

港樂  
HKPhil

香港管弦樂團  
HONG KONG PHILHARMONIC ORCHESTRA

首席贊助 Principal Patron



HK PHIL @ FREESPACE

# TAN DUN SNOW IN JUNE

譚盾  
六月雪  
港樂@自由空間

王亮 小提琴  
Wang Liang  
VIOLIN

鮑力卓 大提琴  
Richard Bamping  
CELLO

港樂敲擊樂小組  
HK Phil Percussion Section

7  
JUN  
2022

TUE 7:30PM  
西九文化區藝術公園自由空間大盒  
The Box, Freespace, Art Park,  
West Kowloon Culture 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.



香港文化中心  
Hong Kong  
Cultural Centre

westkowloon.hk

港樂@自由空間

## 譚盾 | 六月雪

HK PHIL@FREESPACE

# TAN DUN | SNOW IN JUNE

- P. 3 王靖 JING WANG** 5'
- 《小石潭記》(2021)  
*Record of the Little Rock Pond (2021)*
- |         |                                  |
|---------|----------------------------------|
| 白亞斯, 敲擊 | Aziz D. Barnard Luce, percussion |
| 龐樂思, 敲擊 | James Boznos, percussion         |
| 梁偉華, 敲擊 | Raymond Leung Wai-wa, percussion |
| 胡淑徽, 敲擊 | Sophia Woo Shuk-fai, percussion  |
- P. 5 基治 JOHN CAGE** 11'
- 《構造三》  
*Third Construction*
- |         |                                  |
|---------|----------------------------------|
| 白亞斯, 敲擊 | Aziz D. Barnard Luce, percussion |
| 龐樂思, 敲擊 | James Boznos, percussion         |
| 梁偉華, 敲擊 | Raymond Leung Wai-wa, percussion |
| 胡淑徽, 敲擊 | Sophia Woo Shuk-fai, percussion  |
- P. 6 夏利遜 LOU HARRISON** 22'
- 小提琴敲擊樂協奏曲  
*Concerto for Violin with Percussion Orchestra*
- |           |                                  |
|-----------|----------------------------------|
| 白亞斯, 指揮   | Aziz D. Barnard Luce, conductor  |
| 王亮, 小提琴   | Wang Liang, violin               |
| 龐樂思, 敲擊   | James Boznos, percussion         |
| 梁偉華, 敲擊   | Raymond Leung Wai-wa, percussion |
| 胡淑徽, 敲擊   | Sophia Woo Shuk-fai, percussion  |
| 陳梓浩, 敲擊   | Samuel Chan, percussion          |
| 小山理惠子, 敲擊 | Rieko Koyama, percussion         |
- P. 7 譚盾 TAN DUN** 27'
- 《悲歌：六月雪》(1991)  
*Elegy: Snow in June, for Cello & Percussion Quartet (1991)*
- |          |                                  |
|----------|----------------------------------|
| 白亞斯, 指揮  | Aziz D. Barnard Luce, conductor  |
| 鮑力卓, 大提琴 | Richard Bamping, cello           |
| 龐樂思, 敲擊  | James Boznos, percussion         |
| 梁偉華, 敲擊  | Raymond Leung Wai-wa, percussion |
| 胡淑徽, 敲擊  | Sophia Woo Shuk-fai, percussion  |
| 陳梓浩, 敲擊  | Samuel Chan, percussion          |



P. 8

**王亮** 小提琴

**鮑力卓** 大提琴

**白亞斯** 敲擊/指揮

**龐樂思** 敲擊

**梁偉華** 敲擊

**胡淑徽** 敲擊

**陳梓浩** 敲擊

**小山理惠子** 敲擊

**影像設計及執行**  
許穎晞

**Wang Liang** Violin

**Richard Bamping** Cello

**Aziz D. Barnard Luce** Percussion/Conductor

**James Boznos** Percussion

**Raymond Leung Wai-wa** Percussion

**Sophia Woo Shuk-fai** Percussion

**Samuel Chan** Percussion

**Rieko Koyama** Percussion

**Visual Design and Execution**  
Cheryl Hui Wing-hei



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  
No photography, recording or filming



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

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## 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. 1992

## JING WANG

*Record of the Little Rock Pond* (2021)



Jing Wang

*Record of the Little Rock Pond* is a prose by the Tang literary figure Liu Zongyuan (773–819), whose skilful portrayal of a beautiful landscape seems to invite the reader to partake in the author’s experience and adventure.

