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Co-presented by

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港樂  
HKPhil

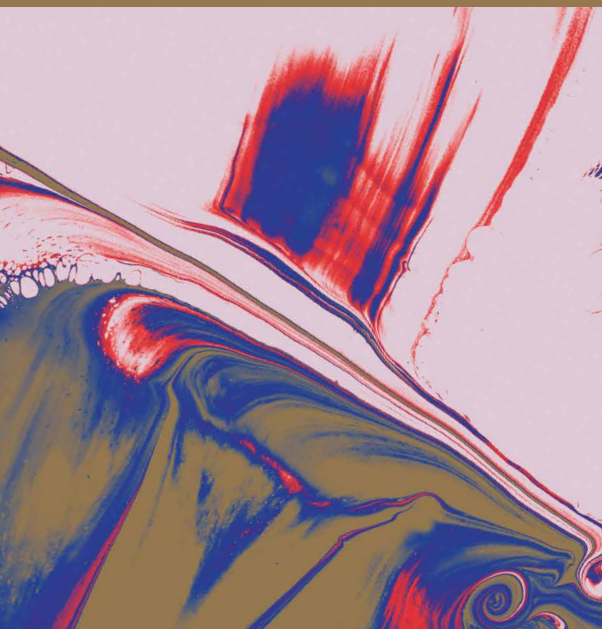
50

香港管弦樂團

HONG KONG PHILHARMONIC ORCHESTRA

TEA HOUSE CHAMBER MUSIC SERIES  
HONG KONG PHILHARMONIC ORCHESTRA

# A MUSICAL PAINTBOX



**TRADITIONAL**  
(arr. YANG Guang & WU Na)

**TRADITIONAL**  
(arr. WANG Yongxin)

**RHEINBERGER**  
**CHEN Yi**

**POULENC**

傳統民歌 (楊光與鄒娜改編)

傳統民歌 (王永新改編)

賴恩貝格

陳怡

浦朗克

**Olivier Nowak** FLUTE  
**Kwan Sheung-fung** OBOE  
**Lau Wai** CLARINET  
**Lin Jiang** HORN  
**Toby Chan** BASSOON  
**Rachel Cheung** PIANO

*From Afar*

*Yao's Dance*

Sextet: movements I, III & IV  
Woodwind Quintet no. 3,  
*Suite from China West*

Sextet

《在那遙遠的地方》

《瑤族舞曲》

六重奏：第一、第三及第四樂章

第三木管五重奏，「中國西部組曲」

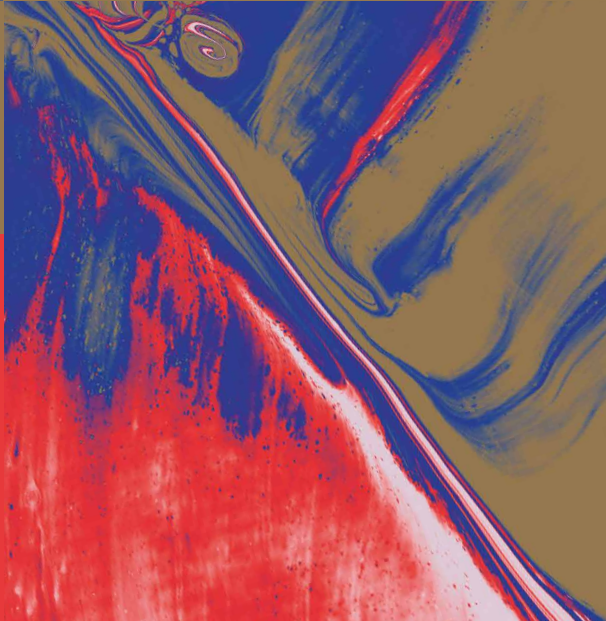
六重奏

盧韋歐 長笛  
關尚峰 雙簧管  
劉蔚 單簧管  
江簡 圓號  
陳劭桐 巴松管  
張緯晴 鋼琴

25  
SEP 2023  
MON 8PM

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

\$250



茶館室樂系列：香港管弦樂團

五彩風韻

westkowloon.hk

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  
The Hong Kong Philharmonic Orchestra is financially supported  
by the Government of the Hong Kong Special Administrative Region



