

HK PHIL × TAI KWUN  
CHAMBER MUSIC SERIES

FAZIL SAY  
MEETS  
ANTONÍN DVOŘÁK

港樂 × 大館  
室樂音樂會系列

塞伊和德伏扎克作品選

Leung Kin-fung 梁建楓  
VIOLIN 小提琴

Fang Xiaomu 方曉牧  
CELLO 大提琴

Sheryl Lee 李明哲  
PIANO 鋼琴

Josep Portella Orfila 浦翹飛  
FLUTE 長笛

Wang Yu-po 王譽博  
OBOE 雙簧管

Lorenzo losco 艾爾高  
CLARINET 單簧管

Lin Jiang 江蘭  
HORN 圓號

Adam Treverton Jones 崔祖斯  
BASSOON 巴松管

4  
NOV 2024

MON  
7:30PM

大館賽馬會立方  
JC Cube, Tai Kwun

合辦  
Co-presented by

大館  
TAI KWUN

梁建楓 | 小提琴

方曉牧 | 大提琴

李明哲 | 鋼琴

浦翱飛 | 長笛

王譽博 | 雙簧管

艾爾高 | 單簧管

崔祖斯 | 巴松管

江蔭 | 圓號

Leung Kin-fung | Violin

Fang Xiaomu | Cello

Sheryl Lee | Piano

Josep Portella Orfila | Flute

Wang Yu-po | Oboe

Lorenzo Iosco | Clarinet

Adam Treverton Jones | Bassoon

Lin Jiang | Horn

塞伊

《太空跳傘》(2013)

- I. 沉思的小行板
- II. 莊嚴的快板
- III. 莊嚴地

FAZIL SAY

*Space Jump* (2013)

- I. Andantino meditativo
- II. Allegro maestoso
- III. Maestoso

10'

塞伊

《拉克酒桌前的阿列維長老》(2011)

- I. 平靜的小行板—幻想似的急板—
- II. 平靜的行板—中板—
- III. 小行板—
- IV. 急板—小行板

FAZIL SAY

*Alevi Fathers at the Raki Table* (2011)

- I. Andantino tranquillo – Presto fantastico –
- II. Andante tranquillo – Moderato –
- III. Andantino –
- IV. Presto – Andantino

14'

德伏扎克

第四鋼琴三重奏，「悲歌」

- I. 莊嚴的緩板—快板
- II. 稍慢板—不太快的甚快板
- III. 行板—不太快的甚快板
- IV. 中庸的行板—諧謔的小快板
- V. 快板
- VI. 莊嚴的緩板—甚快板

ANTONÍN DVOŘÁK

Piano Trio no. 4, *Dumky*

- I. Lento maestoso – Allegro
- II. Poco adagio – Vivace non troppo
- III. Andante – Vivace non troppo
- IV. Andante moderato – Allegretto scherzando
- V. Allegro
- VI. Lento maestoso – Vivace

34'

鋼琴贊助：通利琴行

Piano Sponsor: Tom Lee Music



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Please set your mobile phone and other  
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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

**FAZIL SAY** (b. 1970)*Space Jump*, op. 46 (2013)

- I. *Andantino meditativo*
- II. *Allegro maestoso*
- III. *Maestoso*

*Alevi Fathers at the Raki**Table*, op. 35 (2011)

- I. *Andantino tranquillo – Presto fantastico –*
- II. *Andante tranquillo – Moderato –*
- III. *Andantino –*
- IV. *Presto – Andantino*

“It’s my nature and desire to unite people through music without any borders, not even in the mind,” says the Turkish pianist and composer Fazıl Say. “Music is very powerful. Music needs no translation. Everyone understands it, whether Chinese, Turkish or German. A great musician is someone who is able to reach people in a positive or dramatic way. When talking about human nature, music plays an important role.”

Born in Ankara, Say was a childhood mathematical prodigy – and before the age of four, with the aid of a flute and a Turkish nursery rhyme, he rapidly proved himself to be a musical phenomenon too. Initially best-known as a piano virtuoso, he started composing in earnest at the age of 14, working in the western classical tradition but with a sonic language grounded – like that of Bartók or Enescu – in the folk traditions of his native country. His music so far includes five symphonies and

a cycle of chamber works inspired by the 2013 democratic protests in Istanbul’s Gezi Park. He has been attacked (and his music has been suppressed) by Islamist elements in Turkey’s government.