The natural elements in this prose – wind, leaf, water, stone, bird, fish and insect, will be literally heard from an extensive battery of percussion instruments performed by four musicians.

### ***Record of the Little Rock Pond (To the Little Rock Pond West of the Little Hill)***

Liu Zongyuan

From the little hill, I walked 120 paces west and found myself blocked by a thicket of bamboo. I heard sounds of water like jingling jade pendants and bracelets and found this delightful. I had the bamboo cut down to make a path and saw below a little pond whose water was particularly clear and cold. Its bottom was entirely of rock. Along its edges, the rock bottom curved and protruded forming rises, islets, archipelagoes and crags. Emerald vines on viridian trees grew thickly entwined or hanging down. Uneven in length, they waved back and forth in the wind.

There are a hundred or so fish in the pond who seem to be swimming in the air without any support. Sun rays penetrate down through the water, and their shadows spread out on the rock bottom as they contentedly remain immobile. Suddenly, they swim off, swiftly darting back and forth, seeming as happy as this traveller.

I gazed at the southwest corner of the pond, which was bent like the Dipper and wound about like a snake, the water

flickering light and dark. Its edges were serrated like a dog's teeth, and I could not discover the source of the water. I sat down above the pond and was completely surrounded by bamboo and trees on all four sides. I felt solitary without anyone else there. The scene chilled my spirit and froze my bones. I became hushed, melancholy and remote. The scene was far too quiet to linger long, so I wrote this down and departed.

Those who travelled with me were Wu Wu Ling, Gong Gu, and my younger brother Zong Xuan. Those who came along and served us were two youths of the Cui family named Shu Ji and Feng Yi.

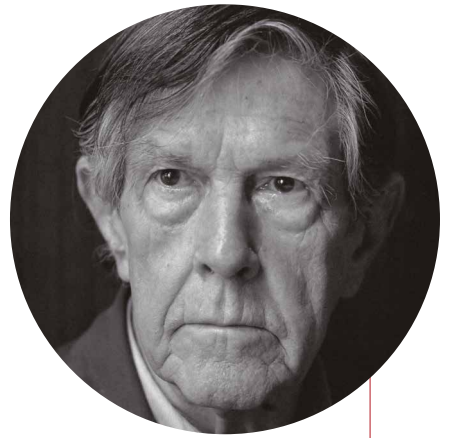
*Inscribed Landscapes: Travel Writing from Imperial China* edited by Richard E. Strassberg (University of California Press, 1994), p. 144.

Programme notes by Jing Wang

1912-1992

## JOHN CAGE

### *Third Construction*



John Cage

© Rob Bogaerts/  
Anefo

Whatever you think about the actual music that John Cage produced throughout his career, there is no question that his ideas about musical meaning and process left a powerful mark and influenced many other artists even beyond the sphere of music. Early in his career, Cage became especially interested in modern dance and, in parallel, explored how music could be made from non-traditional sources such as castaway junk or products used in the household. He found a job in 1938 at the Cornish School in Seattle, Washington – an arts school that was far ahead of its time in encouraging an interdisciplinary approach.

Cage's main responsibility at Cornish was to provide music that dance students could use for their recitals. It was this work that inspired Cage to make some of his most important early breakthroughs. Most famously, he invented the so-called prepared-piano technique, which transformed a piano into gamelan-like percussion ensemble by using screws, rubber bands, and other "preparations" to alter the sounds of the hammers striking. Cage's fascination with percussion extended to a series of pieces called *Constructions* for his own percussion ensemble, which included among its members the sculptor Xenia Andreyevna Kashevaroff, whom Cage married in 1935 and to whom he dedicated *Third Construction*.

