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TEA HOUSE CHAMBER MUSIC SERIES:
HONG KONG PHILHARMONIC ORCHESTRA

EIGHT COLOURS & TROUT QUINTET

茶館室樂系列：香港管弦樂團
八色·鱒魚

13
DEC
2021

MON 8PM
戲曲中心茶館劇場
Tea House Theatre,
Xiqu Centre

梵志登 音樂總監
Jaap van Zweden Music Director

香港管弦樂團由香港特別行政區政府資助，亦為香港文化中心場地伙伴。
The Hong Kong Philharmonic Orchestra is financially supported by the Government
of the Hong Kong Special Administrative Region and is a Venue Partner of the Hong Kong Cultural Centre.

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茶館室樂系列

香港管弦樂團「八色·鱒魚」

TEA HOUSE CHAMBER MUSIC SERIES: HONG KONG PHILHARMONIC ORCHESTRA – EIGHT COLOURS & TROUT QUINTET

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Piano Sponsor

通利琴行
TOM LEE
Music

P. 1 譚盾 TAN DUN 16'

《弦樂四重奏的八種顏色》(1986)
Eight Colours for String Quartet (1986)

王敬、趙滢娜、凌顯祐、鮑力卓
Jing Wang, Zhao Yingna, Andrew Ling & Richard Bamping

P. 2 舒伯特 FRANZ SCHUBERT 38'

A大調鋼琴五重奏，「鱒魚」
Piano Quintet in A, *Trout*

王敬、凌顯祐、鮑力卓、林達僑、李嘉齡
Jing Wang, Andrew Ling, Richard Bamping, George Lomdaridze & Colleen Lee

P. 4 王敬、趙滢娜 小提琴 **Jing Wang & Zhao Yingna** Violin

凌顯祐 中提琴 **Andrew Ling** Viola

鮑力卓 大提琴 **Richard Bamping** Cello

林達僑 低音大提琴 **George Lomdaridze** Double bass

李嘉齡 鋼琴 **Colleen Lee** Piano

劉遜雲 影像設計 **Dio Lau** Image Design



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b. 1957

TAN DUN

Eight Colours for String Quartet (1986)

Peking Opera

Shadows

Pink Actress

Black Dance

Zen

Drum and Gong

Cloudiness

Red Sona



Tan Dun
(tandun.com)

Eight Colours for String Quartet was the first piece I wrote after coming to New York in 1986. It shares the dark, ritualised singing, very dramatic form, and attention to tone colour and dynamic with my pieces written in China, such as *On Taoism* (for orchestra, voice, bass clarinet and contrabassoon), but still is very different from them. This string quartet (together with *In Distance* and *Silk Road*) marks the period of my first contact with the concentrated, lyrical language of western atonality. From it, I learned how to handle repetition, but otherwise responded in my own way, out of my own culture, not following the Second Vienna School. I drew on Chinese colours, on the techniques of Peking Opera – familiar to me since childhood. The work consists of eight very short sections, almost like a set of brush paintings, through which materials are shared and developed. The subjects are described by the eight interrelated titles, and form a drama, a kind of ritual performance structure. Not only timbre, but the actual string techniques are developed from Peking Opera; the vocalisation of Opera actresses, and Buddhist chanting can be heard. Although a shadow of atonal pitch organisation remains in some sections of this piece, I began to find a way to mingle old materials from my culture with the new, to contribute something to the western idea of atonality, and to refresh it. I found a danger in later atonal writing to be that it is too easy to leave yourself out of the music. I wanted to find ways to remain open to my culture, and open to myself.

Programme note by Tan Dun

1797–1828

FRANZ SCHUBERT

Piano Quintet in A, D. 667, *Trout*

Allegro vivace

Andante

Scherzo: Presto

Theme & Variations: Andantino

Finale: Allegro giusto

Throughout the summer months of July, August and September 1819, Schubert stayed in the beautiful countryside around Steyr in the Austrian Alps. These were the happiest months of his life. The air was clean, the countryside enchanting and the way of life peaceful and unhurried, while an added attraction came in the shapely form of his host's eight daughters – “almost all pretty”, he wrote – and he enjoyed many pleasant evenings making music with them and their friends. A frequent participant in these musical *soirées* was Sylvester Paumgartner, a wealthy local amateur cellist. Paumgartner had assembled a small ensemble in order to perform Hummel's Grand Quintet and commissioned Schubert to compose a work especially for them. The Hummel work was unusual in that it included a part for double bass – an instrument rarely found in chamber ensembles – and Schubert's work was to be scored for the same instruments. Back in Vienna that October, Schubert completed his *Trout* Quintet and posted the finished score to Paumgartner. It was published 10 years later, a year after Schubert's death; he was never to know that it was to become one of his most famous pieces and probably the most popular of all chamber works.

Something of the happiness Schubert experienced whilst staying at Steyr, not to mention its bright, clear mountain air and the glorious countryside in the height of summer, permeates every note of the Quintet. The **first movement** is, above all, redolent of simple, easygoing pleasures and the rippling piano nicely counterbalances the occasional soaring flights from the violin. The **second movement** has about it an air of indolence: like lying back in the gentle afternoon sun and watching the world go by. Only the **third movement** shows any real sign of energy, and that is the energy of playfulness and fun.