But no political pressure has prevented Say from speaking through his music – both as a performer (he has played and recorded all of Mozart’s and Beethoven’s piano sonatas) and in his own compositions. Freedom is the key to his approach, both as performer and creator: “Music should always come out as an improvisation,” he told an interviewer for *Bachtrack* in 2021,

“...and a composition in itself is an improvisation. The composer tries, and tries again. Then he finds something he likes, and develops it. Playing should imitate this process of improvisation. That is why there is always a search for freshness in the performance. But to do so, you have to learn how to play the piece, to memorise it, but also to learn how it works. That is what I do every time. I begin to work a new piece away from the piano, analysing it, and trying to understand everything: the melody, the harmony, and the colours. Then, after days, I sit down on the piano and by then, the piece is almost inside my head...”

The result is a personal language like no other – a compositional style that embraces Europe and Asia; as well as classical, folk, and jazz traditions.

“This approach of music is linked to the way I studied in Ankara and Düsseldorf,” he says. “My teachers were interested in a large repertoire. They made me work really hard on Bach, Mozart, Beethoven, Chopin, but also Debussy, Ravel, Messiaen, the Russian School, and more avant-garde composers...I am also very interested in jazz and wrote many arrangements and pieces in jazz-like styles. Finally, ethnic music and, as for me, Turkish music in particular, which I find rhythmically interesting and actually new, in a way, for Europeans. I use a lot of elements from this music in my compositions!”

All those elements play their part in the two vibrant chamber works that we are to hear today. The piano trio *Space Jump* (premiered in Munich in 2013) is inspired by a supreme demonstration of freedom and daring – the Austrian BASE jumper Felix Baumgartner who in 2012 jumped 39 miles from a helium balloon at the upper edge of the Earth’s atmosphere, breaking records both for the highest jump and for the highest speed (843.6 mph) ever attained by an unaided human being. The Trio’s three movements represent three phases of the jump. The first expresses anticipation and the sense of wonder at the blue arc of the Earth, so peaceful and beautiful from the edge of space. The brilliant, headlong central movement describes the epic jump itself, culminating in “relief and joy” at a safe landing. And finally, the sensation of victory – as well as

deeper reflections – from the safety of Earth.

*Alevi Fathers at the Raki Table* (2011) is altogether more worldly – a woodwind quintet in the tradition of Carl Nielsen’s famous quintet, in which each instrument is imagined as a different personality, engaging in lively conversation. In this case, Say imagines them as village fathers of the Alevi community, and the scene is a familiar one in the country villages of his native Anatolia – a group of men gathering around a table at the end of the day to drink *raki* (the locally-distilled aniseed spirit) to chat, joke, quarrel, and generally put the world to rights. The four short movements follow each other without a break, united by a recurring, slightly irregular, theme – the music of sometimes boisterous, sometimes thoughtful, but always well-refreshed friends.

## ANTONÍN DVOŘÁK

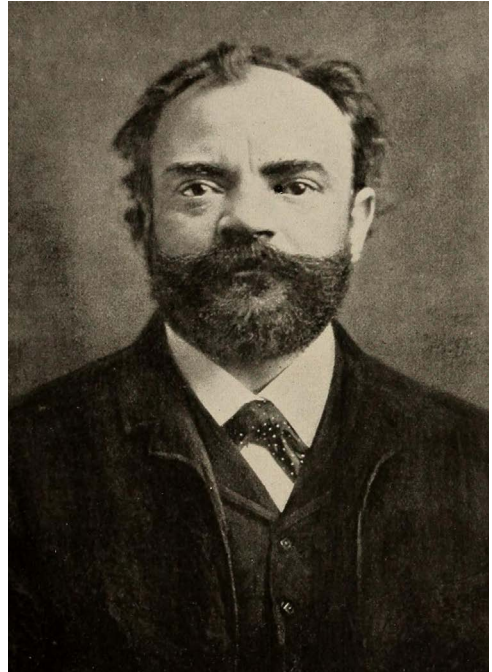
(1841–1904)

### Piano Trio no. 4, *Dumky*, op. 90

- I. *Lento maestoso – Allegro*
- II. *Poco adagio – Vivace non troppo*
- III. *Andante – Vivace non troppo*
- IV. *Andante moderato – Allegretto scherzando*
- V. *Allegro*
- VI. *Lento maestoso – Vivace*

