasch wie möglich – Schneller
– Noch Schneller
- II - Andantino . Getrungen
- III - Scherzo. Sehr rasch und markiert
- IV - Rondo. Presto – Etwas langsamer
– Quasi Cadenza. Prestissimo

Second Part

Solo Piano recital by **Honggi Kim** plays Ravel (1st Part)

(first prize winner of the HKIPC 2019)

Between his recital during this second half of today's presentation and tomorrow's performance, **Honggi** will be performing the complete works for piano solo composed by Maurice Ravel on this year that marks the 150th anniversary of his birthday.

Maurice Ravel (1875-1937)

- **Pavane pour une infante defunte, M.19**
- **Menuet sur le nom d'Haydn, M.58**
- **Valses nobles et sentimentales, M.61**

- I - Modéré - très franc
- II - Assez lent
- III - Modéré
- IV - Assez animé
- V - Presque lent
- VI - Vif
- VII - Moins vif – Tempo I
- VIII - Épilogue - Lent

● **Jeux d'eau, M.30**

● **Minuet in C sharp minor, M.42**

● **A la manière de Borodine, M.63 – 1**

● **Gaspard de la Nuit, M.55**

- I - Ondine
- II - Le Gibet
- III - Scarbo

THE YOUNG TALENTS SERIES

Jade Chan 陳靖 (17 Feb 2011)

Johann Sebastian Bach (1685 - 1750)

- **Prelude & Fugue No.11 in F major, BWV856**

Frédéric Chopin (1810 - 1849)

- **Etude in C-sharp minor, Op.10 No.4**

Robert Schumann (1810 - 1856)

- **Abegg Variations, Op.1**

PROGRAMME NOTES

The Joy of Music Festival 2025
7 October 2025

JONAS STARK, Piano
1st Prize, 6th Hong Kong International Piano
Competition 2022
HONGGI KIM, Piano
1st Prize, 5th Hong Kong International Piano
Competition 2019

BEETHOVEN Piano Sonata No.31 in A flat major, Op.110

1. Moderato cantabile molto espressivo
2. Allegro molto
3. Adagio ma non troppo – Fuga: Allegro ma non troppo

JORG WIDMANN From Eleven Humoresques Nos. V, VI, VII, VIII, IX & X

SCHUMANN Sonata No.2 in G minor, Op.22

1. So rasch wie möglich
2. Andantino. Getragen
3. Scherzo. Sehr rasch und markiert
4. Rondo. Presto

RAVEL Pavane pour une infante défunte

RAVEL Menuet sur le nom d'Haydn

RAVEL Valses nobles et sentimentales

RAVEL Jeux d'eau

RAVEL Menuet in C sharp minor

RAVEL À la manière de Borodine

RAVEL Gaspard de la nuit

1. Ondine
2. Le gibet
3. Scarbo

Ludwig van Beethoven's penultimate piano sonata, No.31 in A flat major (Op.110) is considered the mellowest and most approachable of his final sonata trilogy. Its first movement carries the added direction *con amabilità* (with amiability) and is unusually lyrical, possessed with a hymn-like countenance. Arpeggiated filigree from the right hand provides the ornamentation but does not alter the music's overall narrative. Quite unexpected is the short but humourous scherzo movement which quotes two popular ditties, *Our Cat Has Had Kittens* and *I Am Dissolute, You Are Dissolute*. Far from sounding silly, it lends the work a freshness and unabashed earthy character.

What follows is a turn to sobriety, an introduction and recitative leading to an *Arioso dolente* (sorrowful song) accompanied by doleful chords, which is as introspective as Beethoven can get. Out of this arises a fugue in the home key (based on the sonata's hymn-like opening theme), which builds up momentum but is aborted by a return of the *Arioso*. Even this is short-lived, and a new fugue (based on the inversion of the former) in G major attempts to steal the show, but it is A flat major that wins the day, closing the work in blazing triumph.

German composer, clarinettist and conductor Jörg Widmann (born 1973) has emerged as one of contemporary music's most marketable creators, his works headily balancing modernism with age-old and familiar conventions. His *Elf Humoresken* (2007) takes its title from Robert Schumann's music (*Humoreske*, Op.20), and relives the German Romantic's penchant for emotional upheavals, abrupt shifts in dynamics and quixotic wit. Reflected in the titles themselves, the composer advises, "May the performer find the characteristic tone to each of the pieces and make it sound slightly dark – sometimes mockingly, occasionally droll, here and there with melancholy, yet always with humour and subtlety". Jonas Stark performs a selection of six *Humoresques*.

Robert Schumann's Second Sonata was composed in 1835, and completed three years later after he substituted its original finale with the one we hear today. Almost half the length of his First and Third Sonatas, it however packs in an implausible number of notes within a relatively brief run. The first movement is marked "As fast as possible", racing off at a speed that has not been seen since his earlier *Toccata* (Op.7, marked *Allegro*). That challenge is maintained throughout until the coda, where the indication is to go faster (*Schneller*) and a few bars later, even faster (*Noch schneller*).

The lyrical slow movement is decidedly short-winded, with the added indication of stately (*getragen*). A frenetic pace returns in the Scherzo, marked “very fast and marked”. Playing under two minutes, it is Schumann’s briefest sonata movement. As if repeating the opening movement’s feat, the Rondo finale goes even faster, but there are moments of respite. In the Prestissimo coda, getting faster and faster (*Immer schneller und schneller*) is the order for the most breathless of conclusions. His wife Clara had complained about the difficulty of the original finale, so he gave her this much simpler one!

The year 2025 marks the 150th birth anniversary of the French composer Maurice Ravel (1875-1937). Although Ravel wrote a small body of piano music (occupying just two CDs timewise), virtually all of it is widely performed and recorded. Ravel was not a piano virtuoso himself but crafted some of the piano repertoire’s most daunting and technically challenging works. Honggi Kim performs his complete solo piano works over two evenings.

Igor Stravinsky described Ravel as “the most perfect of Swiss clockmakers”, mocking the Frenchman’s meticulous nature and utmost sense of decorum. There is perhaps some merit to that. His piano music may be subdivided into his Belle Epoque / neoclassical pieces and his Impressionist works. These could have been conceived by very different creators, but there is no denying the inspiration and sheer craftsmanship involved.

Dances occupy a central spot in much of Ravel’s music, and his famous Pavane for the Dead Princess (1899) takes the form of a graceful and stately sarabande. The key shift from G major to G minor and back lends the music a pathos wholly befitting its title. The elegance continues in the short Menuet sur le nom d’Haydn (1909), also in G major, premised on the notes B natural-A-D-D-G (spelt by the letters H-A-Y-D-N), as well as the notes inverted and read backwards. Ravel was among six composers commissioned by a music magazine to commemorate the centenary of Haydn’s death in 1809.

His Valses nobles et sentimentales (1911) were modeled in tribute to the short waltzes by Franz Schubert, with their earthy and naive charm transformed into something chic and sophisticated, thus quintessentially French. The suite comprises seven highly varied waltzes, alternating between fast and slow, before closing with an Epilogue which relives wisps of earlier dances as if heard in reminiscence. The seventh waltz looks ahead to the dizzying and intoxicating world of La Valse (1919-20).

Jeux d’eau (1901), *Water Games or Fountains*, is a water piece, taking inspiration from Franz Liszt’s *Les jeux d’eau a la Villa d’Este* from his third book of *Years of Pilgrimage*. The year of composition marks it as music’s first impressionist piece, predating Claude Debussy’s *Jardins sous la pluie* (1903), *Reflets dans l’eau* and *La Mer* (both 1905). Splashing, falling and trickling water is captured in its scintillating cascades occupying the piano’s higher registers and one almighty glissandi on the black keys. Unlike Liszt, there are no spiritual connotations in this music but possesses a distinctly Oriental accent, notably in its play of pentatonic melodies.

Two very short works follow, the elegant Menuet in C sharp minor (1904), barely a minute long and *À la manière de Borodine* (1913), one of two pastiches in the style of other composers. This is a lilting waltz in D flat major, alluding to Russian nationalist composer Alexander Borodin’s *Serenade* from *Petite Suite*, also in the same key.

Ravel’s 1908 triptych *Gaspard de la nuit* was one of the most virtuosic works of the piano repertoire ever conceived. He had strived to craft a work technically more difficult than Mily Balakirev’s oriental fantasy *Islamey*. Inspired by three prose poems by Aloysius Bertrand, these pieces of Gothic horror are prime examples of Ravel’s musical Impressionism. *Ondine* is an evocative depiction of the fluid realm, with intricate right hand tremolos, shimmering textures and sweeping glissandi. The final roar of arpeggios at its close captures the essence of the alluring but elusive water sprite who seeks a deadly vengeance.

Le gibet (*The Gallows*) conjured the bleak vision of a hanging corpse swaying in a gentle breeze at dusk, accompanied by repeated B flat octaves, the syncopated tolling of a distant church bell. Slow and persistently hypnotic, this was the only movement Ravel could actually perform, miraculously captured on a 1925 piano roll. *Scarbo*, by contrast, was his piece de resistance, a scampering bow-legged forest goblin with a terrifying shriek. This is the perfect nightmare piece (especially for pianists, less so for listeners), notorious for its relentless driving intensity, orgiastic climaxes and a mysteriously ambiguous end, when the malevolent spirit simply evaporates into the ether.

Programme notes by Chang Tou Liang



HONGGI
KIM (piano)

PROGRAMME

Between his recital during the second half of yesterday's presentation and today's performance, Honggi will have performed the complete works for piano solo composed by Maurice Ravel on this year that marks the 150th anniversary of his birthday.

First Part

Solo Piano recital by Honggi Kim
(first prize winner of the HKIPC 2022)

Maurice Ravel (1875-1937)

- **Sonatine, M.40**
- **Miroirs, M43**
 - I - "Noctuelles" (Night Moths)
 - II - "Oiseaux tristes" (Sad Birds)
 - III - "Une barque sur l'océan" (A Boat on the Ocean)
 - IV - "Alborada del gracioso" (The Jester's Morning Song)
 - V - "La vallée des cloches" (The Valley of Bells).

Second Part

Maurice Ravel (1875-1937)

- **Serenade grotesque, M.5**
- **Minuet antique, M.7**
- **A la manière de Chabrier, M.63 - 2**
- **Prelude in A minor, M.65**
- **Le tombeau de Couperin, M.68**
 - I - Prélude
 - II - Fugue
 - III - Forlane
 - IV - Rigaudon
 - V - Menuet
 - VI - Toccata

INTERMISSION

THE YOUNG TALENTS SERIES

Lo Sum Yau 羅心攸 (4th May 2010)

Ludwig van Beethoven (1770 - 1827)

- **Sonata No.27 in E minor, Op.90**
 - I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck ("With liveliness and with feeling and expression throughout")
 - II. Nicht zu geschwind und sehr singbar vorgetragen ("Not too swiftly and conveyed in a singing manner")

PROGRAMME NOTES

The Joy of Music Festival 2025
8 October 2025

HONGGI KIM, Piano

1st Prize, 5th Hong Kong International Piano Competition 2019

RAVEL Sonatine

1. **Modéré**
2. **Mouvement de Menuet**
3. **Animé**

RAVEL Miroirs

1. **Noctuelles**
2. **Oiseaux tristes**
3. **Un barque sur l’océan**
4. **Alborada del gracioso**
5. **La vallée des cloches**

RAVEL Sérénade grotesque

RAVEL Menuet Antique

RAVEL Prelude in A minor

RAVEL À la manière de Chabrier

RAVEL Le Tombeau de Couperin

1. **Prelude**
2. **Fugue**
3. **Forlane**
4. **Rigaudon**
5. **Menuet**
6. **Toccata**

This year marks the 150th birth anniversary of the French composer Maurice Ravel (1875-1937). Although Ravel wrote a small body of piano music, virtually all of it has been widely performed and recorded. While not a piano virtuoso himself, he was responsible for some of the piano repertoire’s most daunting and technically challenging works. Following the set performed the evening before, Honggi Kim completes his survey of Ravel’s solo piano music, contrasting his neoclassical / Belle Epoque and Impressionist styles.

