

1997
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new music concerts



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Robert Aitken ARTISTIC DIRECTOR

New Music Concerts presents
Spirit of Hong Kong



Sunday December 7, 1997 / 8:00pm
du Maurier Theatre / Harbourfront Centre

New Music Concerts presents

piano
funday

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On behalf of the Hong Kong Economic & Trade Office in Canada, I would like to take this opportunity to extend our greetings to the organizers of the Spirit of Hong Kong Concert.

We are delighted to see the concert featuring masterpieces by some of Hong Kong's most prominent composers and musicians in the area of new music. We hope it will help to introduce Hong Kong's contemporary music to the audience in Toronto, and to strengthen the cultural links between the two places.

Donald C.K. Tong
Director

Sunday December 7, 1997
Introduction 7:15pm, Concert 8:00pm
du Maurier Theatre Centre
Harbourfront Centre, Toronto

New Music Concerts presents

Spirit of Hong Kong

Programme:

Wing-Fai Law (Hong Kong)
Ink Spirit (1995, dur. 9 min.) ▼
Wong Ching, *p'i-p'a*, with
The Accordes String Quartet:
Fujiko Imajishi and Marie Bérard, violins,
Douglas Perry, viola, David Hetherington, cello

Richard Tsang (Hong Kong/United Kingdom)
Echo-mime (1995, dur. 8 min.) ▼
Raymond Luedeke, clarinet solo
with prerecorded clarinet sextet

Chan Wing Wah (Hong Kong)
Merge (1989, dur. 8 min.) ▼
Accordes String Quartet

Alice Ping-Yee Ho (Hong Kong/Canada)
Caprice (1994, dur. 5 min.)
Wendy Law, solo cello

Brian Chatpo Koo (Hong Kong/Australia)
String Quartet No. 2 (1989, dur. 22 min.) ▼
Accordes String Quartet

Intermission

P'i-p'a solo by **Wong Ching**
(selection to be announced)

Doming Lam (Hong Kong/Canada)
Kung Fu (1997, dur. 11 min.)
pre-recorded tape and slide projections

Doming Lam (Hong Kong/Canada)
Breakthrough I (1975, dur. 6 min.) ▼
Robert Aitken, flute, Wendy Law, cello

Chan Ka-Nin (Hong Kong/Canada)
Par-çi, par-lâ (1996, dur. 16 min.)
Douglas Stewart, flute and piccolo, Keith Atkinson, oboe,
Raymond Luedeke, clarinet, Eric Hall, bassoon, James Spragg
and Michael White, trumpets, Joan Watson, horn,
Jerry Johnson, trombone, Scott Irvine, tuba, Richard Sacks and
Trevor Tureski, percussion, Henry Kucharzyk, electric organ,
Paul Meyer and Dominique Laplante, violins,
Angela Rudden, viola, Paul Widner, cello,
Robert Aitken, conductor

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▼ *North American Premiere*

Wing-fai Law, **Ink Spirit**
for p'i-p'a and string quartet (1995)

Wing-fai Law studied composition at the Taiwan Normal University and at the University of California, where he was awarded a Master's Degree. In 1981, Law won the Ireno Memorial Award in the ACL Asian Contemporary Music Festival. The following year he represented Hong Kong at the ISCM World Music Days in Vienna. A year later, his work was presented by the International Rostrum of Composers in Paris and was subsequently broadcast by radio stations in 25 countries.

Law is currently the Head of Composition of the Hong Kong Academy for Performing Arts and was formerly a faculty member at Lingnan College (Theory and Composition) and the Chinese University of Hong Kong (classical guitar). He has also composed music for feature films and television series apart from theatre and modern dance pieces. He won the 1987 Hong Kong Golden Film Award and was selected as Composer of the Year in 1992 by the Hong Kong Artist Guild.

***Ink Spirit** for p'i-p'a and string quartet was written in 1995. A painting by the Song dynasty artist Leung Kai provided the inspiration for **Ink Spirit**. With just a few bold, deft strokes of the brush, the master painter was able to conjure up the vision of a laughing figure, much animated and with apparent abandon. It is this sheer artistry and spontaneity of the painting which has fired the composer's imagination and led to an exploration of how the novel combination of p'i-p'a and string quartet, coupled with modern compositional techniques, could recapture in sound the spirit of that painting.*

*The music of **Ink Spirit** unfolds in clear, distinct sections, each begun by the p'i-p'a and gradually leading to a variety of moods, in much the same way that a painting could be viewed from a number of perspectives and could generate different responses. The sections are strongly contrasted, and are of unequal lengths. The idea of different brush stroke effects is reflected to some extent in*

the harmonic tension and relaxation in the writing for the strings whilst the p'i-p'a displays constant changes of tone colour and varied articulation.

(W-F.L.)