Antonín Dvořák never claimed to be an authority on folk music, and he once cornered the folk-song collector Ludvík Kuba in a Prague cafe with the question, “What is a *dumka*?” In Ruthenia, now Ukraine, and then the easternmost province of the Habsburg monarchy, the *dumka* (plural: *dumky*) was a folk-ballad, usually melancholy, and connected with tales of ancient heroism. In other Slav lands – notably Serbia – it incorporated a contrasting and faster section. But what is certain is that Dvořák made the *dumka*, in its dual-tempo form, an utterly characteristic part of his own musical language. There are *dumky*, titled as such, in his String Quartet op. 51 (1879) and Piano Quintet (1887); untitled examples in his op. 72 Slavonic Dances (1886), and echoes of the *dumka* in many other works, like the scherzo of his Eighth Symphony (1889).

But the work in which Dvořák most proudly claimed the *dumka* for his



德伏扎克  
Antonín Dvořák  
(Wikimedia Commons)

own is this Trio, completed in February 1891 and now generally known as the *Dumky Trio* – though Dvořák just called it *Dumky*. It was never meant to resemble a Piano Trio in the traditional form; it's a set of six original *dumky*, without thematic connections, each in an unrelated key. After a long climb towards recognition, Dvořák established his reputation in the 1880s with several works in masterly classical forms – the Sixth and Seventh symphonies, and the F minor Piano Trio (1883). From around 1887 he seemed, almost consciously, to relax his self-discipline; loosening his classical structures, and allowing inspiration and emotion to take the lead over form. And this is the Dvořák of the *Dumky Trio* – with nothing left

to prove, he creates a major chamber work of remarkable colour and scope from an outwardly simple dance-form.

Not only was Dvořák perfectly equipped to meet this self-imposed challenge; but he met it, on the evidence of the music, with relish. The range and variety of the piece is extraordinary. There's tragic grandeur in the E-minor opening dance, yielding to sparkling gaiety in its allegro. The more subdued second *dumka* remains melancholy even when the tempo increases; the third is a serene idyll of the kind that Dvořák elsewhere called *Romanza*, with a single dark cloud in its second vivace. The fourth has a balletic poise and the fifth,

after its E-flat major opening flourish, develops into a scherzo. And the Trio finishes in C minor with a *dumka* that moves from a searching introduction to a virtuosic and unmistakably slavonic race for the finish.

Premiered in Prague on 11 April 1891, with the violinist Ferdinand Lachner, the cellist Hanuš Wihan (later dedicatee of Dvořák's Concerto), and the composer at the piano, the Trio was so successful that the three went on to tour it round some 40 small towns in Bohemia and Moravia in the spring of 1892. It remains one of Dvorak's best-loved chamber works.

All programme notes by Richard Bratby



Photo: Keith Hiro

### LEUNG KIN-FUNG Violin

Leung Kin-fung, a world-class musician with a diverse career in the classical music world, serves as First Associate Concertmaster of the HK Phil, Music Director of Hong Kong Orchestra and Artistic Director of Hong Kong Pure Strings, among many other capacities. His numerous accolades date back to the 1990s, when he won Second Prize at the 19<sup>th</sup> William Primrose International Viola Competition and became the first Hong Kong musician to win First Prize at the Young Artist Competition in New York. In 2002, he was named one of Ten Outstanding Young Persons in Hong Kong and later received the Hong Kong Arts Development Awards 2014 – Artist of the Year (Music).



Photo: Keith Hiro

### FANG XIAOMU Cello

Fang Xiaomu has been the Co-Principal Cellist of the HK Phil since 2008. She has performed as a soloist with the HK Phil under Maestro Jaap van Zweden, the China Philharmonic Orchestra, the Pacific Symphony Orchestra, Young Musicians Foundation Debut Orchestra, and the USC Symphony under Maestro Sergiu Comissiona. She has been invited to give two solo recitals at Carnegie Hall and at Lincoln Center in New York. An active chamber musician, she has performed frequently at Lincoln Center in New York, Hong Kong, and Mainland China with her piano trio and string quartet. Fang received the Outstanding Achievement in Arts and Culture Award from the New York State Assembly, becoming the first Asian musician to receive this award.