The word "construction" points to the importance of structure in these works. *Third Construction*, written in 1941, consists of 24 measures that are repeated 24 times. These 24 bars are divided into different series of phrase groupings for each of the four percussionists, always adding up to the total of 24. The percussionists in turn play a variety of drums, rattles, tin cans, bamboo pieces, and other instruments, including a conch shell.

Programme notes by Thomas May

1917-2003

## LOU HARRISON

### Concerto for Violin with Percussion Orchestra



Lou Harrison

© Oscar White/Corbis

Long before the contemporary understanding of the importance of diversity and multicultural exchange became established, West Coast composer Lou Harrison was exploring his fascination with non-Western musical traditions in such works as the Concerto for Violin with Percussion Orchestra. He began making sketches for this work in 1940 but did not complete it until 1959 for the American violinist Anahid Ajemian and later revised the score in 1974.

Harrison disliked the Western system of tuning and preferred what he considered to be the more sensuous and nuanced sounds produced by the more “natural” system of just intonation. He similarly turned away from the conventional Western orchestra to explore percussion-based ensembles that were inspired by his knowledge of the Indonesian gamelan and its sparkling array of tuned percussion instruments.

The Concerto for Violin with Percussion Orchestra thus mixes elements from European tradition and non-Western sounds, while the musical style shows the influence of both Romanticism and Western Modernism. For example, Harrison was inspired by his study of Alban Berg’s Violin Concerto of 1937, one of the masterpieces of Modernist concerto writing. Harrison devised a special method to generate the melodic lines for the violin. This consists of limiting the melodic intervals it uses to three – a semitone, a major third and a major sixth, which results in six possibilities according to which any given tone can continue.

Harrison meanwhile finds an abundance of intriguing sonic possibilities in his unusual percussion ensemble, which consists of a variety of “found” and “junk” elements such as galvanised washtubs, brake drums, and even flower pots or plumber’s pipes. Harrison instructs the musicians to build an instrument from used coffee cans and old-fashioned clock coils. The tuned and untuned sounds, rhythms, accents and patterns produced by the percussion build a resonant sea over which the solo violin floats, sounding both contemporary and timeless.

Programme notes by Thomas May



b. 1957

## TAN DUN

*Elegy: Snow in June*,  
for Cello and Percussion Quartet (1991)



Tan Dun

© tandun.com

The image of snow in June comes from a 13<sup>th</sup> century Chinese drama by Guan Hanqing, in which a young woman, Dou E, is executed for crimes she did not commit. Even nature cries out for her innocence – her blood does not fall to earth but flies upward, a heavy snow falls in June, and a drought descends for three years. *Elegy* sings of pity and purity, beauty and darkness, and is a lament for victims everywhere.

The work is a set of free variations. Beginning with sparse, searching phrases, it coalesces to the theme which emerges in the middle then disperses again. The voice of the cello opposes and joins four groups of percussion which each are given solo passages. The singing of the cello contrasts with the sound of tearing paper or the roughness of stones and cans.

*Elegy* was commissioned by the New Music Consort and was first performed by Madeleine Shapiro (cello) with Claire Heldrich conducting.

Programme notes by Tan Dun



**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*. Recently he finished his own online recording project of the *24 Caprices by Paganini*.



**RICHARD BAMPING** Cello

Richard has been the Principal Cellist of the HK Phil since 1993. He has performed with many of the finest musicians of recent history. He has a great passion for playing chamber music. Richard’s cello, dated 1674, was made in Cremona by Andrea Guarneri and is one of only nine surviving examples of his work.



**AZIZ D. BARNARD LUCE** Percussion/Conductor

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. Aziz holds degrees from Boston University as well as the New England Conservatory, graduating with academic honours, and has twice been awarded a Tanglewood Music Center fellowship.



**JAMES BOZDOS** 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.

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



**RAYMOND LEUNG WAI-WA** Percussion

Born with congenital deafness in the right ear, Raymond joined the HK Phil as percussionist in 1989. He is an instructor at The Hong Kong Academy for the Performing Arts (HKAPA), the Chinese University of Hong Kong (CUHK) and the Hong Kong Baptist University (HKBU). He is co-founder and Chairman of the ethnic drumming group “Island Sun Drum” and co-founder of “Jenga” The Hong Kong Percussion Quartet.