Richard Tsang, **Echo-mime**
for solo clarinet and pre-recorded tape (1995)

Born in Hong Kong, **Richard Tsang** graduated from the Chinese University of Hong Kong in 1976 with First Honours and proceeded on a full scholarship to study composition and conducting at the University of Hull, England where he obtained his Master of Music degree in 1978. He is noted as a composer, conductor and broadcaster as well as a promoter of contemporary music. He has taught as a lecturer at the Chinese University of Hong Kong from 1984 to 1986 and from 1986 to 1994 was the Head of Radio 4, Radio Television Hong Kong, responsible for planning and producing the only classical music radio station in the Territory.

Tsang's respect in international music circles is evidenced by his appointment in 1990 as the Vice-President of the International Society for Contemporary Music (ISCM) and his position as the Vice-Chairman of the Asian Composer's League. He was also the Founding Chairman of the Hong Kong Composer's Guild, and led the Guild through its first ten years (1982-92). Through his dedication and involvement, the Guild has now become one of the leading forces in promoting Hong Kong music abroad. In 1992, he founded and chaired (until 1994) the annual MUSICARAMA Contemporary music festival in Hong Kong. As a musician, he has served as the Founding Music Director of the Hong Kong Sinfonietta (1990-93) and has guest conducted many local and overseas orchestral and choral performances. Mr. Tsang and his family currently reside in England, where he works as a broadcaster and performer.

***Echo-mime** is a sound sculpture, using the homogeneous tone colour of the clarinet as the only sonic resource. Spatial characteristics as incorporated in the arrangement of the clarinet sextet are the primary concern of the composition. The initial short solo passage by the solo*

clarinet contains the basic motivic materials on which the piece is developed. The performance on the pre-recorded tape was recorded by clarinetist Andrew Simon in Hong Kong.

(R.T.)

Chan Wing-wah, **Merge**
for string quartet (1989)

Chan Wing-wah graduated from the Chinese University of Hong Kong where he studied composition with David Gwilt. He was later awarded a British Commonwealth Scholarship to study with John Beckwith at the University of Toronto where he received his Master and Doctor of Music degrees in composition. He was also awarded the FTCL diploma in composition from the Trinity College of Music, London. While in the University, he already started his conducting practice.

Modern and urbanized, and showing an enthusiasm towards life, Dr. Chan has written six symphonies and other orchestral and chamber pieces. He has also composed several extended works for the Chinese orchestra. Dr. Chan is currently Professor and Chairman in the Music Department at the Chinese University of Hong Kong. He was recently appointed by the Chief Executive of the Hong Kong Special Administrative Region to be a member of the Provisional Regional Council for 1997-99.

Merge refers to the integration of eastern and western techniques and concepts in music: oriental music ideals reincarnated in occidental forms. The treatment of pitch, timbre and rhythm adopt eastern ideals while the musical form and the medium are unmistakably western. Music in this late 20th century, therefore, transcends geographical boundaries and cultural differences.

Merge was written for the Kronos Quartet for their concerts presented in the 1990 Hong Kong Arts Festival.

(W-W.C.)

Alice Ping-Yee Ho, **Caprice**
for solo cello (1994)

A native of Hong Kong, **Alice Ping Yee Ho** has lived in Canada since 1982. She has studied composition with John Eaton at Indiana University, John Beckwith at the University of Toronto and Brian Ferneyhough in Germany. Her compositions have been performed and broadcast in Canada, the USA, England, Japan, Hong Kong and Korea. Alice Ho is an associate of the Canadian Music Centre and a member of the boards of the Canadian League of Composers and the Association of Canadian Women Composers.

Caprice is a commissioned work for the 1994 International Stepping Stones Level of the Canadian Music Competition with a grant from the Ontario Arts Council. As the title suggests, it is a fancy, virtuosic piece for unaccompanied solo cello. The sections with double stops and rhythmic figures is contrasted with a slow and moving section. The performer is asked to show both his technical skills and musicality.

(A.H.)

Brian Chatpo Koo,
String Quartet No. 2 (1989)

Brian Chatpo Koo is a composer, violinist and conductor. He has studied composition with Prof. Anne Boyd, Prof. Chan Wing-wah, Mr. Doming Lam and Prof. Peter Sculthorpe, and obtained the degrees of Bachelor of Arts and Master of Philosophy in composition from the University of Hong Kong, and a PhD in composition from the University of Sidney. He also obtained FTCL and LTCL diplomas in composition from Trinity College of Music, London. His works have been broadly performed and broadcast in Hong Kong and abroad including Japan, Germany, France, New Zealand, Australia, Korea and Taiwan. Dr. Koo is currently a senior faculty member of the Australian Institute of Music, Sydney, Australia, where he teaches composition, harmony and counterpoint.

This string quartet is dedicated to an anonymous girl who was sitting among the hundreds of thousands of students just a few hours before the Tienamen Square massacre in Beijing, China in June of 1989. My heart was touched by her pale, silent face and her hopeless, helpless and teary eyes.