hkphil.org

茶館室樂系列：香港管弦樂團

## 五彩風韻

TEA HOUSE CHAMBER MUSIC SERIES:  
HONG KONG PHILHARMONIC ORCHESTRA

# A Musical Paintbox

長笛 | 盧韋歐

雙簧管 | 關尚峰

單簧管 | 劉蔚

圓號 | 江簡

巴松管 | 陳劭桐

鋼琴 | 張緯晴

Flute | **Olivier Nowak**

Oboe | **Kwan Sheung-fung**

Clarinet | **Lau Wai**

Horn | **Lin Jiang**

Bassoon | **Toby Chan**

Piano | **Rachel Cheung**

傳統民歌 (楊光與鄔娜改編)  
《在那遙遠的地方》

TRADITIONAL (Arr. YANG Guang & WU Na) 4'  
*From Afar*

傳統民歌 (王永新改編)  
《瑤族舞曲》

TRADITIONAL (Arr. WANG Yongxin) 7'  
*Yao's Dance*

### 賴恩貝格

六重奏，為長笛、雙簧管、單簧管、  
巴松管、圓號和鋼琴而作：  
第一、第三及第四樂章

JOSEF RHEINBERGER 20'

Sextet for Flute, Oboe, Clarinet, Bassoon, Horn  
and Piano: movements I, III & IV

I. 中版

III. 小步舞曲速度

IV. 中庸的快版

I. Moderato

III. Tempo di Menuetto

IV. Allegro moderato



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



請留待整首樂曲結束後才報以掌聲鼓勵  
Please reserve your applause  
until the end of the entire work



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香港管弦樂團

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WKCD



西九文化區

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**陳怡**

第三木管五重奏，「中國西部組曲」  
(2008)

- I. 引子
- II. 藏族歌曲
- III. 苗族舞曲

**CHEN YI**

Woodwind Quintet no. 3, *Suite from China West*  
(2008)

- I. Introduction
- II. Zang Songs
- III. Miao Dances

12'

**浦朗克**

六重奏，為長笛、雙簧管、單簧管、  
巴松管、圓號和鋼琴而作

- I. 活潑的快板
- II. 嬉遊曲
- III. 終曲

**FRANCIS POULENC**

Sextet for Flute, Oboe, Clarinet, Bassoon, Horn  
and Piano

- I. Allegro vivace
- II. Divertissement
- III. Finale

20'

鋼琴贊助：通利琴行

Piano Sponsor: Tom Lee Music



**觀眾問卷調查**

**AUDIENCE SURVEY**

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# A Musical Paintbox

## Introduction

The instruments of the western orchestra developed in different ways and at different times, over a period of more than a thousand years. The string instruments (violins, violas, cellos and – to stretch a point – double basses) are all essentially different versions of the same instrument. Played together, they blend naturally to create a single (but infinitely shaded) sound.

But the four basic woodwind instruments (flute, oboe, clarinet and bassoon) plus the horn that joins them to make up a woodwind quintet, each evolved separately to produce their own very particular sounds – from the brilliant flute to the dark, woody bassoon. So a woodwind quintet is like a musical paintbox: giving a composer five sonic primary colours that they can contrast and mix in an almost endless number of combinations. The music we're hearing today gives just a sample of the many different pictures that can be painted – the stories that can be told – with these simple (but wonderfully adaptable) resources.

## Programme Notes

With imagination, almost any music can be adapted for the woodwind quintet. These first two pieces will need little introduction. **From Afar** originated from a Kazakh folk song. **Yao's Dance** dates from 1952 but its roots are much older – it's an adaptation of a traditional long drum dance of the Yao people. It's been adapted for full orchestra, for pop songs and even computer games – and now for woodwind ensemble!