The recital opens with the neoclassical Sonatine (1903-05), modestly titled due to the relative short lengths of its three movements. The first was conceived as the result of a composition competition organised by a Parisian musical magazine, of which Ravel was the sole and winning contestant. The central slow movement is in the rhythm of a courtly minuet, a graceful piece easy enough for him to have performed and recorded. Not so the stormy and vertiginous finale, which is one of his more exacting and exhilarating keyboard pieces.

Impressionism on the piano is gloriously represented in the five pieces of Miroirs (1905), a suite that shows Ravel at his most diverse and inventive, putting paid to Stravinsky’s snide comment of him being “the most perfect of Swiss clockmakers”. Noctuelles is a dynamic and animated portrayal of flitting night moths and their eccentric, irregular flight patterns. Oiseaux Tristes, or Sad Birds, is a picture of mourning, coloured by shades and sounds of

the restive night. In Une barque sur l’océan, a little vessel is tossed and turned by the waves of a stormy sea. The succession of unrelenting arpeggios for both left and right hands – separately and later together – comes closer to the spirit of Japanese artist Hokusai’s Great Wave of Kanagawa than any of Debussy’s sea-inspired pieces. Alborada del gracioso, or Morning Song of the Jester, is arguably Ravel’s most successful evocations of Spain. One will hear rapidly repetitive Flamenco dance-steps, strumming guitars and clicking castanets, answered by outlandish glissandi towards the end. In The Valley of Bells, no less than five sets of bells in different registers are heard, before ushering in a lush pentatonic melody. Here is yet another indelible portrait of the exotic Far East, exquisitely conceived in Ravel’s hands.

Composed when he was only eighteen, Sérénade grotesque (1893) was Ravel’s earliest work, one which remained unpublished until 1975. The directions of very rude (Tres rude) and pizzicatissimo give an idea to his inspirations, the hearty humour of Emmanuel Chabrier’s dances, broken chords and punchy syncopated Spanish rhythms that would inform his famous Alborada del gracioso from Miroirs. Another early work was Menuet Antique (1895), the first to be published, and the longest of his minuets for piano. Chabrier, who had been supportive of Ravel, was again the inspiration. The music starts in F sharp minor, turns to F sharp major for the lyrical central section before returning to the home key for the close.

Very brief is Ravel’s Prelude in A minor (1913), a minute-long album-leaf in the form of a slow waltz which was used as a sight-reading exercise for entry-level students of the Paris conservatory. The companion piece to the Borodin-inspired pastiche heard last evening, À la manière de Chabrier (1913) is a sketch of the older Frenchman improvising on the piano, performing Siebel’s Flower Song from the second act of Charles Gounod’s opera Faust.

Completing the all-Ravel recital is Le Tombeau de Couperin (The Tomb of Couperin, 1914-17), his suite of six movements based on dances of a baroque suite. This is a homage to the great French keyboard composers of antiquity, as well as memorial to close friends who died during the First World War. Instead of funereal dirges, each movement is filled with no little humour and vitality, essentially a celebration of the living. A neo-Bachian spirit occupies the first two pieces, a limpidly flowing Prelude followed by a gentle Fugue, possibly Ravel’s closest brush with staid academicism. The Forlane is distinguished by off-beat syncopations and piquant harmonies, while the vigorous Rigaudon revels in its rough-and-tumble rude health. The Menuet is a portrait of pure simplicity, the neoclassical cousin of the central movement from Ravel’s own Sonatine. The swift Toccata is a virtuoso showpiece, its coruscating pages bringing the suite to a breathlessly brilliant close.

Programme notes by Chang Tou Liang

Saturday, 11th October 2025

Hong Kong City Hall Concert Hall 20:00



**ALVARO
PIERRI**
(guitar)

**AVEDIS
KOUYOUMDJIAN**
(piano)

PROGRAMME

First Part

Jakub Polak REYS (1545-1605)

- Prelude
- Taniec Polski
- Favorito
- Courante
- Galliard

J.S. BACH (1685-1750)

- Suite for the Lute, BWV 997
 - I - Prelude
 - II - Fuga
 - III - Sarabande
 - IV - Gigue &
 - V - Double

F. MORENO TORROBA (1891-1982)

- Sonatina
 - I - Allegretto
 - II - Andante
 - III - Allegro

Second Part

Joao PERNAMBUCO (1883-1947) &
Anibal SARDINHA "GARÔTO" (1915-1955)

- Four Brazilian Pieces

Leo BROUWER (1939 -)

- Tarantos
- Berceuse
- Fuga

Guido SANTÓRSOLA (1904-1994)

- Sonata a Dúo, N° 3, for guitar and piano
 - I - Amabile
 - II - Meditativo
 - III - Allegretto scherzoso

Alvaro Pierri (guitar)

Avedis Kouyoumdjian (piano)

INTERMISSION

THE YOUNG TALENTS SERIES

Xi Chuanping 郗傳平

Johann Sebastian Bach (1685 - 1750)

- Corrente - from Partita No.6 BWV 830

Konstantin Vassiliev (1970)

- "Three Forest Paintings"

- II - Snowdrop
- III - Dance of the Forest Ghosts

PROGRAMME NOTES

The Joy of Music Festival 2025 11 October 2025

ALVARO PIERRI, Guitar with AVEDIS KOUYOUMDJIAN, Piano

Jakub Polak Reys (c.1545-c.1605), also known as Jakub Reys or Jacques le Polonais, was a Polish lutenist and composer from the late Renaissance, initially notable for his service as court lutenist for King Henry III of Poland and later in France. During his lifetime he was renowned for his spontaneous and brilliant lute improvisations. As a composer, he followed new ideas such as major-minor tonal shifts, strong rhythms, dissonances and suspensions. Especially admired were his galliards, four of which still survive today.

The pieces played tonight were extracted from a famous book called *Chorea Pollonika*, with music by composers Jakub Reys, Wojtech Dleugoraj and Diomedes Cato. It is not very clear who were really the composers of each piece, and attributions were very often the decision (or imagination) of the publisher. Many compositions are versions of popular anonymous pieces and dances the composers played and published.

Johann Sebastian Bach's Suite (BWV. 997) is also known as the Second Suite for lute. Bach knew how to play lute and had a perfect knowledge of how to conceive a composition with "lute sound and ways". He also played a cembalo with a register known as Lautenwerk, which imitates the sound of the lute. There are four lute suites: the first (BWV.996) and second (BWV.997) were original works for Lautenwerk, then transcribed for the lute. The third (BWV.995) was originally for cello, and the fourth (BWV.1006a) for violin. Bach was himself a transcriber who used to "recycle" compositions, which could come to life again with different instruments or ensembles.

The Prelude has a wonderful introduction in a sort of prelude-tocatta form with the Fuga a particularly shaped subject and glorious divertimento. The tender Sarabande might remind us of the finale choir *Wir setzen uns mit Tränen nieder* from Bach's St. Matthew Passion. The final Giga and Double are fact played as one piece with its ornamented variation.

Federico Moreno Torroba (1891-1982) divided his life between composing, teaching, conducting, touring and working as an impresario, the manager of three opera companies. He composed in diverse styles, becoming very well-known for his successful zarzuelas (Spanish operettas). Influenced by Andres Segovia, he composed important works for the guitar. The main interest and source for Torroba was Spanish musical heritage, having no interest in avant-garde trends of the day.

In the Sonatina, one of the first works he composed for Segovia, Hispanic roots and influence of zarzuelas are evident from first to last. The Allegretto starts with a typical Spanish rhythmical figure, representative of the most characteristic "pasos" or "ritmos" from Spain. The Andante is a romance as sung by a couple walking through the fields. The Allegro is like the final act of a zarzuela in which all the intrigues and developments of the romantic story reach a happy end and joyful celebration. Forms of folk and street music, reminiscences of "pasodoble", appear in this idiomatic musical jewel.

João Pernambuco (1883-1947), whose real name was João Teixeira Guimarães, was an important composer of chôros, jongos, vales, airs and songs. He was illiterate, but with an enormous talent became one of the most prolific, respected and beloved Brazilian popular composers. Born into poverty in upcountry Brazil, he learnt music at an early age and was already playing at parties at 12. He worked as a blacksmith, hand labourer and several minor jobs but

continued to play and compose. As an illiterate musician, he gave his compositions for others to transcribe and several were stolen from him.

Aníbal Augusto Sardinha (1915-1955), known by his professional name Garoto (The Kid), was a Brazilian composer and virtuoso guitarist. His compositions, influenced by American jazz, anticipated the development of bossa nova. He was born in São Paulo of Portuguese immigrants and learnt music with his father and older brothers and by 11, was proficient on banjo and guitar, earning the nickname Moleque do Banjo (The Banjo Kid). He performed widely in the Americas, and was highly admired by Heitor Villa-Lobos. Garoto died at the young age of 39.

The pieces for guitar solo by Pernambuco and Garoto are a wonderful collection, reflecting their tender personalities, refined taste and enormous knowledge of the guitar technical and expressive possibilities.

Leo Brouwer (born 1939) is a very famous Cuban composer, conductor and classical guitarist, whose compositions are among the most important in the guitar repertoire. His early compositions remained close to Cuban musical origins, but was later drawn to aleatoric music and trends using indeterminacy. More recently, Brouwer's works have leaned towards minimalism, tonality and modality. His playing career ended in the early 1980s due to an injury in his right hand.

Brouwer has written for guitar, piano and percussion, and has composed orchestral works, ballets, and music for over one hundred movies. He worked many times with Alvaro Pierri in Europe and the Americas, and composed works for him. *Tarantos* is a game of combinations between modules, based on the flamenco form called "por Tarantas" and on the Andalusian chord on F sharp. *The Berceuse* is a very lyrical piece based on the famous Cuban lullaby *Duerme Negrito*, an original composition by Cuban singer-pianist and song writer Ignacio Jacinto Villa Fernández (1911-1971). *The Fuga* is a short early composition that vividly combines the baroque fugal form with Cuban rhythms and motifs.

Guido Santórsola (1904-1994) was a Brazilian-Uruguayan composer, violinist, violist, viola d'amore player and conductor. Born in Puglia, Italy, his family emigrated to Brazil, where he studied at the Sao Paulo Conservatory, and later in Naples and London. Returning to Brazil, he founded the Brazilian Musical Institute and played in various ensembles. Finally settling in Montevideo, Uruguay, he founded and conducted several orchestras, was violist in the Kleiber Quartet and professor at the Montevideo Institute of Superior Studies. His compositions exhibit the melodic and rhythmic energy of Latin America. His musical style was initially influenced by Baroque counterpoint, Brazilian and Uruguayan folk music, and later twelve-tone serialism. He wrote orchestral works, concertos, chamber, instrumental and vocal music, but the largest part of his work were compositions for classical guitar.

The Sonata a due No. 3 for guitar and piano was composed in 1971 and dedicated to the Argentinian-Brazilian pianist, guitarist and musicologist Monina Raitzin de Tavora. The piece is a combination of non-dodecaphonic serialism with tonal centers, with beautiful meditative textural moments, and rich virtuoso counterpoint-rhythmic passages. The first movement (*Amabile*) is a gentle exploration of a poetic counterpoint between the guitar and the piano. The second movement (*Recitativo-Fantasia*) is a dialogue of dream-like voices in tender ecstasy, while the third movement (*Allegretto scherzoso*) is rhythmic, virtuosic and full of humour, including a fugue with a joyous Neapolitan flavour. Notably, this was the compulsory set piece for the 6th Hong Kong International Piano Competition held in Eisenstadt, Austria in 2022.

