

合辦機構
Co-presented by

westKowloon
西九文化區

港樂
HKPhil

TEA HOUSE CHAMBER MUSIC SERIES:
HONG KONG PHILHARMONIC ORCHESTRA

NIGHTINGALE IN DISTANCE

港樂混合小組
HK Phil Mixed Ensemble

何博文 英語旁述
Jerome Hoberman NARRATOR

文化合作夥伴
Cultural Partner

french
may 法國
ARTS FEST 五月

茶館室樂系列：香港管弦樂團
遙聽夜鶯

30
MAY
2022

MON 8PM

西九文化區戲曲中心茶館劇場
Tea House Theatre, Xiqu Centre,
West Kowloon Cultural District

梵志登 音樂總監
Jaap van Zweden Music Director

hkphil.org

香港管弦樂團由香港特別行政區政府資助。
The Hong Kong Philharmonic Orchestra is financially supported
by the Government of the Hong Kong Special Administrative Region.



Startup
環境
伙伴
Hong Kong
Cultural Centre

westkowloon.hk

茶館室樂系列：香港管弦樂團

遙聽夜鶯

TEA HOUSE CHAMBER MUSIC SERIES:
HONG KONG PHILHARMONIC ORCHESTRA
NIGHTINGALE IN DISTANCE

- P. 2 **華夏斯 EDGARD VARÈSE** 4'
- 《密度 21.5》*Density 21.5*
施家蓮，長笛 Linda Stuckey, flute
- P. 3 **武滿徹 TÔRU TAKEMITSU** 12'
- 《雨樹》*Rain Tree* (1981)
龐樂思，敲擊 James Boznos, percussion
白亞斯，敲擊 Aziz D. Barnard Luce, percussion
胡淑徽，敲擊 Sophia Woo Shuk-fai, percussion
- P. 4 **譚盾 TAN DUN** 10'
- 《遙》*In Distance* (1987)
施家蓮，短笛 Linda Stuckey, piccolo
龐樂思，敲擊 James Boznos, percussion
譚懷理，豎琴 Amy Tam, harp
- P. 6 **龐樂思 OZNO** 10'
- 《圍棋》(世界首演) (2022)
Weichi (Go) (World Premiere) (2022)
施家蓮，短笛 Linda Stuckey, piccolo
史家翰，單簧管 John Schertle, clarinet
龐樂思，敲擊 James Boznos, percussion
白亞斯，敲擊 Aziz D. Barnard Luce, percussion
胡淑徽，敲擊 Sophia Woo Shuk-fai, percussion
譚懷理，豎琴 Amy Tam, harp
鮑爾菲，電貝斯 Philip Powell, electric bass
- P. 7 **盧凡迪 THEO LOEVENDIE** 29'
- 《夜鶯》，為旁述與七種樂器而作 (1974)
The Nightingale, for Narrator and Seven Instruments (1974)
史家翰，單簧管 John Schertle, clarinet
李浩山，巴松管 Vance Lee, bassoon
莫思卓，小號 Christopher Moyse, trumpet
韋雅樂，長號 Jarod Vermette, trombone
王亮，小提琴 Wang Liang, violin
鮑爾菲，低音大提琴 Philip Powell, double bass
龐樂思，敲擊 James Boznos, percussion
何博文，英語旁述 Jerome Hoberman, narrator

P. 8

王亮 小提琴

Wang Liang Violin

鮑爾菲 低音大提琴/電貝斯

Philip Powell Double bass/Electric bass

施家蓮 長笛/短笛

Linda Stuckey Flute/Piccolo

史家翰 單簧管

John Schertle Clarinet

李浩山 巴松管

Vance Lee Bassoon

莫思卓 小號

Christopher Moyse Trumpet

韋雅樂 長號

Jarod Vermette Trombone

龐樂思 敲擊

James Boznos Percussion

白亞斯 敲擊

Aziz D. Barnard Luce Percussion

胡淑徽 敲擊

Sophia Woo Shuk-fai Percussion

譚懷理 豎琴

Amy Tam Harp

何博文 英語旁述

Jerome Hoberman Narrator

影像設計及執行

Visual Design and Execution

許穎晞、吳敏超

Cheryl Hui Wing-hei & Ng Man-chiu

書法指導

Calligraphy supervisor

陳靄凝

Chan Oi-ying

書法家

Calligrapher

張素嘉

Cat Cheung



請將手提電話及其他電子裝置調至靜音模式
Please set your mobile phone and other
electronic devices into silence mode