**Josef Rheinberger** (1839–1901) is still the single most famous composer from the tiny European principality of Liechtenstein – tucked into a valley of the Alps between Switzerland and Austria. His father was treasurer to the Prince, and little Josef was a musical prodigy: in fact he would become parish organist in Vaduz, the capital city when he was just seven years old. His musical career took him to Munich, the capital of the southern German state of Bavaria where he taught and worked with many distinguished musicians including Richard Strauss and Engelbert Humperdinck, as well as writing his own deeply romantic music.

Rheinberger composed his **Sextet** for piano and woodwind quintet in 1899, at the later stage of his life. But you wouldn't guess it – the mood in the first movement is good-natured and songful, with the woodwind instruments (beginning with bassoon) taking turns to sing over the rippling piano. The third movement is a *Minuet* – a stately dance in triple time (like a very steady waltz). Occasionally the woodwinds seem to yodel: the leaping, high-pitched folk-singing technique of Alpine shepherds. The fourth and final movement takes all six instruments through melancholy, playful and exuberant moods in turn before arriving at a decisive conclusion.

Born in Guangzhou and now resident in the USA, **Chen Yi** (b. 1953) is one of the most prolific and characterful composers now bridging the twin worlds of Chinese and western classical music. “But I went back deeply into Chinese culture to ask – what is my original voice?” she said. “I realised: Chinese and the dialects, my own native tongue and identity, is deeply related to my music and affects the style, temperament, and spirit of my music. I collected folk songs from different minority

groups throughout China. I researched the instrumental techniques I'd learned in the Beijing opera orchestra and the textures and complicated rhythms, find their way into my music.”

That is certainly the case with her **Suite from China West**. Originally composed in 2007 for two pianos, she has since adapted it for many other combinations of instruments, including this version for woodwind quintet. In the words of the conductor and scholar Leah McGray Manning:

*Suite from China West is inspired by folk music from different ethnic minority groups living in China. The first movement is based on a traditional song where two men are competing for a woman's attention through a song contest, ending in a jealous rage and tragedy... The third movement provides a number of stylized dance melodies from the Zang culture in which music is part of the rhythm of their daily lives, and the fourth movement draws its energy from the relentless rhythms of the Tibetan lusheng.<sup>1</sup>*

The French composer **Francis Poulenc** (1899–1963) was born lucky – he was the heir to the pharmaceuticals business later known as Rhône-Poulenc. He launched himself into the cultural life of 1920s Paris, writing witty, irreverent music inspired by the bold new sounds of American jazz. His approach to chamber music, in particular, was entirely his own. “I have always adored wind instruments, preferring them to strings,” he wrote. “I had developed the taste as a child.”

The **Sextet** was premiered in December 1933. “This is chamber music of the most straightforward kind,” he said, “– a homage to the wind instruments that I have loved from the moment I began composing.” By adding the glittering sound of the piano (with all its possibilities) to the standard five wind instruments, Poulenc gave his sextet a champagne-like sparkle. But – as he himself put it – the material is “pure Poulenc”, which means that outward frivolity can hide inner seriousness. The lively *Allegro vivace* that follows the theatrical opening flourish

yields, at the centre of the first movement, to a melancholy, slower central section – expressive but poised, and composed from wholly new material.

The *Divertissement* (a playful “diversion”) reverses the layout, songful outer sections framing an innocently cheerful central *scherzo*. And the finale breaks the reveries with an impertinent shout, launching a rondo that mixes jaunty rhythmic games, spicy dissonance and moments of a very French elegance before slowing down (“très doux et mélancolique” – “very sweet and sad”) to recall the first movement amidst sonorously chiming bell sounds. Poulenc’s instinctive sense of structure means that even his lightest works are superbly crafted – though he’d never admit as much: “Above all, do not analyse my music,” he declared. “Love it!”