Programme notes by Alvaro Pierri



JOEL HUNTER

PIERRE DOUMENGE

PASCAL ROGE

ANDREW HAVERON

PETER DONOHOE

PASCAL ROGE

ELENA FONT

PROGRAMME

First Part

PETER DONOHOE (piano)

Wolfgang Amadeus Mozart (1756 - 1791)

- Fantasy in C minor, K475

Ferruccio Busoni (1866 - 1924)

- Fantasia contrappuntistica, BV 256

- I - Preludio corale 7. Variazione II
- II - Fuga I 8. Variazione III
- III - Fuga II 9. Cadenza
- IV - Fuga III 10. Fuga IV
- V - Intermezzo 11. Corale
- VI - Variazione I 12. Stretta

Frédéric Chopin (1810 - 1849)

- Polonaise - Fantaisie, Op. 61

Second Part

PASCAL ROGE (piano) & **ELENA FONT** (piano)

Maurice Ravel (1875 - 1937)

- Rapsodie Espagnole for 2 pianos

- I - Prélude à la nuit
- II - Malagueña
- III - Habanera
- IV - Feria

Pascal Roge - Piano 1

Elena Font - Piano 2

PASCAL ROGE & THE LOGOS CHAMBER GROUP

Gabriel Fauré (1845 - 1924)

- Piano Quartet No.2 in G minor, Op.45

- I - Allegro molto moderato
- II - Allegro molto
- III - Adagio non troppo
- IV - Finale - Allegro molto

Andrew Haveron - Violin

Joel Hunter - Viola

Pierre Doumange - Cello

Pascal Roge - Piano

INTERMISSION

PROGRAMME NOTES

The Joy of Music Festival 2025
12 October 2025

Peter Donohoe, Pascal Rogé, Elena Font & Logos Chamber Group

MOZART Fantasia in C minor, K.475
BUSONI Fantasia Contrappuntistica
CHOPIN Polonaise-Fantasia in A flat major, Op.61

RAVEL Rapsodie Espagnole

- 1. Prélude à la nuit**
- 2. Malagueña**
- 3. Habanera**
- 4. Feria**

FAURE Piano Quartet No.2 in G minor, Op.45

- 1. Allegro molto moderato**
- 2. Allegro molto**
- 3. Adagio non troppo**
- 4. Allegro molto**

Peter Donohoe's massive programme of piano fantasies opens with Wolfgang Amadeus Mozart's Fantasy in C minor (K.475), arguably his greatest stand-alone keyboard work. Its stark opening in bare octaves, bold use of harmony, apparent dissonance and dynamic extremes point to a work from a later age, more Romantic than rococo. There are five contrasting sections, each marked by a change in dynamics, tonality and mood, reliving the spirit of Sturm und Drang (storm and stress). Composed in 1785, this is often performed as prelude to the Sonata in C minor (K.457), a work which shares its adventurous asides and a common dedicatee, one Frau Theresa von Trattner.

The names of Ferruccio Busoni (1866-1924) and Johann Sebastian Bach (1685-1750) have over the years become joined at the hip such that one may be excused of thinking that Bach-Busoni was a legitimate personality of his own. The Italian-German virtuoso pianist-composer was in a large part responsible for the 20th century's "Bach to Bach" neoclassical movement, with his multiple transcriptions of Bach's music and original compositions.

His half-hour long Fantasia Contrappuntistica began as an attempt to complete the unfinished Contrapunctus XIV (Fugue with three subjects) from Bach's The Art of the Fugue. The final outcome was much, much more than that, as Busoni took liberties by opening with his Third Elegy (Mein Seele bangt und hofft zu Dir, My Soul Fears and Hopes for You). This Preludio Corale ushers in the sequence of three fugues from Contrapunctus XIV, the third of which quotes the B-A-C-H (B flat-A-C-B natural) theme of Bach's name. An Intermezzo then leads to three variations, which get increasingly thornier before a cadenza, and a fourth fugue which quotes the original The Art of Fugue theme, bringing this contrapuntal treatise through a full glorious circle. Busoni also wrote a version of this Fantasia for two pianos, which has been recorded by Peter Donohoe and Karl Lutchmayer.

Frédéric Chopin's late Polonaise-Fantasia in A flat major (Op.61) from 1846 ranks as one of his great and most highly-nuanced masterpieces. Its declamatory opening sequence of chords and ascending procession of right hand notes is arresting. This lengthy introduction sounds almost improvisatory in feel, hence the fantasy element of its title. It is some time before any hint of polonaise rhythm is heard. Even that is comparatively gentle alongside its more bellicose and heroic precedents (Op.44 and 53 come to mind). The spirit is more tragic and pathos-inducing here, with the rhythmic pulse often dissipating into deep and sober contemplation. The Polish spirit of nobility however endures, but it does so with a striking equanimity rather than tub-thumping triumph.

The concert's second half opens with the piano duo of Pascal Rogé and Elena Font in Maurice Ravel's Rapsodie Espagnole (Spanish Rhapsody, 1907). Far better known in its orchestral guise, this four hands work clearly illustrated the Frenchman's sympathy for Spanish music; he was born in Ciboure on the French side of the Pyrenees and his mother was Basque. The opening Prelude to the Night establishes an air of sultry mystique built upon a slow and droll four-note ostinato, later giving way to the Malagueña, a fast dance in three-quarter rhythm from the south of Spain. The Habanera, a dance originally from Havana (Cuba), was the first movement to be composed (1895) and is sometimes performed on its own. Closing brilliantly with the fast Feria, there is time enough for languor in its slow central section. It is these contrasts which make this an enthralling work.

Rogé, interpreter par excellence of Gabriel Fauré's music, is joined by members of the Logos Chamber Group for the Second Piano Quartet. Premiered in 1887, it built on the great success of his early piano quartet despite being a quite different work. The G minor piano quartet was Fauré's only major chamber work for almost fifteen years (from 1879 to 1894), marking a departure from an earlier style defined by pretty melodies, giving way to his later and sparer style. With new harmonies and tonal palettes being explored, outright lyricism became just a bit more elusive.

The quartet opens with strings in unison backed by stormy piano accompaniment, sounding rigorous and rugged. Marking its distance from the gentility and niceties of the salon, it is also a movement rich in counterpoint. The ante is upped in the brief and breathless Scherzo, its relentless pace been likened to the hell-for-leather and death-obsessed horseback ride of Schubert's lied Erlkönig (The Erl King).

The slow movement in E flat major was closest to Fauré's heart. Its opening was reminiscent of evening church bells near his childhood home in the Pyrenees, as the viola sings a melancholic melody in sicilienne rhythm. This intimate music gradually builds up to a climax but even that has a subdued quality as the movement retires to a serene close. The finale passionately returns to the home key with strings in unison partnered by bounding piano accompaniment, serving as a mirror of the first movement. Themes from earlier movements are briefly recalled, but excitement does not let up as the music drives inexorably to a scintillating end.

Programme notes by Chang Tou Liang

Wednesday, 15th October 2025

Hong Kong City Hall Concert Hall 18:00 & 20:00

PIERRE
DOUMENGE

ANDREW
HAVERON

ILYA
RASHKOVSKIY

GIUSEPPE
ANDALORO

PROGRAMME



A Bow to Excellence
by Mr. Gao Xiaowu

18:00 – Prize-giving ceremony, followed by 30 minutes performance by the First Prize Winner of the 7th Hong Kong International Piano Competition
THERE WILL BE A BREAK OF ABOUT 30 TO 40 MINUTES UNTIL THE NEXT CONCERT WHICH WILL START AT 20:00

Opening the programme, Ilya Rashkovskiy, First Prize Winner of the first HK International Piano Competition which took place 20 years ago, in 2005, will perform the following two pieces for solo piano:

* **Sergei Rachmaninov** (1873 – 1943)

- **Prelude in G major, Op.32, No.5**
- **Prelude in G minor, Op.23, No.5**

Ilya Rashkovskiy, (solo piano)

... and he will be then joined by Pierre Doumenge (cello) to perform:

* **Sergei Rachmaninov** (1873 – 1943)

- **Sonata for cello and piano in G minor, Op.19**

- I - Lento – Allegro moderato major
- II - Allegro scherzando
- III - Andante
- IV - Allegro mosso

Ilya Rashkovskiy, (piano)

Pierre Doumenge, (cello)

INTERMISSION

Just a 10 minutes INTERMISSION and :

It will be then the turn of **Giuseppe Andaloro**, First Prize Winner of the third HK International Piano Competition (2011) to perform the following piece for solo piano:

* **Johannes Brahms** (1833 – 1897)

- **6 Klavierstücke, Op. 118**

- I - Intermezzo in A minor
- II - Intermezzo in A major
- III - Ballade in G minor
- IV - Intermezzo in F minor
- V - Romance in F major
- VI - Intermezzo in E flat minor

Giuseppe Andaloro, (solo piano)

... to be then joined by **Andrew Haveron** (violin) to perform:

* **Edvard Grieg** (1843 – 1907)

- **Sonata for violin and piano No.3, in C minor, Op.45**

- I - Allegro molto appassionato - Presto
- II - Allegretto espressivo alla Romanza – Allegro molto – Tempo I
- III - Allegro animato – Con fuoco – Cantabile – Tempo I – Con fuoco - Prestissimo

Giuseppe Andaloro, (piano)

Andrew Haveron (violin)

Closing the programme, **Giuseppe Andaloro** and **Ilya Rashkovskiy** will play:

* **Maurice Ravel** (1875 – 1937)

- **La Valse, for two pianos**

PROGRAMME NOTES

The Joy of Music Festival 2025
15 October 2025

ILYA RASHKOVSKIY,
1st Prize, 1st Hong Kong International
Piano Competition 2005

GIUSEPPE ANDALORO, Piano
1st Prize, 3rd Hong Kong International
Piano Competition 2011
with **PIERRE DOUMENGE, Cello**
& **ANDREW HAVERON, Violin**

**RACHMANINOV Preludes, Op.23 No.5 &
Op.32 No.5**
**RACHMANINOV Cello Sonata in G minor,
Op.19**
1. Lento – Allegro moderato
2. Allegro scherzando
3. Andante
4. Allegro mosso

BRAHMS Six Piano Pieces, Op.118

GRIEG Violin Sonata No.3 in C minor, Op.45
1. Allegro molto ed appassionato
2. Allegretto espressivo alla Romanza
3. Allegro animato

RAVEL La Valse

Sergei Rachmaninov (1873-1943) followed the examples of J.S.Bach and Chopin by writing his piano Préludes in the 24 major and minor keys. A prélude originated as a short piece performed as a lead-up to a larger work (such as an opera), but soon evolved to become a brief work that exists on its own right. Ilya Rashkovskiy performs two of Rachmaninov's most familiar preludes. The G minor Prélude (Alla marcia) is characterised by a march rhythm answered by drum-like triplets, enclosing an ardently lyrical centre that sounds distinctly Russian. The G major Prélude (Moderato) is one of his most lyrical numbers, serenely backed by a lapping left hand accompaniment.

Rachmaninov's Cello Sonata was composed in 1901, the annus mirabilis which saw him recover from depression by hypnosis. With a renewed burst of creative activity, his Second Piano Concerto and Second Suite for two pianos also found the light of day. Conceived on a grand scale, the four-movement sonata is symphonic in scope and longer than any of the cello sonatas by Beethoven and Brahms. It was dedicated to the Russian cellist Anatoly Brandukov, who gave the first performance (with composer at the piano) and later became Rachmaninov's best man at his wedding.