請勿拍照、錄音或錄影
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請勿飲食
No eating or drinking



演奏期間請保持安靜
Please keep noise to a minimum
during the performance

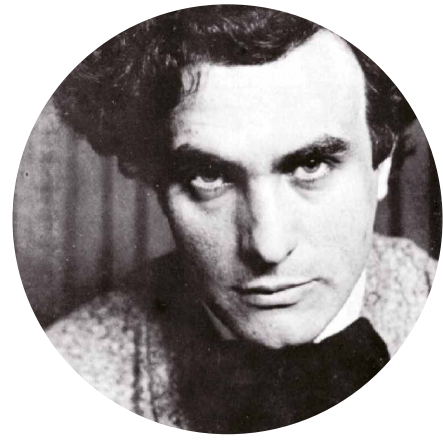


請留待整首樂曲完結後才報以掌聲鼓勵
Please reserve your applause
until the end of the entire work

1883-1965

EDGARD VARÈSE

Density 21.5



Varèse

(Wikipedia Commons)

Platinum is heavier than gold: in its pure form, the element has a density of 21.45 grams per cubic centimetre. The title *Density 21.5*, one of Edgard Varèse's best-known and most influential compositions, thus has a scientific ring, though it actually rounds the number up a bit. In fact, Varèse indulges a bit more poetic license: the reference is to the new platinum flute introduced in 1935 at a restaurant demonstration by the musician Georges Barrère, which was made up of only 90% platinum and 10% iridium.

Still, Barrère's new flute marked an ostentatiously costly "upgrade" to one of the most ancient instruments known to humanity, which has been made of such materials as bird bones, bamboo, wood, and even glass. And Varèse's composition, the first to be written specifically for this platinum flute, is a landmark of the modern flute repertoire.

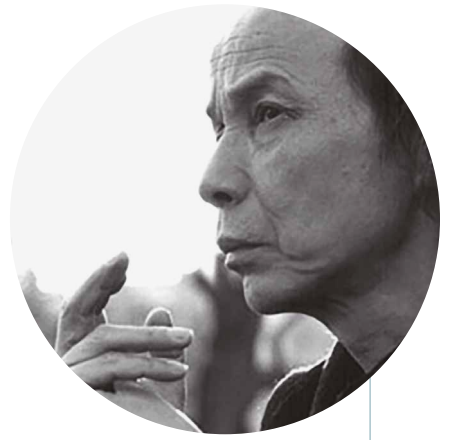
A native of Paris, Varèse had moved back to the US when he composed *Density 21.5* in 1936; he radically reworked the piece in 1946. Although it is brief in duration and consists of a single solo line for the flute player, *Density 21.5* has inspired countless analyses thanks to the density (if you will) of possible interpretations it has invited – in terms of both musicological analysis and actual performance, which requires a virtuosic command of the instrument. Varèse builds structures from small musical cells, like the first three notes heard at the outset, that have been compared to sonic sculptures. Continually varying every parameter – melody (and implied harmonies), rhythm, volume, sound colour, register – Varèse transforms this heavy metal into a modern magic flute.

Programme note by Thomas May

1930-1996

TŌRU TAKEMITSU

Rain Tree (1981)



Takemitsu
© Guy Vivien

Tōru Takemitsu liked to refer to his music as a form of “collaboration” with nature. Nature metaphors referring to gardens, wind, and water recur frequently in his work, starting with the electronic *Water Music* from early in his career. *Rain Tree*, *Rain Spell*, *I Hear the Water Dreaming* and *Toward the Sea* are titles of compositions from the 1980s. These form part of a larger grouping of works known as the “waterscape” series.