Programme notes by Richard Bratby

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<sup>1</sup> Leah McGray Manning is referring to the four-movement version for wind ensemble. The three-movement version for woodwind quintet is being performed in tonight’s concert.





Photo: Eric Hong

### **OLIVIER NOWAK** Flute

Olivier Nowak joined the HK Phil in 2008 and currently holds the position of Co-Principal Flute. In his native France, he was regularly invited to perform in the Opéra de Paris Orchestra, as well as with the Radio France Philharmonic Orchestra, the Orchestre de Paris, the Orchestre de Chambre de Paris, and the Orchestre Symphonique et Lyrique de Nancy (holding the Principal Flute position for the 2005/06 season interim). Olivier began learning the flute at the age of eight, under the tutelage of Jean-Claude Laziosi. Currently, Olivier is an adjunct faculty member at the Hong Kong Academy for Performing Arts and the Hong Kong Baptist University.



Photo: Keith Hiro

### **KWAN SHEUNG-FUNG** Oboe

Kwan Sheung-fung graduated with distinction from the Hong Kong Academy for Performing Arts in 2009, majoring in Oboe and minoring in Cor Anglais. He studied under the tutelage of Mr Yiu Song-Lam and received numerous scholarships. In 2011, he obtained his Master of Music (Oboe) with “Sehr gut (Point 1)” result from the Hochschule für Musik Karlsruhe, under the guidance of Prof Thomas Indermühle. Kwan currently holds the position of Associate Principal Cor Anglais in the HK Phil. He has also performed with Hong Kong Sinfonietta, Macao Orchestra and Singapore Symphony Orchestra.



Photo: Keith Hiro

### **LAU WAI** Clarinet

Hong Kong clarinetist Lau Wai has performed in concerts at the Bari International Music Festival, Yellow Barn Music Festival, The Banff Centre, Norfolk Music Festival, and the Lachine Music Festival. She has collaborated with renowned artists such as the Peabody Trio, James Campbell, Ettore Causa, and Peter Frankl, among others. Her performances have spanned across the United States, Canada, China, Germany, Italy, Poland, and South Africa. Lau has been recognized with several awards, including the Grand Prize in the Canadian National Music Festivals Competition, the Harold Wright Award from the Boston Woodwind Society, and the Alumni Association Prize from Yale School of Music.



Photo: Keith Hiro

### **LIN JIANG** Horn

Born in Shanghai in 1986, Lin Jiang moved to Australia at the age of five and began playing the horn at the age of ten. He has performed solos with the Melbourne, Tasmania and Sydney Symphony orchestras, Malaysian Philharmonic Orchestra, and Australian Youth Orchestra. Lin has won prizes in international competitions and was a finalist in the prestigious Freedman Fellowship Programme. In 2008, at the age of 21, he won the Principal Horn position of the Malaysian Philharmonic Orchestra, making him the youngest principal in the orchestra's history. In 2013 he was appointed to the Principal Horn position of the HK Phil.



Photo: Keith Hiro

### **TOBY CHAN** Bassoon

HK Phil Co-Principal Bassoon Toby Chan has performed with orchestras including the New York Philharmonic, Boston Symphony Orchestra, Cleveland Orchestra, and the BBC National Orchestra of Wales. In the summers of 2015 and 2016, he was an orchestra fellow at the Tanglewood Music Festival. In 2014, Chan was invited to perform with The Hong Kong Obsession at the International Double Reed Conference in New York. From 2011 to 2014, he held the Vice-Chairman position of The Bassoonion, and gave numerous ensemble concerts aimed at promoting the bassoon to the public. Currently Chan is a chamber music faculty member at the Hong Kong Academy for Performing Arts.