The first movement opens with a slow and mystical introduction, and the piano's short and impulsive outburst leads directly into the main Allegro section. Its two themes are contrasted, the first more impulsive and dynamic, while the second dreamy and chant-like. The relentless energy continues into the second movement's stormy scherzo, where the piano's torrents of notes threaten to overwhelm the cello, and a balance between both instruments is vital. No such problems exist in the lovely Andante slow movement, one of Rachmaninov's most lyrical utterances. The busy finale bustles in a tarantella rhythm while also luxuriating in yet another of the composer's big melodies. This compositional device sounds familiar as it is also heard in the Second Suite, First Piano Sonata and Second

Symphony with similar success. As a reminiscence, the impulsive piano motif from the opening movement eventually returns, driving the movement to a brilliant conclusion.

Johannes Brahms continued to write piano music near the end of his productive life, but these took the form of miniatures, contrasted with his big blustery sonatas of callow youth. Twenty such pieces occupied his Op.116 to Op.119 sets, and are among his most performed solo works. The Six Pieces of Op.118 comprised four Intermezzos, one Ballade and one Romance, representing an autumnal but still highly personal and varied style.

The first Intermezzo in C major (Allegro non assai, ma molto appassionato) is a short but sweeping utterance. This is contrasted by the lyrical largesse of the Intermezzo in A major (Andante teneramente), with a luminous episode in F sharp minor at its heart. The Ballade in G minor (Allegro energico) is fiery and passionate, requiring playing of a youthful heft. In the fourth piece, an Intermezzo in F minor (Allegretto un poco agitato), restlessness is tempered by a short-lived moment of tender reflection in A flat major. The Romanze in F major (Andante) is hymn-like in countenance, enclosing a charming set of short variations in D major (Allegretto grazioso). Closing the set is arguably Brahms' most devastating short piece. The Intermezzo in E flat minor (Andante, largo e mesto) broods with the pain of ages, but manages to find an Indian summer – a final burst of life – before sinking into the depths of despair. This is the German sage's unsentimental yet eloquent and indelible view of old age.

Norwegian composer Edvard Grieg (1843-1907) wrote three violin sonatas in his relatively small output of chamber music. While the first two sonatas (1865-67) reflected his naiveté / eclecticism and nationalism respectively, his third (1887) was to encompass "a broader horizon". Indeed, this has survived to become his most often performed sonata, and its likeable charm is unsurprising. The opening movement in C minor sets a tone of pathos and urgency but lyricism is never kept beyond arm's length. The slow movement in E major, also titled Romance, is reminiscent of Grieg's Lyric Pieces, its outpouring of heart-on-sleeve emotion contrasted by a more animated central section. The finale returns to the home key in a lively folk dance, which could have easily escaped from the pages of Grieg's incidental music to Henrik Ibsen's play Peer Gynt.

This sonata was first performed in Leipzig by the composer on piano with Russian violinist Adolph Brodsky, who had in 1881 given the now-infamous world premiere of Tchaikovsky's Violin Concerto. Interestingly, the violin in this evening's performance is performed by Andrew Haveron, who was from 1999 to 2007 the first violinist of the UK-based Brodsky Quartet.

Maurice Ravel's popular La Valse was first conceived as Wien, a salute to the Viennese waltzes of Johann Strauss and the imperial court of the Habsburgs circa 1855. A waltz to end all waltzes, Ravel provided the scene of mists clearing in the blazing light of chandeliers, as scores of waltzing couples engage in dizzying and fatal whirling, as if a presentiment of an inexorable doom. The music, which emerges from its murky depths to an intoxicating and dangerous revelry, bears out this vividly cataclysmic description. Ravel wrote versions of La Valse for orchestra, solo piano and two pianos in 1919-20, the last of which is performed this evening by Ilya Rashkovskiy and Giuseppe Andaloro. After hearing a performance by Ravel and Marcelle Meyer on two pianos, Diaghilev rejected it out of hand as, "not so much a ballet, but a portrait of a ballet." This, however, did not prevent it becoming one of classical music's best loved pieces.

Programme notes by Chang Tou Liang

Thursday, 16th October 2025

Hong Kong City Hall Concert Hall 19:30

MIKHAIL
VOSKRESENSKY

CYPRIEN
KATSARIS



ELISO
VIRSALADZE

MÆSTRO
CHRISTOPHER WARREN-GREEN

PROGRAMME

The official orchestra of the Piano Competition/Festival 2025,
conducted by **Maestro Christopher Warren-Green** and piano soloists:
Mikhail Voskresensky, Cyprien Katsaris and Eliso Virsaladze

First Part

Felix Mendelssohn (1809 - 1847)

- **The Hebrides Overture**

Wolfgang Amadeus Mozart (1756 – 1791)

- **Piano Concerto in D minor No.20, K466**

I - Allegro (in D minor)
II - Romance (in B-flat major)
III - Allegro assai (in D minor, with coda in D major)

Piano soloist: **Mikhail Voskresensky**

Second Part

Franz Liszt (1811 - 1886)

- **Hungarian Fantasy, S. 123**

Piano soloist: **Cyprien Katsaris**

Ludwig van Beethoven (1770 - 1827)

- **Piano Concerto No.3 in C minor, Op.37**

I - Allegro con brio
II - Largo
III - Rondo. Allegro – Presto

Piano soloist: **Eliso Virsaladze**

INTERMISSION

PROGRAMME NOTES

The Joy of Music Festival 2025
16 October 2025

MENDELSSOHN The Hebrides Overture

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

- 1. Allegro**
- 2. Romanza**
- 3. Rondo: Allegro assai**

LISZT Fantasia on Hungarian Folk Themes,
S.123

Andante mesto – Allegro eroico – Molto adagio,
quasi Fantasia – Allegretto a la Zingarese –
Vivace assai

BEETHOVEN Piano Concerto No.3 in C minor,
Op.37

- 1. Allegro con brio**
- 2. Largo**
- 3. Rondo: Allegro**

Felix Mendelssohn was one of the most well-travelled composers of the age, regularly documenting the sights and sounds of his sojourns with picturesque music and water colour paintings. One of his most memorable visits was to Scotland in 1829, which included a boat trip to the far-flung isle of Staffa where he saw the natural wonder of volcanic basalt pillars called Fingal's Cave. His orchestral overture, also called the *The Hebrides*, is an 1832 standalone work which may be considered a tone poem in its own right. There are two main themes, the first heard on violas and cellos in B minor (familiar with listeners of a certain age as the tune accompanying a hopping mynah bird from a now-racist 1940s cartoon) evokes isolation and melancholy, contrasted with a second heard on cellos in D major which depicts the might and majesty of the sea.

Wolfgang Amadeus Mozart wrote only two piano concertos in the minor key. The first of these, in D minor (K.466) and composed in 1785, is a weighty, serious and almost Beethovenian affair. The opening orchestral tutti is syncopated in rhythm, and without an obvious melodic thrust, sounds urgent and even impatient. Tragedy looms, after all this is the key of his Requiem of 1791, and the ill-fated Don Giovanni's demise. The piano's entry is simple enough but with the subsequent development, the sense of unease and turbulence is never far away. Mozart left no cadenzas, and so the performer is left to his or her own devices, usually opting for the cadenza by Beethoven.

The slow movement's Romance is actually is well disguised Rondo, with its tender bittersweet melody heard no less than three times. Also unusual is a stormy central section in G minor – more stresses and strains, and yet more drama – until a grateful return of the main theme. Urgency returns in the spirited Rondo finale with the piano's emphatic statement of a theme formed by two ascending D minor triads, which sounds very arresting when first heard. A far more congenial second theme provides the contrast, and the movement culminates in another spot of cadenza-crafting

for the soloist. The coda sees the second theme transformed into a bright D major, closing the concerto on a flourish.

Franz Liszt's *Fantasia on Hungarian Folk Themes*, or simply *Hungarian Fantasia*, is the concertante version of his *Hungarian Rhapsody No.14* for piano solo. To complicate things further, there also exists of the same music an orchestral version without piano called *Hungarian Rhapsody No.1*. The adjective *Hungarian* should be taken lightly as Liszt's source material was not authentic Magyar melodies (unlike those used by Bartok and Kodaly) but rather the showy music of Hungarian gypsies.

The *Fantasia* opens with an orchestral funeral march, the piano then entering with a series of short cadenzas, as if improvised, before arriving at the heroic main theme, also martial in character. The slow-fast (*lassu-friss*) schema of Liszt's *Hungarian Rhapsodies* is loosely adhered to, as a faster syncopated dance soon takes over. The piano imitates the *Hungarian cimbalom* (dulcimer) with its scintillating flourishes, rapid repeated notes and occasional glissandi as the dance rages to a thrilling and exhilarating conclusion. This evening's pianist Cyprien Katsaris will no doubt add his own bravura touches to the already busy score.

The *Third Piano Concerto* of Ludwig van Beethoven marked the beginning of the composer's productive and revolutionary "Middle Period", one distinguished by the culmination rather than mere development of a highly individual and original voice. More alarmingly, it also heralded the onset of his deteriorating hearing. His first two piano concertos had been extensions of Mozart's oeuvre, with the C major concerto (Op.15, of 1797) becoming the longest piano concerto in the repertoire.

The C minor concerto, although shorter in length, heads in a different direction. The titanic struggle to be found in his *Eroica* Symphony (first performed in 1805) may be discerned in the tragic principal theme, formed by the three notes of the C minor triad (C-E flat-G), and contrasted by a more lyrical second theme. Following a long tutti, the piano's entry is equally dramatic, announced by ascending scales on both hands. Beethoven wrote one cadenza for this movement, and is the one performed by most pianists.

The exquisitely beautiful slow movement is in the remote key of E major, first heard on solo piano. The central section in G major features lovely solos from flute and bassoon, accompanied by piano arpeggios, before a return to E major. Grace turns to boisterousness in the finale, a vigorous Rondo whose rollicking quality was not lost to Brahms, who modelled the Rondo of his *First Piano Concerto* after it. The coda, now in optimistic C major, closes the concerto on a joyous high; a touch of pure Beethovenian inspiration.

Programme notes by Chang Tou Liang



*Other Participating
Artists*



其他表演藝術家

Past First Prize Winners of the HKIPC

ILYA RASHKOVSKIY (HKIPC 2005)

Born in Irkutsk, Russia in 1984, Ilya Rashkovskiy debuted at age 8 with the Irkutsk Chamber Music Orchestra. He won the 2nd place at the Long – J. Thibaud Competition (2001), 1st place at the Hong Kong International Competition (2005), 4th at the Queen Elisabeth Competition in Brussels, 3rd place at the Artur Rubinstein Piano Masters in Tel Aviv (2011) and the 1st place at the Hamamatsu International Piano Competition. He studied in Novosibirsk, Hannover and Paris; his main piano teacher was Vladimir Krainev.

He collaborated as a soloist with the Orchestre Philharmonique de Radio France, Mariinsky Orchestra, the Orchestre national de Lille, the Gulbenkian Orchestra, the National Orchestra of Belgium, the Czech National Symphony Orchestra, Russian State Symphony, the Romanian National Orchestra amongst many others. Ilya performed in several prestigious concert venues throughout the world, such as the Théâtre du Châtelet, the Salle Playel, the Cologne Philharmonic Hall, the Royal Concertgebouw in Amsterdam, the Grand Hall of the Moscow Conservatory, the Suntory Hall in Tokyo and NCH (Taipei).

He is also active as a chamber musician, having collaborated with musicians such as Akiko Suwanai, Sayaka Shoji, Gary Hoffman, Daniel Lozakovich, Bomsori, Borodin and Shanghai String Quartets. He recorded several CDs including Chopin Complete Etudes as well as Scriabin Complete Piano Sonatas. In November 2024 he is invited to serve as a Jury member of 12th Hamamatsu International Piano Competition.

Since 2017 he is also a guest professor at Sungshin Woman's University in Seoul.