Schubert

(Wikimedia Commons)

Schubert composed his song “Die Forelle” (The Trout) in 1817 and it was one of the most popular songs with the girls at Steyr; which is probably why Schubert chose to use it again in the Quintet’s **fourth movement**. The original song tells of an unsuspecting fish, swimming in a clear stream, being lured into a trap by a fisherman who, in dastardly fashion, muddies the water to obscure his hook. The movement opens with the original song theme given out by the strings alone, after which come six variations. In the first variation, the violin, viola and cello provide a gently rippling accompaniment to the theme given out in octaves by the piano. The second gives a flowing line to the violin which sparkles like a fresh mountain stream while the lower strings and piano indulge in a kind of conversational statement of the theme. The third finds the piano in a very animated mood, gushing and cascading like a fountain, above the theme given out by cello and double bass. The fourth depicts the battle between the trout and the fisherman, while the fifth, with its doleful version of theme given out by a high cello accompanied by sad little figurations from the other instruments, implies the fish’s battle has been lost. With the final variation we hear the song very much in its original guise, the deliciously rippling accompaniment passing between the violin and the piano and, finally, to the cello. The **fifth movement** provides a suitably cheerful ending to an uninterrupted sunny work.

Programme note by Dr Marc Rochester



© Wong Kin-chung

JING WANG Violin

Canadian violinist Jing Wang is one of the most versatile and dynamic violinists of his generation. Currently HK Phil Concertmaster, Jing was previously Concertmaster of Dallas Opera. Having appeared as a soloist with major orchestras in Europe and North America, Jing has recently played with maestros Zubin Mehta and Osmo Vänskä with the Shanghai Symphony and China Philharmonic orchestras respectively. His chamber music performances and solo recitals at major venues, including the National Arts Centre in Ottawa and Lincoln Center, received critical acclaim.



© Wong Kin-chung

ZHAO YINGNA Violin

Zhao Yingna currently holds the position of Principal Second Violin of the HK Phil. Prior to coming to Hong Kong, Yingna attended the Hanns Eisler School of Music in Berlin where she received both bachelor's and master's degrees. While in Germany, she was Assistant Principal Second Violin of the Deutsche Oper, Berlin. In 2005, she was appointed concertmaster and soloist of the Schleswig-Holstein Music Festival Orchestra, which collaborated with world-renowned conductors including Christoph Eschenbach, Christopher Hogwood, Herbert Blomstedt, Iván Fischer and Mikhail Pletnev.



© Cheung Wai-lok

ANDREW LING Viola

Hong Kong-native Andrew Ling is a concert violist and violinist, conductor and music educator. Currently Principal Viola of the HK Phil, Andrew has earned acclaim for his orchestral playing and solo recitals worldwide. His appearances as concert soloist have included with the HK Phil, the Seoul Philharmonic Orchestra, the Hong Kong Chinese Orchestra and the China Film Orchestra. He has also played with many renowned musicians including Yuja Wang, Cho-liang Lin, Jaime Laredo, Ning Feng, Michael Guttman and the Shanghai Quartet.

Please click onto the name of each artist for a full-version biography.



© Andrew Ling

RICHARD BAMPING Cello

Richard Bamping has been the Principal Cellist of the HK Phil since 1993. He has shared the stage with many of the finest musicians of recent history – Lord Yehudi Menuhin, Leonidas Kavakos, Mstislav Rostropovich, Carlo Maria Giulini, Valery Gergiev, Leonard Bernstein, Lorin Maazel, Sir Colin Davis and Claudio Abbado. Richard has performed many of the staples of the solo cello repertoire with orchestras from Europe to the Far East. He has a great passion for playing chamber music with friends and colleagues whenever he gets the chance.



© Cheung Chi-wai

GEORGE LOMDARIDZE Double Bass

Principal Double Bass of the HK Phil, George was born in Tbilisi, Georgia, to a family of classical musicians. He began his musical training studying piano and later double bass. He also studied trumpet and eventually composition, following in the footsteps of his father, composer Elizbar Lomdaridze. As Principal Bass of the Chicago Civic Orchestra and a freelance with the Chicago Symphony Orchestra, George performed under many of the world's renowned conductors.



© Lam Hei-man

COLLEEN LEE Piano

Hong Kong pianist Colleen Lee achieved international recognition after winning 6th Prize at the 15th International Chopin Piano Competition. She has performed extensively around the world in solo recitals, and with orchestras including the Warsaw, China, Israel and Hong Kong philharmonic orchestras. She has appeared in major festivals, including the Duszynski Festival in Poland, Musicus Fest in Espoo, and Finland and Shanghai New Music Week. She made her debut with the London Symphony Orchestra under Sir Simon Rattle in September 2019.

余隆
YU LONG

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二胡 ERHU

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ZEE ZEE

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柴可夫斯基 第五交響曲
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