They also explore a metaphorical motivic idea (E flat–E–A) which “spells” the word sea. (The pitch of E flat is conventionally transliterated as the “s” sound.) Takemitsu composed *Rain Tree* in 1981 for three percussionists. In addition to inspiration from nature, Takemitsu drew on literary sources. *Rain Tree* takes its title from the writings of the Japanese novelist Kenzaburō Ōe.

The “rain tree” – known in America as the “monkey pod tree” – is, according to Ōe, “ingenious” since “its abundant foliage continues to let fall rain drops collected from last night’s shower until well after the following midday.” This Hawaiian rain tree serves, for Ōe, as a metaphorical emblem of the universe. Takemitsu’s score asks for three percussionists: one on vibraphone, the other two on marimbas. They also play crotales (small tuned discs), which suggest the gentle fall of rain. These introductory gestures have a ritualistic character, inviting us into a world of sounds Takemitsu cultivates like rare orchids. Sonorities float and linger in whispers, shiver and dance, as Takemitsu shapes a delicate conversation between sound and after-sound, motion and stillness. The result becomes as much about a meditative mindfulness as musically documented impressions from nature.

Programme note by Thomas May

b. 1957

TAN DUN

In Distance (1987)

Tan Dun, who was born in 1957, at one point studied with both George Crumb and Tōru Takemitsu at the Central Conservatory in Beijing. The Japanese composer found Tan Dun's music to be "as violent as a burst of human blood, yet full of grace, a voice of the soul," referring to its unique blend of influences. Indeed, even the opportunity to study music meant a radical change in the life of Tan Dun, who had been raised in the village of Changsha in Hunan and experienced the Cultural Revolution at a young age. He had to work for two years in the rice fields as part of an agricultural commune. Later, Tan Dun became among the first students to be allowed to attend to the Central Conservatory in Beijing when it reopened in 1977. It was there that he acquired his initial exposure to modern Western music. In 1986, Tan Dun took up graduate studies at Columbia University and resettled in New York, which remains his home base. A string of noteworthy triumphs – including his Academy Award-winning soundtrack for the Ang Lee film *Crouching Tiger, Hidden Dragon* – made Tan Dun an acclaimed member of the new wave of émigré Chinese composers at the end of the 20th century.

Like some of his peers in the new wave of émigré Chinese composers, Tan gathered a rich store of inspiration from his direct contact with ancient but enduring folk traditions. *In Distance* is an early work from 1987 documenting his state of mind shortly after he had arrived in New York City. The title reflects the new perspective he gained from this cultural change and how it caused the composer to question himself.

Scored for piccolo, harp and bass drum, the piece exploits what Tan Dun describes as the "wide distance between each of the instruments in register, timbre and dynamics." But in addition to this sonic distance, the distance between cultures is accentuated, because the three instruments are Western and yet, he writes,



Tan Dun
© tandun.com

the music they produce “is often very far from the way these instruments might usually sound. The piccolo is treated more like the Chinese bamboo flute, the harp is treated like the koto, and the bass drum is made to sound like Indian drums, played only with palms and fingers.”

Tan Dun even explores a third layer of distance in the texture of the music, which, in his words, “is very open with lots of space,” since he began in this piece to use moments when one or more of the instruments is not playing “as a kind of musical language.” (Standard chamber music practice usually maximises the use of each instrument.) And a fourth kind of distance, which could also be termed a conflict at times, is that “between atonal writing and folk materials.” The result, notes the composer, lists that “I began to see myself within the clarity of distance.”