GIUSEPPE ANDALORO (HKIPC 2011)

Giuseppe Andaloro (Palermo, 1982) is one of the most acclaimed Italian pianists of his generation. Winner of prestigious international competitions — including the Ferruccio Busoni (Bolzano), London World, Sendai, Hong Kong, and Porto — he was awarded the Medal for Artistic Merit by the Italian Ministry of Culture in 2005.

He has performed in some of the world's leading venues: Teatro alla Scala and Sala Verdi in Milan, Teatro San Carlo in Naples, Mozarteum in Salzburg, Konzerthaus Berlin, Salle Gaveau in Paris, Royal Festival Hall in London, Sumida Triphony Hall in Tokyo, Esplanade in Singapore, Concert Hall in Hong Kong. He has appeared at renowned festivals such as the Salzburg Festival, Ruhr Piano Festival, Spoleto Festival dei Due Mondi, George Enescu Festival, Ravello Festival, and Beirut Al Bustan.

As soloist, he has collaborated with orchestras such as the London Philharmonic, NHK Symphony (Tokyo), Philharmonische Camerata Berlin, Accademia Nazionale di Santa Cecilia, and Hong Kong Philharmonic, under the direction of conductors like Vladimir Ashkenazy, Gianandrea Noseda, and Andrew Parrott. His chamber music partners include Sarah Chang, Giovanni Sollima, Anna Tifu, Sergej Krylov, and John Malkovich.

In addition to an extensive solo repertoire, he has created remarkable transcriptions of *The Rite of Spring* (Stravinsky) and *La Valse* (Ravel). He is also active as a teacher and recording artist, with albums released on Sony, Warner, Naxos, BAM, and Fontec.



Past First Prize Winners of the HKIPC

HONGGI KIM (HKIPC 2019)

South Korean pianist Honggi Kim is internationally acclaimed for his distinctive musical voice, in which intellectual depth and emotional sensitivity converge to produce profoundly personal interpretations. His dual training in piano and composition has fostered a unique artistic perspective and a comprehensive understanding of the musical art.

Mr. Kim has been the recipient of numerous international distinctions, including First Prize at the Isangyun International Music Competition (2013); First Prize and two Special Prizes—for Best Performance in Chamber Music and Best Performance in Spanish Music—at the 60th International Piano Competition of Jaén (Spain, 2018); and First Prize at the 5th Hong Kong International Piano Competition (2019). His artistry has further been recognized through major awards such as Third Prize at the China International Piano Competition (2013), Third Prize at the 69th Geneva International Music Competition (2014), a Special Prize at the Schubert International Music Competition (Germany, 2016), and a Special Prize for the Best Performance of Schumann at the Geza Anda Competition (Switzerland, 2018).

He has appeared in numerous concerts as a soloist in recitals, chamber music performances, and with orchestras throughout Europe — including Germany, France, Italy, Austria, Spain, the United Kingdom, and Switzerland — as well as in Asia, including China, Japan, Singapore, Türkiye, and Hong Kong, and in South America, including Brazil.

Building upon these extensive international engagements, he has been featured at distinguished festivals and venues such as the 54th Cervo Music Festival in Cervo and the 26th Amfiteatrof Music Festival in Levanto in Italy; the Joy of Music Festival in Eisenstadt in Austria; the Pianistenfestival in Böblingen, the Earthquake-Konzertreihe in Friedrichshafen, and the Pianoforte-Fest Maissen in Germany; and Bechstein Hall in London. In his native South Korea, he has performed at the Kumho Art Hall Beautiful Thursday Series, the Seoul Arts Center Summer Music Festival, and the PyeongChang Music Festival.

He regularly presents solo recitals featuring thoughtfully curated thematic programs. In 2023, commemorating the 150th anniversary of Sergei Rachmaninoff's birth, he performed the complete cycle of 24 Preludes for Piano in a single concert. In 2024, marking the anniversary of Russian composer Sergei Lyapunov's death, he presented a program centered on Lyapunov's Twelve Transcendental Études, Op. 11, a monumental work dedicated to Franz Liszt. In 2025, his recital program features the complete solo piano works of Maurice Ravel in celebration of the 150th anniversary of the composer's birth.

Mr. Kim began his musical education at Yewon School and pursued composition studies for three years at the Preparatory Program of the Korea National University of Arts (now the Korea National Institute for the Gifted in Arts). He subsequently graduated from Seoul Arts High School and the Korea National University of Arts before continuing his studies in Germany, where he earned degrees from the Hochschule für Musik und Theater München and the Musikhochschule Münster.



JONAS STARK (HKIPC 2022)

Jonas Stark has performed extensively through all major German cities, France, the Netherlands, the UK, Ireland, Poland, Slovakia, Austria, Switzerland, Italy, Russia, China, the Philippines and Australia. As a soloist in piano concertos he appeared with the German Radio Philharmonic, Duisburg Philharmonic, Haydn Philharmonic, Heidelberg Philharmonic, Munich Chamber Orchestra, Northern German Philharmonic and Vienna Symphony under the batons of Marin Alsop, Marcus Bosch, Martin Fratz, Dietger Holm, Axel Kober, Petr Popelka and Kahchun Wong.

Further achievements include the 1st prize at the Hong Kong International Piano Competition in 2022, a 2nd prize at the International Beethoven Competition Vienna in 2025, the 3rd prize at the International Schubert Competition Dortmund in 2021 and special prizes at the ARD International Music Competition Munich in 2022 and Deutscher Musikwettbewerb in Leipzig in 2025.

Moreover, Jonas twice received the special award of his state for outstanding solo performance and became Young Steinway Artist in 2021.

Alongside his studies, Jonas has attended masterclasses by Dmitri Alexeev, Dmitri Bashkirov, Adrian Brendel, Imogen Cooper, Pascal Devoyon, Konrad Elser, Christopher Elton, Janina Fialkowska, Peter Frankl, Bernd Goetzke, Grigory Gruzman, Martin Helmchen, Leslie Howard, Geoffrey Madge, Anna Malikova, Robert McDonald, Midori, Kent Nagano, Steven Osborne, John Perry, Arie Vardi and Jörg Widmann.

Jonas Stark started piano lessons with Jelena Semenenko when he was five years old. After his Bachelor of Music at the HfM Saar, Germany with Professor Thomas Duis in 2018 he studied Master and Professional Diploma with Professor Ian Fountain at the Royal Academy of Music in London. In 2025 he completed his Konzertexamen with Professor Roland Krüger at the HMTM Hanover, where he is also holding a teaching position for piano since 2023.

Jonas is scholar of the Countess of Munster Musical Trust, the German Academic Exchange Service, Deutsche Stiftung Musikleben, the German Academic Scholarship Foundation, the Hans und Ruth Giessen Foundation, the Imogen Cooper Music Trust, the Jürgen Ponto Foundation, the Konzertförderung Deutscher Musikrat and the Richard Wagner Society.



Alvaro Pierri (guitar)

Alvaro Pierri is internationally acclaimed as a leading personality in the world of the guitar. Press reviews around the world praise “his masterly thought-out interpretations“... “the breathtaking phrasing“ ... “his phenomenal and brilliant technique” ... “the unmatched musical colour spectrum that he creates on the guitar“.

Popular with both the public and the critics, Alvaro Pierri is regular guest in major concert houses in Europe, North and South America, in India, Japan, Korea and China.

His debut in the USA took place in New York and received outstanding reviews: “... Mr. Pierri revealed an artistic maturity not commonly encountered ” ... “compared to artists as Segovia, Bream, Williams” ... “brilliant, sensitive, versatile, breathtaking” (New York Times). In 1983 he made his debut in Germany with the string soloists of the Berlin Philharmonic; subsequently Alvaro Pierri appeared worldwide on numerous radio and television programmes (as a soloist but also together with artists like Frank Peter Zimmermann, Astor Piazzolla, Charles Dutoit and big Orchestras) produced by stations like Deutsche Rundfunk, PBS New York, CBC Canada, Radio France, NHK Japan, KBS Korea, Austrian, Spanish, French, Danish, Chinese Radios.



Alvaro Pierri is regularly performing with outstanding musicians, ensembles and orchestras. He has shared the stage with artists including Charles Dutoit and the Montreal Symphony Orchestra, Astor Piazzolla and the WDR Radio Orchestra Köln with Pinchas Steinberg, Yannick Nezet-Séguin, Polish Chamber Philharmonic Orchestra with Wojciech Rajski, CBC Radio Orchestra with Mario Bernardi, London Chamber Orchestra, Frank Peter Zimmermann, Ernő Sebestien, Regis Pasquier, Hatto Beyerle, Philippe Müller, Leo Brouwer, Amjad Ali Khan, Alcides Lanza, Tracy Silverman, Maureen Forrester, Eduardo Fernandez, Isaye Quartett, Cherubini Quartet, Turtle Island String Quartet, Ensemble Wien with Rainer Honeck, Vasko Vassilev, Pascal Rogé.

Contemporary composers such as Leo Brouwer, Guido Santorsola, Jacques Hétu, Astor Piazzolla, Abel Carlevaro, Carlo Domeniconi, Dusan Bogdanovic a. o. have written major works for Alvaro Pierri, in each case he has premiered them brilliantly.

Alvaro Pierri's CDs have been released by Metropole-Polydor (France), Blue Angel-2001 (Germany), Milan Records (Canada), Analekta (Canada), Amplitude (Canada), Madacy (Canada), HOMA (Japan), Pioneer Classics (Japan) and Alpha Omega (Hong Kong). His discography includes solo recordings, chamber music, guitar concerts and electro-acoustic music. Several of his CDs have been honoured with prizes and nominations, he received already twice the coveted Canadian FELIX award for the best classical CD of the year. Recently „Pioneer Classics Japan“ brought out a DVD featuring Spanish and South American guitar music, and “Deutsche Grammophon“ re-issued a DVD, Alvaro Pierri performing in duo with Astor Piazzolla.

Alvaro Pierri is also an internationally acclaimed teacher. Many of his students have won major international guitar competitions, and have themselves outstanding performing and recording careers. He was professor in Brazil at the University of Santa Maria, later then in Canada at McGill University (Faculty of Music) and at the UQAM (Department of Music) in Montreal. In 2002 he was appointed professor at the famous Academy of music in Vienna (today University of Music and Performing Arts), Austria.

Pierri gives master classes at major music festivals such as New York Manhattan Masters, GFA Guitar Foundation of America, Québec FIG, Orford Festival, Domain Forget (Canada), SIG Séminaire International de Guitare in Paris and Bordeaux, Barcelona, Sevilla and Elche in Spain, Rome, Mozarteum Summer Academy in Salzburg, Wiener Meisterkurse, LiGiTa Liechtenstein Guitar Week, Amsterdam, Copenhagen, Helsinki, Uppsala, Villa Musica Mainz, Berlin, Koblenz, Iserlohn, Sao Paulo, Rio de Janeiro, Montevideo, Mumbai, New Delhi, Tokyo, Sapporo, Osaka, Seoul, Hong Kong, Beijing, Shanghai, a.o.

Alvaro Pierri was born in Montevideo in Uruguay, in a family of musicians. He received his early musical education from his mother, the pianist Ada Estades, and his aunt, the Uruguayan guitarist Olga Pierri. Later he studied with the legendary Maestro Abel Carlevaro, the composer Guido Santorsola and also at the Uruguayan National Institute of Musicology. From the age of 11 he was already performing in concerts and winning prizes in international guitar competitions, including 1st Prize in the International Guitar Competition in Buenos Aires, Argentina, 1st Prize in the International Guitar Competition in Porto Alegre, Brazil, and the Gold Medal at the 18th International Competition in Paris.

In recognition of his outstanding artistic talent and career and his permanent enriching contribution to music and culture, 2008 Alvaro Pierri was appointed as honorary citizen of his home town Montevideo.