### SHERYL LEE Piano

Sheryl pursued her education at Yale University and New York University, studying with esteemed mentors including Peter Frankl, Eduardus Halim, Christopher Elton, John Perry and Maria Curcio. Currently, She serves as artist-in-residence at the Education University of Hong Kong. Sheryl was the General Manager at Naxos Music Group (Far East), the world's leading classical music label and distributor, Artistic Development Manager at the Hong Kong Sinfonietta, and Marketing Director at Carl Fischer Music Publishing in New York. She currently serves on the Boards of Directors for The Fringe Club, the Hong Kong New Music Ensemble, the Music Children Foundation (as Chairman from 2018-2023), and the Hong Kong Academy for Performing Arts. She also serves as the Artistic Advisor to HKUST's Shaw Auditorium.



Photo: Eric Hong

### JOSEP PORTELLA ORFILA Flute

Born on the Spanish island of Menorca in 1998, Josep Portella Orfila was appointed Second Flute of the HK Phil in 2022 by Maestro Jaap Van Zweden. Prior to joining the orchestra, Josep collaborated with various orchestras in his native country, namely the Gran Teatre del Liceu in Barcelona, Orquestra Simfònica de Barcelona i Nacional de Catalunya, Orquesta de la Comunidad de Madrid, and Orquestra Simfònica de les Illes Balears. Outside of Spain, he was a member of the European Union Youth Orchestra and the Mahler Chamber Orchestra Academy, both from 2019 to 2021.



Photo: Keith Hiro

### WANG YU-PO Oboe

Born in Taipei, Wang Yu-po graduated with a Master's degree at the Hochschule für Musik Hanns Eisler Berlin, studying under Jonathan Kelly, Principal Oboist of the Berlin Philharmonic, and cor anglais with Dominik Wollenweber. He obtained his doctorate degree at the Hochschule für Musik Freiburg with Lucas Macías Navarro, former Principal Oboist of the Royal Concertgebouw Orchestra. In Taiwan, he studied in Taipei National University of the Arts under Prof Rong-Yi Liu, and with Prof Yiu Song-lam in Hong Kong. Before joining the HK Phil, Yu-po was Principal Cor Anglais in Konzerthausorchester Berlin and Hannover Staatsoper. As guest he also played with DSO Deutsche Symphonie-Orchester Berlin, Gewandhaus Orchestra Leipzig, Berliner Philharmoniker, NDR Radio Philharmonie, Gran Canaria Philharmonie in Spain, among others. Yu-po is an Artist of Marigaux Paris.



### LORENZO IOSCO Clarinet

Lorenzo Antonio Iosco is an Italian clarinetist and conductor based in Hong Kong, where he serves as Associate Principal Bass Clarinet of the HK Phil. Before moving to Asia in 2015, he studied the clarinet at the Luigi Cherubini Conservatory in Florence, graduating with Distinction. He was a member of Madrid Opera House Teatro Real in Spain for three years and London Symphony Orchestra for seven years. Lorenzo is the founder and artistic director of Ensemble Ubertini, a chamber orchestra based in Tuscany with international guest musicians. His main interest with the Ensemble is to rediscover some of the most important repertoire from the 20<sup>th</sup> and 21<sup>st</sup> centuries.





Photo: Keith Hiro

### ADAM TREVERTON JONES Bassoon

Adam has been playing contrabassoon and bassoon in the HK Phil since 2002. He attended the Royal College of Music and Guildhall School of Music and Drama in London, studying principally with Martin Gatt, Julie Price, and Gordon Laing. He enjoys participating in educational outreach projects and is frequently involved with chamber performances at various venues around Hong Kong. Additionally, he is a qualified yoga teacher and dedicated practitioner, finding the mental and physical rigours supportive to the sometimes strenuous life as a musician.



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 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 Principal Horn of the HK Phil.



## 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！資料絕對保密，只供港樂使用。感謝閣下的寶貴意見。

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

8  
NOV 2024

Fri 8pm  
CC  
\$520 \$420 \$320  
\$220 \$50

## 賽馬會齊奏音樂夢計劃 賽馬會音樂巨匠系列 艾遜巴赫 | 德伏扎克聖母悼歌 Jockey Club TUTTI Programme Jockey Club Masters Series Christoph Eschenbach | Dvořák Stabat Mater

塞伊  
德伏扎克  
Fazil SAY  
DVOŘÁK  
第二小提琴協奏曲，「隔離日子的春天早晨」  
聖母悼歌  
Violin Concerto no. 2, *Spring mornings in the days of quarantine*  
Stabat Mater