Programme note by Thomas May



觀眾問卷調查 AUDIENCE SURVEY

歡迎掃描QR碼填寫網上問卷，有機會獲贈港樂音樂會門票兩張！
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Scan the QR code to complete an online survey and get a chance to win two HK Phil concert tickets. The information collected will be kept confidential and used solely by the HK Phil. Thank you very much for your valuable feedback.

b. 1969

OZNO

Weichi (Go), op. 28
(WORLD PREMIERE) (2022)



The number of legal board positions in Go has been calculated to be greater than the number of atoms in the observable universe. Go is one of the oldest board games continuously played to the present day. Several ideas from this abstract strategy game for two players influenced the ideas behind my composition.

OZNO

© Cheung Wai-lok

The notes in this piece are organised and related to each other by the use of a pitch square which resembles the Go Board. The stones when looked at with rhythmic eyes resemble counterpoint and stable rhythmic pulses of 16th notes or strings of different length rhythms. The two players are represented by the game between live and midi instruments. I also used the principle of surrounding stones (notes) on all orthogonally adjacent points to capture the note.

In addition to those game related ideas, there is a deeper context to this music. It's the last piece (hopefully) I wrote during the pandemic and is an expression of our collective wish to "go", to move on from the past confinements of travel and giving concerts, and go forward.

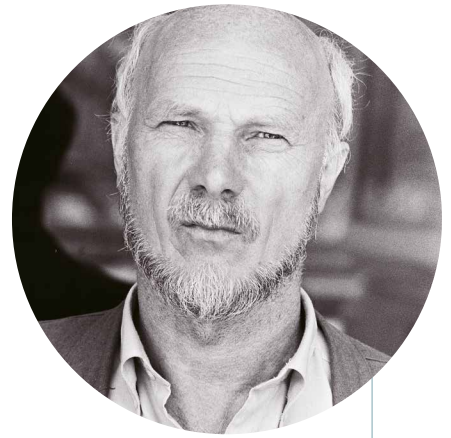
My piece *Social Distancing* written at the beginning of the pandemic reflects the isolation and commonality of separation as performing musicians. *Weichi* is its opposite – a "band" rhythmising a joy to get out and explore. Re-exploring some of my favourite rock band's drummers over this period also led to my wish to have a vehicle for a drum set player to design another groove to the synthetic drum set on the mp3.

Programme note by OZNO

b.1930

THEO LOEVENDIE

The Nightingale, for Narrator
and Seven Instruments (1974)



Loevendie

© Rob Bogaerts /
Anefo

Born in 1930, Theo Loevendie considers himself a “latecomer as a composer”. Until the 1970s, he was known as a jazz saxophonist. *The Nightingale* (1974), is based on the well-known fairy tale by Hans Christian Anderson and is in a format reminiscent of Prokofiev’s *Peter and the Wolf*, in which the spoken word is brought to life with musical imagery.

The little gray nightingale sings so sweetly that tears are brought to the Emperor's eyes. His servant and the entire court are also delighted, but the Emperor gets a new and artificial nightingale, which can also sing beautifully. Can it replace the real nightingale?

Loevendie’s jazz roots are evident in the piece, which involves a narrator and seven instrumentalists: clarinet, bassoon, trumpet, trombone, violin, double bass and percussion. There is also a strong influence of the *avant-garde* style pervading the period. The music effectively evokes the story. Anderson’s description of the creatures in the woods is beautifully represented by Loevendie’s atonal utterances. The nightingale’s singing is even sweeter, the groaning frogs are even croakier, and the royal court is even more lavish with the expressive music that marries the charming narrative perfectly. Almost as perfectly as the singing of the artificial nightingale.

Programme note by Dr Andrew Sutherland



WANG LIANG Violin

Second Associate Concertmaster of the HK Phil, Wang Liang recently played the solo in “The Red Violin: Movie in Concert”, and was invited by The Chopin Society of Hong Kong – Joy of Music Festival to perform a Saint-Saëns’ Violin Concerto and *La Muse et le Poète*.



PHILIP POWELL Double bass/Electric bass

Before joining the HK Phil in 2007, Philip was a member of the Canton (Ohio) and Haddonfield (New Jersey) Symphonies and performed with The Cleveland Orchestra. He is a graduate of The Cleveland Institute of Music where he studied with Scott Haigh and Maximilian Dimoff.