Lecture/Presentations

介紹講座



Piano Master Classes

鋼琴大師班



Guitar Master Classes

結他大師班

LECTURE/PRESENTATIONS

Attendance to the Lecture/Presentations, Piano and Guitar Masterclasses organized by our Society, is offered, as always, free of charge. Lecture/Presentations, Piano and Guitar Masterclasses are open to the public, but we ask all of those interested in attending to register beforehand by getting in touch with us either by e-mail or by WhatsApp, indicating number and names of attendees, and contact information (email and/or WhatsApp) to the following addresses:
Email: afreris@netvigator.com Mobile & WhatsApp: (+852) 9027 1429

Tuesday 7th October 2025

11:00 to 12:30

Hong Kong City Hall Recital Hall (High Block, 8th Floor)

Presentation by Prof. Raymond Holden

(Member of the Jury of the 7th Hong Kong International Piano Competition 2025)

Why Player Pianos?: Technology Serving Musical Performance and Interpretation

During this multi-media presentation, Emeritus Professor Raymond Holden AM of the Royal Academy of Music will explore the fascinating world of pianolas and reproducing pianos, and why those instruments continue to enthrall musicians and audiences alike.



Wednesday 8th October 2025

11:00 to 12:30

Hong Kong City Hall Recital Hall (High Block, 8th Floor)

Presentation by Peter Donohoe

(Member of the Jury of the 7th Hong Kong International Piano Competition 2025)

in conversation with Dr. Andrew Freris, co-founder and CEO of the Chopin Society of HK, presenter of the Competition/Festival

“International Piano Competitions: Purpose, Structure, Candidates, Jury and Audience - A view from the Inside”

Peter Donohoe, is a very well established and very experienced pianist, and is also a veteran as a member of jury of not less than 35 different competitions over a period of around 30 years. The Chopin Society is proud to count with his participation as a jury member in the 4th (2016), 6th (2022) and now the 7th (2025) Hong Kong International Piano Competitions. He is the ideal person to share his experiences and views with us on this very pertinent and appropriate topic.



Wednesday 8th October 2025

18:00 to 19:30

Hong Kong City Hall Recital Hall (High Block, 8th Floor)

Presentation by Johannes Meissl

(Univ. Prof. Dr. h.c., Vice rector for International Affairs and Art, mdw - University of Music and Performing Arts Vienna)

in conversation with Dr. Andrew Freris, co-founder and CEO of the Chopin Society of HK, presenter of the Competition/Festival

“On Musical performances : The view from mdw - University of Music and Performing Arts Vienna”

This is the third of a series of conversations with Prof Meissl, with this one focusing and analyzing the meaning of musical performance in technical, emotional and historical terms covering issues of relevance to both live and recorded performances. We are very privileged to have Prof. Meissl to share his views and experience, all the more valuable as he is the vice rector of what is considered one of the best Music Universities in the world and also a highly regarded violinist, member of the Artis Quartet of Vienna.



The Discussants

Prof. Raymond Holden

(see C.V. page 13)

Peter Donohoe

(see C.V. page 12)

Prof. Johannes Meissl

Johannes Meissl is a professor of chamber music and has been Vice Rector for International Affairs and Art since October 2019.

Prior to his appointment as vice rector, he headed the Joseph Haydn Department of Chamber Music, Early Music and Contemporary Music beginning in 2010 and also served as president of the mdw Senate from 2015 until September 2019. Furthermore, Meissl is artistic director of isa – the International Summer Academy of the mdw.

Johannes Meissl studied at mdw with Wolfgang Schneiderhan, Gerhart Hetzel, and Hatto Beyerle. 1982 saw him join the Artis Quartet (in which he continues to play). This quartet soon became a frequent guest of the world's most important concert halls and festivals, and the numerous awards won by their approximately 40 recordings (such as the Grand Prix du Disque, Diapason d'Or, Deutscher Schallplattenpreis, Echo, etc.) as well as the successful "Artis Series" at the Musikverein in Vienna (running since 1988) bear witness to their international standing. Alongside his quartet work, Meissl also performs in solo recitals and as part of numerous international chamber music projects.

Meissl shares artistic direction of ECMA (European Chamber Music Academy) with Hatto Beyerle, and he also gives master classes at numerous renowned schools and summer academies worldwide. Furthermore, he is currently serving as a visiting professor at the Shanghai Conservatory of Music. And finally, recent years have seen Johannes Meissl achieve additional success as a conductor, as which he regularly works together with orchestras in Japan, Romania, Lithuania, Austria, and Finland.



Dr Andrew F.Freris

Chairman of the Chopin Society of Hong Kong

Dr Freris has lived in Hong Kong with his wife Dr Anabella Levin-Freris, the Executive Secretary of the Chopin Society, for nearly 40 years. He taught at the London Metropolitan University and at the City University of Hong Kong where he was its first Head of the Finance and Economics Department. He also worked as an economist in senior positions for major Investment Banks such as Salomon Brothers, Bank of America and BNP Paribas. Since 2014 he has been running his own consultancy- Ecognosis Advisory Ltd.

He is, of course, a keen music lover from classics to heavy metal pop. During 2004-7 he presented regularly in RTHK the classical music programme: "Works For Me".



PIANO MASTERCLASSES

Hong Kong City Hall, Concert Hall

From Tuesday 30th September until Sunday 5th October inclusive, six Members of the Jury of the 7th Hong Kong International Piano Competition: Peter Donohoe, Cyprien Katsaris, Pascal Roge, Avedis Kouyoumdjian, Mikhail Voskresensky and Eliso Virsaladze, will be giving Piano Masterclasses from 9:30 to 12:30 at the Hong Kong City Hall Concert Hall.

The three budding pianists who will be playing on each day will have been selected by Prof. Eleanor Wong (one of the three Members of the Jury from Hong Kong of our Competition). Attendance to the Masterclasses organized by our Society, is offered, as always, free of charge. Masterclasses are open to the public, but we ask all of those interested in attending to register beforehand by getting in touch with us either by e-mail or by WhatsApp, indicating number and names of attendees, and contact information (email and/or WhatsApp) to the following addresses: Email: afreeris@netvigator.com Mobile & WhatsApp: (+852) 9027 1429

The names of the pianists playing on each day and at the time indicated, as well as the programme each one of them will be performing, will be provided as soon as we have this information available and will be announced in the chart below which will be found in our website: www.chopinocietyhk.org



Tuesday 30th September 2025

Hong Kong City Hall Concert Hall - from 9:30 to 12:30

Masterclasses by Peter Donohoe

9:30 to 10:25

Jetthew Lee

- 1) **Sergei Prokofiev** - Toccata in D minor, Op.11
- 2) **Fritz Kreisler/Sergei Rachmaninov** - Liebesfreud

10:30 to 11:25

Guo Lanjun

- 1) **Ludwig van Beethoven** - Piano Sonata No.7 in D major, Op. 10, No. 3 - Second movement
- 2) **Johann Sebastian Bach** - Prelude and Fugue in E major, BWV 878 - Book two

11:30 to 12:25

Xi Zhou

- 1) **Alexander Scriabin** - Sonata No. 2 in G-sharp minor, Op. 19 (Sonata-Fantasy) - 1 movement
- 2) **Alexander Scriabin** - Etude Op. 42, No 5 in C-sharp minor



Wednesday 1st October 2025

Hong Kong City Hall Concert Hall - from 9:30 to 12:30

Masterclasses by Cyprien Katsaris

9:30 to 10:25

Edmond Cheng

Frédéric Chopin - Polonaise-Fantaisie in A-flat major, Op. 61

10:30 to 11:25

Yeung Ming

Franz Liszt - Après une lecture du Dante (Fantasia quasi Sonata)

11:30 to 12:25

Enoch Wai

Ludwig van Beethoven - Piano Sonata No.24 in F-sharp major, Op.78

Piano Masterclasses



Thursday 2nd October 2025

Hong Kong City Hall Concert Hall - from 9:30 to 12:30

Masterclasses by Pascal Roge

9:30 to 10:25 Luk Ching Yin Brian
Claude Debussy - L'Isle joyeuse

10:30 to 11:25 Sihui Chen
Maurice Ravel - Ondine (from Gaspard de la Nuit)

11:30 to 12:25 Jade Chan
Robert Schumann - Variations on the name "Abegg"



Friday 3rd October 2025

Hong Kong City Hall Concert Hall - from 9:30 to 12:30

Masterclasses by Avedis Kouyoumdjian

9:30 to 10:25 Jerry Chang
Ludwig van Beethoven - Sonata No.30 in E major, Op. 109

10:30 to 11:25 Xiyuan He
Robert Schumann - Toccata in C major, Op. 7

11:30 to 12:25 Sihan Hu
Frédéric Chopin - Scherzo No. 4 in E major, Op. 54



Saturday 4th October 2025

Hong Kong City Hall Concert Hall - from 9:30 to 12:30

Masterclasses by Mikhail Voskresensky

9:30 to 10:25 Alexander Han
Ludwig van Beethoven - Piano Sonata No.27 in E minor, Op.90
- First movement
Franz Liszt - Rigoletto - Concert paraphrase

10:30 to 11:25 Shine Lou
Sergei Prokofiev - Toccata in D minor, Op.11
Felix Mendelssohn - Fantasy in F-sharp minor, Op.28

11:30 to 12:25 Nie Chenyang
Alexander Scriabin - Fantasy in B minor, Op.28



Sunday 5th October 2025

Hong Kong City Hall Concert Hall - from 9:30 to 12:30

Masterclasses by Eliso Virsaladze

9:30 to 10:25 Lu Yinuo
Johann Sebastian Bach - Goldberg variations

10:30 to 11:25 Shujun Wang
Frédéric Chopin - Scherzo No.3 in S-sharp minor, Op.39

11:30 to 12:25 Shiyu Xu
Alexander Scriabin - Fantasy in B minor, Op.28

Guitar Masterclasses and Students' Recitals

Hong Kong City Hall Recital Hall (High Block, 8th Floor)

ALVARO PIERRI AND THE GUITAR AT THE HONG KONG JOY OF MUSIC FESTIVALS

The Chopin Society of Hong Kong is proud to have been presenting the world-known guitarist Alvaro Pierri in solo, chamber music and concerto performances for the past over 20 years.

A fantastic repertoire of music for guitar has been performed along the years, displaying the incredible potential of this instrument either when played solo or playing together with other instruments. Apart from having been offering the public in Hong Kong such a treat in getting to know the guitar and its repertoire, Alvaro Pierri has been teaching budding guitarists mostly from Hong Kong and Chinese Mainland, the art of playing the guitar as well as introducing them to the essence of music and the way it has evolved through times and places, cultures and traditions, looking at it from the point of view of the guitar.

Making use of an impeccable technique always at the service of an interpretative potential at the guitar which positions Alvaro among the best guitarists in the world nowadays, he has never failed to enchant his followers who are spread all over the world.

Each year, Alvaro's presence at the Joy of Music Festival has become an attraction for the music lovers of Hong Kong and Chinese Mainland and his teaching through masterclasses and lecture/demonstrations, a magnet for those learning how to play this instrument. This year is not going to be an exception, and Alvaro will be featured in our Joy of Music Festival 2025, which will be run in tandem with the triennial Hong Kong International Piano Competition to be presented between the 29th September and the 16th October 2025.

To extract the most of the privilege of benefitting from his teaching, our Society has created an intermediate stage during each year by having Alvaro Pierri working with a selected group of guitarists from Hong Kong and Chinese Mainland, who gather in Hong Kong and receive classes from Alvaro via ZOOM during the month of May. This year, having taken place on Saturday 10th and Sunday 11th May (2025). This group of young guitarists plus a few additional ones, are now having the chance of working with Alvaro when he will be physically in Hong Kong in October, taking part of the Joy of Music Festival 2025.