艾遜巴赫，指揮  
伊希蒙恩，小提琴  
札莫絲卡，女高音  
羅貝格，女中音  
桑恩，男高音  
沈洋，低男中音  
布拉格愛樂合唱團  
Christoph Eschenbach, conductor  
Friedemann Eichhorn, violin  
Aleksandra Zamojska, soprano  
Sarah Romberger, mezzo-soprano  
Peter Sonn, tenor  
Shenyang, bass-baritone  
Prague Philharmonic Choir

9  
NOV 2024

Sat 8:30pm  
CC  
\$320 \$220  
香港管弦樂團不會在  
本場音樂會演出。  
The HK Phil does not  
perform in this concert.

## 賽馬會齊奏音樂夢計劃 賽馬會音樂巨匠系列 合唱節 | 德伏扎克與美國靈歌 Jockey Club TUTTI Programme Jockey Club Masters Series Choral Festival | Dvořák & the American Spiritual

節目探索德伏扎克的捷克風格音樂與非裔美國人靈歌之間的深厚聯繫，以情感  
豐富的旋律交織成一場文化與音樂交融的盛宴。  
The programme explores the profound connection between Dvořák's  
Czech-inspired music and African-American spirituals, weaving  
together a rich tapestry of emotionally charged melodies.

法斯陸，指揮  
杜錫克，鋼琴  
曾偉奇，旁白  
布拉格愛樂合唱團  
香港管弦樂團合唱團  
Share the Stage 青年合唱團員  
Lukáš Vasilek, conductor  
Jan Dušek, piano  
Ricky Tsang, narrator  
Prague Philharmonic Choir  
Hong Kong Philharmonic Chorus  
Share the Stage Young Choristers

16 & 17  
NOV 2024

Sat 7:30pm  
Sun 6:30pm  
CHF  
憑票免費入場，  
密切留意登記詳情  
Free admission with  
tickets. Stay tuned for  
registration details.

## 太古「港樂·星夜·交響曲」 Swire Symphony Under the Stars

全港最大型戶外交響音樂會太古「港樂·星夜·交響曲」今年首次演出兩場，希  
望讓更多樂迷能夠在璀璨夜色下欣賞美妙的音樂。  
In view of the overwhelming enthusiasm from music fans, a second  
performance has been added this year to share the magic of music  
with an even larger audience.

陳以琳，指揮  
王致仁，鋼琴  
江蘭，圓號  
鄧家禮，主持  
Elim Chan, conductor  
Chiyan Wong, piano  
Lin Jiang, horn  
Vincent Tang, presenter

22 & 23  
NOV 2024

Fri & Sat 8pm  
CC  
\$520 \$420 \$320  
\$220 \$50

## 陳以琳與艾尼斯 Elim Chan & James Ehnes

李一葦  
柴可夫斯基  
浦羅哥菲夫  
Angus LEE  
TCHAIKOVSKY  
PROKOFIEV  
《爐》(作品由香港管弦樂團「何鴻毅家族基金  
作曲家計劃」委約創作)(世界首演)  
小提琴協奏曲  
第五交響曲  
... *aux cendres*, Commissioned by the  
Hong Kong Philharmonic Orchestra under  
The Robert H. N. Ho Family Foundation  
Composers Scheme (World Premiere)  
Violin Concerto  
Symphony no. 5

陳以琳，指揮  
艾尼斯，小提琴  
Elim Chan, conductor  
James Ehnes, violin

29 & 30  
NOV 2024

Fri 8pm  
Sat 5pm  
CC  
\$250

## 現代經典：史達拉汶斯基與陸博文 Classics for the Modern Era: Stravinsky & Brad Lubman

陸博文  
史達拉汶斯基  
史達拉汶斯基  
貝多芬  
Brad LUBMAN  
STRAVINSKY  
STRAVINSKY  
BEETHOVEN  
《倒影》(亞洲首演)  
《詩篇交響曲》  
《管樂交響曲》(1947)  
第二交響曲  
Reflections (Asia Premiere)  
Symphony of Psalms  
Symphonies of Wind Instruments (1947)  
Symphony no. 2

陸博文，指揮  
香港管弦樂團合唱團  
Brad Lubman, conductor  
Hong Kong Philharmonic Chorus

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CC = 香港文化中心音樂廳 Hong Kong Cultural Centre Concert Hall  
CHF = 中環海濱 Central Harbourfront