LINDA STUCKEY Flute/Piccolo

Piccolo and Flute player of the HK Phil since 1997, Linda has appeared as soloist with the HK Phil and Guangzhou Symphony orchestras, as well as in radio broadcasts, recordings and chamber music performances in Hong Kong and the region.



JOHN SCHERTLE Clarinet

Performing with the HK Phil for over two decades, Co-Principal Clarinetist John appears regularly as Guest Principal Clarinet with orchestras in the region. The National Arts Club Competition prize winner gives masterclasses in Asia and serves on the faculties of The Hong Kong Academy for Performing Arts and Hong Kong Baptist University.



VANCE LEE Bassoon

Associate Principal Bassoon of the HK Phil, Vance joined the orchestra in 2000. Over the years he has performed many recitals, chamber music concerts and concertos.



CHRISTOPHER MOYSE Trumpet

Christopher was appointed to the trumpet section of the HK Phil in 2005. He has performed as guest principal trumpet with other orchestras including the Seoul Philharmonic, Singapore Symphony, Hallé Orchestra, Ulster Orchestra, Malaysian Philharmonic and Macau Orchestra.

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



JAROD VERMETTE Trombone

Jarod joined the HK Phil as Principal Trombone in 1996. He has performed with the Boston Symphony Orchestra, Hong Kong Sinfonietta, Kyushu Symphony, Chautauqua Symphony Orchestra and The Hong Kong Bach Choir. He also performs as a member of the HK Phil Brass Quintet.



JAMES BOZNOS Percussion

Principal Timpanist of the HK Phil, James is active as a performer, composer and conductor. He uses the pen name OZNO as a composer. Recent highlights include the William Kraft Timpani Concertos, his own compositions Concerto for Timpani, Roto-Toms and Orchestra, and Concerto no. 2 for extended timpani, orchestra and mp3.



AZIZ D. BARNARD LUCE Percussion

Before joining the HK Phil as Principal Percussionist in 2011, Aziz was the Principal Percussionist of the Jacksonville Symphony Orchestra in Florida and has performed with the Boston Symphony and Boston Pops Orchestras.



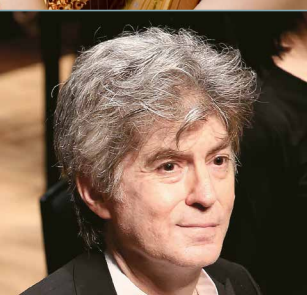
SOPHIA WOO SHUK-FAI Percussion

Sophia is a percussionist with the HK Phil as well as a percussion instructor at The Hong Kong Academy for the Performing Arts, Hong Kong Baptist University and the Chinese University of Hong Kong. She is involved with many chamber music and solo works.



AMY TAM Harp

Harpist Amy performs regularly with local orchestras including the HK Phil, the Hong Kong Chinese Orchestra and the Hong Kong City Chamber Orchestra. She also gives harp instruction at The Hong Kong Academy for Performing Arts and the Chinese University of Hong Kong.



JEROME HOBERMAN Narrator

Jerome is familiar to audiences as a conductor, teacher, writer and radio personality. Music Director and Conductor of The Hong Kong Bach Choir since 1992, his previous music directorships include the Hong Kong Chamber Orchestra and the Nittany Valley Symphony, in Pennsylvania.

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

港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

4
JUN 2022

SAT 8:30PM
網上直播於
Livestreaming on:
hkphil.org/
composersscheme



何鴻毅家族香港基金作曲家計劃：演出 The Robert H.N. Ho Family Foundation Hong Kong Composers Scheme: Showcase

貝蕾爾	《石舞者》
曾樂欣	《水景》
甘聖希	《經變——妙法蓮華經：第三，譬喻品》
葉世民	《土豪的生活態度》
翁蕸勳	《芬布爾之冬》
黃子峻	《問天》
何嘉雯	《覓》