Photo: Jas Cheung

### **RACHEL CHEUNG** Piano

2017 Van Cliburn International Piano Competition Finalist & Audience Award Winner pianist Rachel Cheung is hailed as “a poet, but also a dramatist” displaying “the most sophisticated and compelling music-making” (*The Dallas Morning News*). Also a Young Steinway Artist, she continues to build a reputation for giving sensitive and refined performances across three continents. Rachel has appeared with the St Petersburg Philharmonic, Jerusalem Symphony, Sydney Symphony, London Chamber and Fort Worth Symphony Orchestras. She has also given recitals and chamber music concerts in New York, Toronto, Paris, Hamburg and London, collaborating with world-renowned musicians like violinist Ning Feng, violist Vladimir Mendelssohn, cellists Jan-Erik Gustafsson and the Brentano String Quartet.



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

28  
SEP 2023

THU 8PM  
CC  
\$500 \$400 \$300 \$200

余隆 | 威爾第安魂彌撒曲  
Yu Long | Verdi Requiem

威爾第  
VERDI

安魂彌撒曲  
Messa da Requiem

余隆, 指揮  
宋元明, 女高音  
朱慧玲, 女中音  
夏侯金旭, 男高音  
迪丹高, 男低音  
香港管弦樂團合唱團  
中央歌劇院合唱團  
Yu Long, conductor  
Song Yuanming, soprano  
Zhu Huiling, mezzo-soprano  
Xiahou Jinxu, tenor  
Nikolay Didenko, bass  
Hong Kong Philharmonic Chorus  
China National Opera House Chorus

30  
SEP 2023

SAT 8PM  
CC  
\$500 \$400 \$300 \$200

\$50

國慶音樂會: 千里江山  
National Day Concert:  
A Panorama of Rivers and Mountains

呂其明  
趙麟  
LÜ Qiming  
ZHAO Lin

《紅旗頌》  
《千里江山》(香港首演)\*  
Ode to the Red Flag  
A Thousand Li of Rivers and Mountains  
(Hong Kong Premiere)\*

\*由中國音協交響樂團聯盟與包括港樂的23隊樂團聯合委約創作  
\*Co-commissioned by the League of China Orchestras and 23 orchestras, including the HK Phil

余隆, 指揮  
方琼, 女高音  
李仲欣, 鋼琴  
香港中樂團演奏家  
徐慧, 二胡  
張瑩, 琵琶  
魏慎甫, 笙  
巫致廷, 笛子  
Yu Long, conductor  
Fang Qiong, soprano  
Johnson Li, piano  
Virtuosi from the  
Hong Kong Chinese Orchestra  
Xu Hui, erhu  
Zhang Ying, pipa  
Wei Shen-fu, sheng  
Wu Chih-ting, dizi

18  
OCT 2023

WED 7:30PM  
YL

\$50

曼谷巡演前音樂會  
蕭斯達高維契鋼琴協奏曲  
Bangkok Pre-Tour Concert  
Shostakovich Piano Concerto

拉威爾  
蕭斯達高維契  
林姆斯基-高沙可夫  
RAVEL  
SHOSTAKOVICH  
RIMSKY-KORSAKOV

《圓舞曲》  
第一鋼琴協奏曲  
《天方夜譚》  
La valse  
Piano Concerto no. 1  
Scheherazade

廖國敏, 指揮  
鍾密察, 鋼琴  
巴力勛, 小號  
Lio Kuokman, conductor  
Poom Prommachart, piano  
Nitiphum Bamrungbanthum, trumpet

25  
OCT 2023

WED 8PM  
CC

\$50

韓國巡演前音樂會  
梁仁模的西貝達士  
Korea Pre-Tour Concert  
Sibelius Concerto with Inmo Yang

林姆斯基-高沙可夫  
西貝達士  
德伏扎克  
RIMSKY-KORSAKOV  
SIBELIUS  
DVOŘÁK

《西班牙隨想曲》  
小提琴協奏曲  
第九交響曲, 「自新世界」  
Capriccio espagnol  
Violin Concerto  
Symphony no. 9, From the New World

岡扎雷茲-蒙哈斯, 指揮  
梁仁模, 小提琴  
Roberto González-Monjas, conductor  
Inmo Yang, violin

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall

YL = 元朗劇院演藝廳 Yuen Long Theatre Auditorium