Hong Kong based guitarist and teacher Chris Wong, has been working with Alvaro Pierri putting together this group of young guitarists working with Alvaro this year.

We are now preparing the list of the participating guitarists who will be taking part in the masterclasses on Sunday 12th and Monday 13th October as detailed below.

The Guitar Masterclasses are opened to the public with attendance free of charge, but we require that those wanting to attend, register in advance by sending their request by email at: afreeris@netvigator.com or by WhatsApp at: (+852) 9027 1429, indicating name(s) and contact information of attendees. We will reply to each one of the requests to confirm your registration(s).

The classes will be in English but there will be a simultaneous translation into Chinese by Dr. Kenneth Kwan.

ALVARO PIERRI'S GUITAR MASTERCLASSES

Hong Kong City Hall Recital Hall (High Block, 8th Floor)

Sunday 12th October 2025

- | | | |
|-------------------|------------------|--|
| 1) 10:30 to 11:10 | XI Chuanping 鄒傳平 | Partita No.6 BWV 830 Corrente
by Johann Sebastian Bach (1685-1750) |
| 2) 11:15 to 11:55 | XU Tao 許滔 | BWV 998 Allegro
by Johann Sebastian Bach (1685-1750) |
| 3) 12:00 to 12:40 | YANG Yuhan 楊宇涵 | BWV 997 Fuga
by Johann Sebastian Bach (1685-1750) |
| 4) 12:45 to 13:25 | CHEN Yixin 陳奕欣 | Gran Sonata Eroica, Op.150
by Mauro Giuliani (1781-1829) |

13:25 to 15:00 LUNCH BREAK

- | | | |
|-------------------|------------------|---|
| 5) 15:00 to 15:40 | GUO Shenglin 郭升霖 | Variations on a Theme by Handel, Op.107
by Mauro Giuliani (1781-1829) |
| 6) 15:45 to 16:25 | MA Chuhan 馬楚涵 | Etude No.1
by Giulio Regondi (1822-1872) |
| 7) 16:30 to 17:10 | ZHU Yunai 朱芸愛 | Variations sur un thème de Scriabine
by A.Tansman (1897-1986) |

17:30 to 18:30

GUITAR RECITALS SHOWCASING GUITARISTS PARTICIPATING IN THE CYCLE: ALVARO PIERRI'S GUITAR MASTERCLASSES IN HONG KONG 2025.

Venue: Hong Kong City Hall Recital Hall (High Block – 8th Floor)

- | | |
|--------------------------|---|
| CHEN Yixin 陳奕欣 | BWV 1012 Prelude
by Johann Sebastian Bach (1685-1750) |
| LIANG Haoyao 梁皓堯 | BWV 997 Prelude
by Johann Sebastian Bach (1685-1750) |
| ZHU Yunai 朱芸愛 | Variations on the theme "Carnival of Venice"
by Francisco Tarrega (1852-1909) |
| GUO Shenglin 郭升霖 | Cataluna from Suite Espanola, Op.47
by Isaac Albeniz (1860-1909) |
| FU Hoi Man, Kevin 付凱文 | Vals no.3
by Agustín Barrios Mangoré (1885-1944) |
| Ivan FU 付瀚文 | Julia Florida
by Agustin Barrios Mangoré (1885-1944) |
| CHEUNG Ka Tung, Tony 張嘉東 | Nocturnal, Op.70 (1st to 6th variations)
by Benjamin Britten (1913-1976) |
| MA Chuhan 馬楚涵 | Sonata No.3, 1st movement,
Güijes y Gnomos by Leo Brouwer (1939-) |

Monday 13th October 2025

- 1) 10:30 to 11:10 FU Hoi Man, Kevin 付凱文 Vals no.4
by **Agustín Barrios Mangoré** (1885-1944)
- 2) 11:15 to 11:55 Ivan FU 付瀚文 La Caterdral, 2nd and 3rd Movement
by **Agustín Barrios Mangoré** (1885-1944)
- 3) 12:00 to 12:40 ZENG Luoan 曾驍安 Fantasia Op.19
by **Luigi Rinaldo Legnani** (1790-1877)
- 4) 12:45 to 13:25 LIANG Haoyao 梁皓壺 Adios Nonino
by **Astor Piazzolla** (1921-1992)

13:25 to 15:00 LUNCH BREAK

- 5) 15:00 to 15:40 JIAN Zefeng 簡澤峰 Invierno Porteño
by **Astor Piazzolla** (1921-1992)
- 6) 15:45 to 16:25 CHEUNG Ka Tung, Tony 張嘉東 Nocturnal, Op.70 (1st to 6th variations)
by **Benjamin Britten** (1913-1976)
- 7) 16:30 to 17:10 LIU Xiantong 劉弦桐 Invierno Porteño
by **Ástor Piazzolla** (1921-1992)
- 8) 17:15 to 17:55 HU Yingjian 胡英健 “The Wedding of Luis Alonso”
by **Jerónimo Giménez** (1851-1923)
(Arranged by Kazuhito Yamashita)
- 9) 18:00 to 18:40 CHEN Jiasheng 陳佳生 Fantasie
by **Silvius Leopold Weiss** (1687-1750)

List of the 16 participants

XI Chuanping 郗傳平

Age: 16

Grade 9, Qingdao Yehudi Menuhin School

Teacher: Liu Xianji

Xi Chuanping is currently a classical guitar major at the Qingdao Yehudi Menuhin School, where he studies under Professor Liu Xianji. He has a humorous and outgoing personality with a wide range of interests, including playing soccer, running, and painting. He was awarded first prize in the youth division of the 2023 Shanghai Granada Cup National Guitar Invitational Competition and won first prize in the open category of the 2023 Jiaxing National Guitar Invitational Competition. In 2025, he represented his school in the CCTV event “Music Moves Mountains and Seas: Light, Shadow, and Harmony—A Tribute to Chinese Cinema,” and also participated in the “Love and Hope Charity Concert in the Community” initiative.

XU Tao 許滔

Age: 24

Graduated, Nanjing University of the Arts

Teacher: Kenneth Kwan

- First prize of the Nantong 2nd guitar contest open group

YANG Yuhan 楊宇涵

Age: 23

Graduated, Xinghai Conservatory of Music

Teacher: Kenneth Kwan

- Second Prize in the Xinghai Cup (Orchestra)

CHEN Yixin 陳奕欣

Age: 20

Year 3, Xinghai Conservatory of Music

Teacher: Bastian Hildner

- Second prize of the 4th Henan Aldamira Classical Guitar Competition Open Group 2023
- Second prize of the 7th Qinling International Guitar Art Festival 2024
- Second Prize in Thailand international guitar competition 2024 Open Category

GUO Shenglin 郭升霖

Age: 25

Graduate of Admiralty Conservatory of Music, Shenzhen University

Teacher: FANG Fang

Guitar Masterclasses

Ma Chuhan 馬楚涵

Age: 19

Year 2, Xinghai Conservatory of Music

Teacher: Bastian Hildner

ZHU Yunai 朱芸愛

Age: 20

Year 3, Xinghai Conservatory of Music

Teacher: Bastian Hildner

- 1st prize of Junior Section in the Changsha International Classical Guitar Competition 2019
- 2nd prize of Open Group in the Qingdao International Classical Guitar Competition 2022
- 2nd prize of Junior Group in the Albania Guitar Festival 2022
- 2nd prize of Open Group In the International Fringe Virtual Competition in Hong Kong 2022
- 3rd prize of the Player Group in the 28th International Competition of Musical Performance for Guitar – City of Mottola (ITALY) 2022
- 3rd prize of the Player Group in the Houston International Classical Guitar Competition 2022
- 6th place in the JFG International Competition in Tokyo, Japan in 2024
- Champion in the open group of the Shanghai International Competition in China in 2025

FU Hoi Man, Kevin 付凱文

Age: 21

Graduated, Chinese University of Hong Kong, Music Department

- First prize winner of Guitar Solo Senior section in 73rd Hong Kong Inter-School Music Festival Competition in 2021
- First prize winner of Guitar Solo Open section in the 21st China (Zhuhai) Guitar Art Festival and “Corbin Cup” Guitar Competition in 2022

Ivan Fu 付瀚文

Age: 12

The Church of Christ in China Kei Chi secondary school, Form 2

Teacher: Chris Wong

- 75th Hong Kong schools music festival, Guitar solo Junior, First, 2023
- 9th Hong Kong music talent music competition 2024 Guitar Solo, Senior, Champion
- 77th Hong Kong school music festival, Guitar solo, Senior, First, 2025

ZENG Luoan 曾曉安

Age: 21

Year 3, Xinghai Conservatory of Music

Teacher: Bastian Hildner

- Third prize of the 12th Martinez Classical Guitar Competition 2024 Finals & Martinez Guitar Week open groups

LIANG Haoyao 梁皓堯

Age: 20

Year 3, Xinghai conservatory of Music

Teacher: Bastian Hildner

JIAN Zefeng 簡澤峰

Age: 20

Year 2, Xinghai conservatory of Music

Teacher: Kenneth Kwan

- Champion of the Zhuhai Kebian Cup Classical Open Group
- Second place in the SCG Youth Group of the Shenzhen Classical Guitar Competition

CHEUNG Ka Tung, Tony 張嘉東

Age: 23

Baptist University, BA Music, Year 4

Teacher: Chris Wong

LIU Xiantong 劉弦桐

Age: 24

Year 3, Xinghai conservatory of Music

Teacher: Kenneth Kwan

HU Yingjian 胡英健

Age: 27

Graduated, Xinghai conservatory of Music

Teacher: Kenneth Kwan

- First Prize, Youth Division, 2016 Changsha International Guitar Competition
- First Prize, Youth Division, 2016 Shanghai National Guitar Competition

CHEN Jiasheng 陳佳生

Age: 28

Guangdong Vocational College of Foreign Languages and Arts

Teacher: Luo Shunan

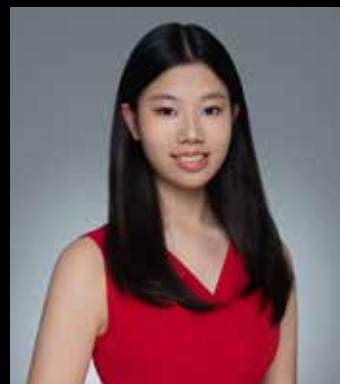
The Young Talent Series

Introducing young and promising artists to the audience in Hong Kong

Jade Chan 陳靖

DOB: 17 Feb 2011

Jade Chan is a remarkable 14-year-old Year 9 IB student at Victoria Shanghai Academy in Hong Kong. In addition to her full-time studies, she is a dedicated piano performance major under the tutelage of the renowned pianist Dr. Amy Sze, having been admitted to the Junior Program at the Hong Kong Academy for Performing Arts when she was five years old. She is also a member of the Hong Kong Academy for Gifted Education.



Xi Chuanping 郗傳平

DOB: 1 Aug 2009



Xi Chuanping is currently a classical guitar major at the Qingdao Yehudi Menuhin School, where he studies under Professor Liu Xianji. He has a humorous and outgoing personality with a wide range of interests, including playing soccer, running, and painting. He was awarded first prize in the youth division of the 2023 Shanghai Granada Cup National Guitar Invitational Competition and won first prize in the open category of the 2023 Jiaxing National Guitar Invitational Competition. In 2025, he represented his school in the CCTV event “Music Moves Mountains and Seas: Light, Shadow, and Harmony—A Tribute to Chinese Cinema,” and also participated in the “Love and Hope Charity Concert in the Community” initiative.