Charlotte BRAY
TSANG Lok-yan
KAM Shing-hei

Stone Dancer
Waterscape
The Illustration of Buddhist Sutra:
Lotus Sutra, III. A Parable

Simon YIP Sai-man
Bonnie YUNG Sin-kan
Adrian WONG Chi-chun
Carmen HO Ka-man

The Lifestyle of a Nouveau Riche
Fimbulvetr
Wail
Somewhere in Between

卡羅爾，指揮
貝蕾爾，客席作曲家/評論
陳啟揚，主持
Fayçal Karoui, conductor
Charlotte Bray,
guest composer/commentator
Chan Kai-young, facilitator

7
JUN 2022

TUE 7:30PM
Freespace
\$250
門票於西九文化區網頁發售
Tickets available at
www.westkowloon.hk

港樂@自由空間：譚盾 | 六月雪 HK Phil @ Freespace: Tan Dun | Snow in June

王婧	《小石潭記》
基治	《構造三》
夏利遜	小提琴敲擊樂協奏曲
譚盾	《悲歌：六月雪》

Jing WANG
John CAGE
HARRISON
TAN Dun

Record of the Little Rock Pond
Third Construction
Concerto for Violin with Percussion Orchestra
Elegy: Snow in June, for Cello & Percussion Quartet

王亮，小提琴
鮑力卓，大提琴
港樂敲擊樂小組
Wang Liang, violin
Richard Bamping, cello
HK Phil Percussion Section

11
JUN 2022

SAT 8PM
CC
\$400 \$300 \$200

法朗克200誕辰音樂會 César Franck at 200

法朗克	《被詛咒的獵人》
巴托	中提琴協奏曲
法朗克	D小調交響曲

FRANCK
BARTÓK
FRANCK

Le Chasseur Maudit
Viola Concerto
Symphony in D minor

凱默，指揮
凌顯祐，中提琴
Robert Reimer, conductor
Andrew Ling, viola

18
JUN 2022

SAT 8PM
CC
\$480 \$380 \$280

廖國敏 | 羅馬假期 Lio Kuokman | Roman Holiday

雷史碧基	《羅馬之泉》
龐樂思	短笛協奏曲（世界首演）
雷史碧基	《羅馬之松》

RESPIGHI
OZNO
RESPIGHI

Fountains of Rome
Piccolo Concerto (World Premiere)
Pines of Rome

廖國敏，指揮
施家蓮，短笛
Lio Kuokman, conductor
Linda Stuckey, piccolo

20
JUN 2022

MON 7:30PM
JC Cube
\$250

港樂 × 大館：室樂音樂會系列——聽見巴赫 HK Phil × Tai Kwun: Chamber Music Series The Joy of Bach

巴赫	A大調古鍵琴協奏曲，BWV 1055
	C小調小提琴與雙簧管協奏曲，BWV 1060
	G大調三重奏鳴曲，BWV 1039
	第三管弦組曲：G弦之歌，BWV 1068
	B小調第二管弦組曲，BWV 1067
BACH	Harpsichord Concerto in A, BWV 1055
	Concerto for Violin and Oboe in C minor, BWV 1060
	Trio Sonata in G, BWV 1039
	Orchestral Suite no. 3: Air on G String, BWV 1068
	Orchestral Suite no. 2 in B minor, BWV 1067

王亮、桂麗及華嘉蓮，小提琴
熊谷佳織，中提琴
宋亞林，大提琴
姜馨來，低音大提琴
史德琳，長笛
王譽博，雙簧管
鍾裕森，古鍵琴
Wang Liang, Gui Li &
Katrina Rafferty, violins
Kaori Wilson, viola
Song Yalin, cello
Jiang Xinlai, double bass
Megan Sterling, flute
Wang Yu-Po, oboe
David Chung, harpsichord

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall
JC Cube = 大館賽馬會立方 JC Cube, Tai Kwun

Freespace = 西九文化區藝術公園自由空間大盒 The Box, Freespace, Art Park, West Kowloon Cultural District