**SOPHIA WOO SHUK-FAI** Percussion

Sophia is a percussionist with the HK Phil as well as a percussion instructor at HKAPA, HKBU and CUHK. She has been the Grover Pro Percussion artist since 2018. Majoring in percussion at HKAPA, she graduated with distinction and was awarded The Bernard van Zuiden Music Fund to further her studies in London’s Guildhall School of Music & Drama. She is involved with many chamber music and solo works. She co-founded “Jenga” The Hong Kong Percussion Quartet.



**SAMUEL CHAN** Percussion

First prize winner of the Percussive Arts Society International Solo Percussion Competition, Samuel is selected as one of The Orchestra Academy Fellows. He has appeared as soloist with the Houston Symphony and the HK Phil, as orchestral musician with the Malaysian Philharmonic, the HK Phil and the Hong Kong Sinfonietta; and in summers at the Lucerne, Verbier and Pacific Music Festivals. He toured around Europe as Co-principal with the World Percussion Group and has collaborated with acclaimed artists.



**RIEKO KOYAMA** Percussion

Currently percussionist of the Hong Kong Sinfonietta, Rieko has performed across Asia and North America. She holds degrees from Indiana University and the New England Conservatory, where her teachers included Gerald Carlyss, Anthony J. Cirone and Frank Epstein. She has performed under Valery Gergiev and Riccardo Muti’s batons at Pacific Music Festival and Cabrillo Festival of Contemporary Music.

Performance with kind permission of the Hong Kong Sinfonietta

# 港樂即將上演的音樂會 HK PHIL UPCOMING CONCERTS

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	<i>Le Chasseur Maudit</i>
BARTÓK	Viola Concerto
FRANCK	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	<i>Fountains of Rome</i>
OZNO	Piccolo Concerto (World Premiere)
RESPIGHI	<i>Pines of Rome</i>

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	Harpichord 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

2  
JUL 2022

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

## 樂季壓軸：廖國敏 | 羅馬假期 Season Finale: Lio Kuokman | Roman Holiday

雷史碧基	《羅馬之泉》
龐樂思	短笛協奏曲
雷史碧基	《羅馬之松》
RESPIGHI	<i>Fountains of Rome</i>
OZNO	Piccolo Concerto
RESPIGHI	<i>Pines of Rome</i>

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

6  
JUL 2022

WED 7:30PM  
JC Cube  
\$250

## 港樂 × 大館：室樂音樂會系列——賦格的藝術 HK Phil × Tai Kwun: Chamber Music Series The Art of Fugue

當巴赫埋首寫作他的最後鉅著《賦格的藝術》時，他希望能把自己領略到賦格藝術的奧妙仔細呈現。巴赫的這部巔峰之作，沒有指明用哪種樂器演奏，因而有不同的演繹可能。在這個特別的音樂會中，港樂樂師就以四支長號，精選演繹多首對位法作品。歷史上長號在宗教儀式密不可分，長號版的《賦格的藝術》將閃爍著莊嚴與靈性的光輝。

When Johannes Sebastian Bach penned his monumental *The Art of Fugue*, he wished to write down everything he knew about the pinnacle of the art – strict organisation of melodic lines that appealed both to mathematical and aesthetic perfection. This was his last work. Bach has not specified which instruments to play the work, so there existed a lot of renditions in history. In this unique occasion, HK Phil musicians will play a selection of contrapunctus with four trombones. Given the historic connection of trombone in religious occasion, *The Art of Fugue* will shine with solemnity and awe-inspiring glory.

巴赫	《賦格的藝術》，BWV 108：選段
BACH	<i>The Art of Fugue</i> , BWV 1080: selections

韋雅樂、高基信、湯奇雲及  
區雅隆，長號  
Jarod Vermette,  
Christian Goldsmith,  
Kevin Thompson &  
Aaron Albert, trombones

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JC Cube = 大館賽馬會立方 JC Cube, Tai Kwun