Lo Sum Yau 羅心攸

DOB: 4th May 2010

Sum Yau Lo is a 15-year-old young pianist and student at St. Paul’s Co-Educational College in Hong Kong. Beginning her musical journey at age four, she was admitted to the Junior Music Program at the Hong Kong Academy of Performing Arts at age eight, where she continues to develop under the dedicated mentorship of Steinway Artist Rachel Cheung.



The sculptor of the art-trophies: "A Bow to Excellence"

GAO XIAOWU 高孝午

Gao Xiaowu was born in Fujian Province, China in 1976, and graduated from Xia Men Art Academy majored in sculpture in 1999. He graduated from the sculpture department of the Central Academy of Fine Arts in 2004. Master of Film Business and Management at the Catalan School of Film and Audiovisual Studies (ESCAC), Spain. And he lives and works in Beijing ever since.

His artistic notion is "the moment that is". He practiced a kind of "popular art", believing that art belongs to the common people. Gao Xiaowu's works mostly reveal metaphorical and non-extreme rational thinking in a humorous, gentle and non-hostile way, expressing his concern, criticism and reflection on society. His early works include such series as Standard Age, City Dreams, Our Generation, Soft Violence and Discrepancy. His recent series of works, such as the Rebirth and the Shared Environment, focus on "everyday" phenomena, in which the artist invites the public with an equal mindset, "to awake the primitive nature through rebirth", and "human beings and nature coexist in harmony". He uses a variety of ingenious creative means from the heart, and communicates with the public in a flexible and individualized way, trying to maximize the effectiveness of art in society.

Gao Xiaowu's work has been selected for the 9th National Art Exhibition (China, 1999), and he was awarded the Hurun Special Contribution for Art 2014. He was the Cultural Ambassadors of the inaugural Chinese Culture Week (CCW) in Singapore, and awarded the Influential People Award at the Awards Spring 2020, organized by the Trends Home Magazine and the Design Spring. He awarded the Robb Report China's the Artists in 2017 and the Trends Home Magazine's 2019 Man of the Year and 2021 Pioneer of the Year.

His works are collected by many Chinese and international art institutions, public space and private collectors. Some of the organizations and celebrities include: MoMA (New York), The White Rabbit Art Foundation (Sydney), The Ekaterina Culture Foundation; Beijing Parkview Green, K11 (Shanghai), Tencent Group, Senyar Group, Lilanz Group, Proya Group, Hong Kong Plaza (Shanghai); the president of Goldman Sachs Investment Bank, the president of PricewaterhouseCoopers, former Ambassador of Switzerland to China, and so on.



A Bow to Excellence
by Mr. Gao Xiaowu

The Writer of the Programme Notes

CHANG TOU LIANG 張道亮

Singapore native Chang Tou Liang is a family physician in private practice. He also aspires to classical music-related endeavours, including being a music reviewer for *The Straits Times* (over 2700 publications to date), former Artistic Director of the Singapore International Piano Festival (2004-2008), amateur pianist, amateur singer (10 years as a tenor in the Singapore Symphony Chorus), co-founder of the Singapore Symphony Orchestra Piano Marathon, co-host in the Symphony 92.4 FM syndicated musical talk-show *Bluff Your Way Through Classical Music*, annotator of the Hong Kong International Piano Competition and *The Joy of Music Festival* (Hong Kong), and seat-warmer in innumerable committees of numerous Singapore arts organisations.



In 2011, he was conferred a Special Recognition Award by the Singapore government's Ministry of Communication, Information and the Arts for contributions to music and the arts. In 2016, he was the unanimous winner of the 4th Husum Piano Quiz, an honour previously held by Marc-André Hamelin. He also made a cameo appearance in the Jan Ö. Meier directed docu-movie *PianoCrazy*, released on DVD (Danacord label) in 2017. His work as a music reviewer has been documented in the *Cambridge History of Music Criticism* (2019 Edition). In 2020, he was invited to judge at the Thailand Steinway Youth Piano Competition, and later served as its special consultant. His blog *Pianomania* (pianofortephilia.blogspot.sg) has an international following with over 2.6 million reads. He is married to Janet, and they have a son Shan Ming, and maintain a household of 6 rescued cats.

The piano technician

LUKAS FRÖHLICH

Passion, precision, and artistry are at the heart of Lukas Fröhlich's work as a piano technician. His journey began in 1999 in Lugano, Switzerland, where he trained at *La bottega del pianoforte* under the guidance of his father Herbert. From the start, he combined deep craftsmanship with a sensitivity to the expressive needs of pianists.

Since then, his dedication has taken him around the world—from Germany, France, and Italy to Japan and the United States. In 2008, he further refined his expertise at the prestigious Steinway Academy in Hamburg, establishing himself as a leading specialist in his field.

Over the years, Fröhlich has worked closely with many of the world's foremost pianists, including Martha Argerich, Grigory Sokolov, Arcadi Volodos, Vladimir Ashkenazy, Piotr Anderszewski, Evgeny Kissin, Giuseppe Andaloro, Francesco Piemontesi, Ivo Pogorelič, András Schiff, Beatrice Rana, Yulianna Avdeeva, Khatia Buniatishvili, among many others. His meticulous work has been at the heart of countless performances and recordings—for example, preparing and providing a concert grand piano for Zhu Xiao-Mei's most recent album.

Since 2016, he has been a trusted collaborator of The Chopin Society of Hong Kong Ltd, bringing out the full expressive potential of their instruments and ensuring that every performance resonates with beauty and authenticity.



The LOGOS technical Team

Broadcast Producer: Raven Law

Video Director: Will Wong

PTZ Cam Operator: Chester Ku

PTZ Cam Operator: Arnold Wong

PTZ Cam Operator: Alun Chan



The 10 Members of the Jury of the Hong Kong International Piano Competition, from left to right:
Li Ming Qiang, Avedis Kouyoumdjian, Peter Donohoe, Raymond Holden, Eleanor Wong, Cyprien Katsaris, Pascal Roge, Gabriel Kwok, Mikhail Voskresensky, Eliso Virsaladze

Plus the 6 Finalists of the competition : (from right to left)
3rd Prize: Mikhail Kan, 2nd Prize: YungYung Guo, 1st Prize: Alexander Doronin

The three non ranked Finalists:
Viktoria Baskakova, Ron Maxim Huang, Yuval Hen

Flanking the group:
Organizers of the Competition/Festival:
Andrew Freris: Chairman
Anabella Levin-Freris: Executive Secretary

The 7th Hong Kong International Piano Competition

第七屆香港國際鋼琴大賽樂師

..... and the winners are:



**1st Prize:
Alexander Doronin**



**2nd Prize:
YungYung Guo**



**3rd Prize:
Mikhail Kan**

The three non ranked Finalists:



Viktoria Baskakova



Yuval Hen



Ron Maxim Huang

Tickets for the events part of the 7th Hong Kong International Piano Competition / Joy of Music Festival 2025 will be available for sale at all URBTIX outlets, self-service ticketing kiosks, on internet, by mobile app and telephone from the 8th of September 2025.

Tickets can also be bought from the office of the Society from NOW by sending us an e-mail to:

afreris@netvigator.com, or call the following numbers:

- Office of the Society at (+852) 2858 3325 or
- Anabella's Mobile/WhatsApp number: (+852) 9027 1429

Counter booking is open at all URBTIX outlets, self-service ticketing kiosks, on internet, by mobile app and telephone.

- Ticketing Enquiries and Customer Service: 3166 1100 (10am - 8pm daily)
- Telephone Booking: 3166 1288 (10am - 8pm daily)
- Internet Booking: www.urbtix.hk
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- Programme Enquiries: (852) 2868 3325

TICKETING FOR COMPETITION PERFORMANCES

ALL STAGES OF THE COMPETITION WILL BE OPEN TO THE PUBLIC.

Tickets for all performances part of the competition will be sold at a single price of HK\$100 per day (if there is more than one performance per day, the same ticket will allow you to attend all performances on the day indicated).

There will be a FREE SEATING arrangement for all performances part of the competition.

The following discounts apply:

Half-price tickets available for senior citizens aged 60 or above, people with disabilities and the minders, full-time students, Comprehensive Social Security Assistance (CSSA) recipients.

TICKETING FOR THE HONG KONG JOYS OF MUSIC FESTIVAL 2025

Numbered tickets for each of the 6 Gala Performances on:

Tue 7th Oct, Wed 8th Oct, Sat 11th Oct, Sun 12th Oct, Wed 15th Oct and Thu 16th Oct can be bought at a single price of HK\$ 100 for each day.

The following discounts apply:

Half-price tickets available for senior citizens aged 60 or above, people with disabilities and the minders, full-time students, Comprehensive Social Security Assistance (CSSA) recipients.

第七屆香港國際鋼琴大賽 / 香港美樂聚 2025 各場門票由 2025 年 9 月 8 日起，在各城市售票網、自助售票機、網上、流動購票應用程式及電話購票熱線發售。

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第七屆香港國際鋼琴大賽 / 香港美樂聚 2025 門票在各城市售票網、自助售票機、網上、流動購票應用程式及電話購票熱線發售。

- 票務查詢及客戶服務：3166 1100 (每日 10am-8pm)
- 電話購票：3166 1288 (每日 10am-8pm)
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- 節目查詢：(852) 2868 3325

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單日鋼琴大賽門票 HK\$100 (如每日多場演出，同一張門票可觀看指定日期的所有場次)。

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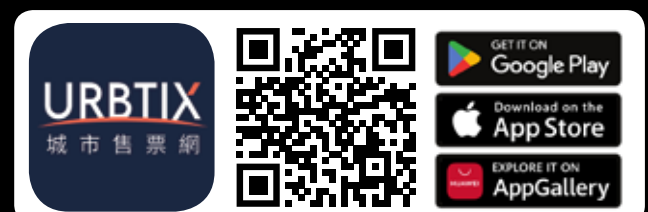
香港美樂聚 2025 門票

6 場美樂聚門票：

10 月 7 日 (週二)、10 月 8 日 (週三)、10 月 11 日 (週六)、10 月 12 日 (週日)、10 月 15 日 (週三) 和 10 月 16 日 (週四) 舉行，各場劃位門票票價為 HK\$100。

折扣優惠：

六十歲或以上高齡人士、殘疾人士及看護人、全日制學生、綜合社會保障援助受惠人 (CSSA) 均獲半價優惠。



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Acknowledgement:

THE TRIENNIAL HONG KONG INTERNATIONAL PIANO COMPETITION AND THE ANNUAL JOY OF MUSIC FESTIVAL, RUNNING IN TANDEM DURING COMPETITION YEARS, OWE THEIR EXISTENCE TO THE MOST GENEROUS SPONSORSHIPS AND SUPPORT RECEIVED FROM THE GOVERNMENT OF THE HONG KONG SAR AND A NUMBER OF INDIVIDUAL AND CORPORATE SPONSORS.

A WARM AND BIG THANK YOU TO OUR SPONSORS FOR MAKING IT POSSIBLE FOR HONG KONG TO HOST THIS GREAT EVENT.



Project Grant 項目計劃資助

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Arts Capacity Development Funding Scheme

HKSAR Government 香港特別行政區政府

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The Chopin Society of Hong Kong wishes to express its thanks and gratitude to **Parsons Music** for their most generous help and support during this Competition/Festival. A special mention to **Parsons Music** sponsorship of the "silent" pianos made available to the Members of the Jury during their stay in Hong Kong.

柏斯音樂
PARSONS MUSIC

We are thankful to Tom Lee Music for sponsoring the additional Steinway Concert Grand Piano to be used during the competition/Festival Period.



The Hong Kong International Piano Competition is a member of the World Federation of International Music Competitions




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The Chopin Society of Hong Kong Ltd.

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Fax: (852) 2868 1994 Website: www.chopinsocietyhk.org
Email: info@chopinsocietyhk.org (General) / afreris@netvigator.com (Anabella)

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