I wish she were still alive.

(B.C.K.)

P'i-p'a solo by Wong Ching

The celebrated *p'i-p'a* performer **Wong Ching** is a member of the Chinese Folk Music Committee of the Chinese Musician's Association, the *p'i-p'a* Association and the Beijing Chinese Traditional Music Council. She has been the principal *p'i-p'a* player of the Hong Kong Chinese Orchestra since 1987 and is equally active as a part-time tutor at the Hong Kong Academy for the Performing Arts and at the Chinese University of Hong Kong.

Born into a musical family, Wong began *p'i-p'a* studies with her father at the age of 10 and later with renowned *p'i-p'a* masters Tang Liangzhou, Yu Liangmo, Wang Fandi, Wei Zhongle and Sun Yade. As a result, Wong plays the *p'i-p'a* with great passion and dexterity, and is praised by critics as "musical as well as artistically and technically proficient". Wong is very active as a soloist and has mastered the techniques of different styles and works from various eras. Ms. Wong had her Hong Kong debut solo recital in 1995; in recent seasons she has appeared with symphony orchestras in Taiwan, Japan, and Russia.

Doming Lam, **Kung Fu**
pre-recorded tape and slide projections (1997)

Doming Lam, Breakthrough I for flute and cello (1975)

One of the leading composers in Hong Kong, **Doming Lam** was also the most the most active promoter, lecturer, conductor and producer of radio and television music programmes in the city. Maestro Lam studied composition at the University of Toronto in Canada and at the University of Southern California in the USA. He has also pursued studies at the famous Darmstadt Institute for New Music in Germany and is highly acclaimed for successfully introducing new composition techniques from the West into contemporary Chinese music. In 1976, he won the Urban Council Artistic Award (First Prize, Orchestral Work). In 1988 he received the Medal of Achievement in Culture development by the Governor of Macau.

Kung Fu

A Dialogue between the P'i-p'a and the Chinese Orchestra

To capture the essence of Chinese martial arts (Kung-fu), one must practice the same action repeatedly everyday without fail until one can master all the essential moves in order to apply them to any situation when required. Thus the concept of the work inspired the adoption of a repetitious, minimal form. Using the p'i-p'a as the solo instrument to start a dialogue with the orchestra, the composer uses the four notes of the open strings to form a motive for basic Kung-fu movements. The four-note motive keeps repeating without much variation, but the background music produced by the orchestra constantly changes. This combination of two elements, one that does not seem to move and another that seems to be moving all the time, forms the basic structure of this composition, embodying a touch of Chinese Zen philosophy.

Breakthrough I

Breakthrough I, composed in 1975 for the Pan Music Festival in Tokyo, marked the turning point in Doming Lam's music writing. In this work, he abandoned his early style and adopted avant-garde principles in order to discover an unknown aspect of his thinking. As a composer who is so keen on modernizing Chinese music, in **Breakthrough** he draws inspiration from the Beijing Opera, not so much on the musical materials themselves as through references to the singer's gestures and the percussive effects that are so characteristic of Chinese operatic works.

Chan Ka-nin, **Par-çi, par-là**
for chamber ensemble (1996)

*Commissioned by the Ensemble Contemporaine de Montréal
with the assistance of the Canada Council*

Winner of a Juno Award for Best Classical Composition, **Chan Ka-nin** has been commissioned and performed by the foremost ensembles and soloists in Canada. Chan was born in Hong Kong and moved with his family to Vancouver in 1965. He studied composition with Jean Coulthard at the University of British Columbia while pursuing a Bachelor's degree in Electrical Engineering. After graduation he decided to continue studying composition with Bernhard Heiden at Indiana University where he eventually obtained his Master's and Doctoral degrees in music. Since 1982 he has been teaching theory and composition at the University of Toronto.

*This composition is a social comment on the diversified cultures of Canada. The French title reflects the composer's interest in Québec's heritage. The words, **par-çi, par-là**, ['this way, that way'] which are quite musical in themselves, will be sung by the 14 instrumentalists in this one-movement work. On a personal level this work also reflects the composer's search for his own identity. Being born in Hong Kong as a British subject of Chinese origin,*

Chan has spent two-thirds of his life in Canada. The composer laments the fact that when China takes over Hong Kong in 1997, his birthplace will treat him as a foreigner. The music expresses this inner conflict throughout. The spatial location of the musicians in relation to the audience enhances visually and aurally this personal musical statement.

(C.,K-N.)

The **Accordes String Quartet** is heard frequently with New Music Concerts, and appears regularly on CBC and CJRT broadcasts. The Accordes have also performed in the Toronto Symphony Associates' Three Small Concerts, participated in the Thomson Hall Chamber Music Series, and toured various other venues in Ontario. Their concentration on contemporary music has allowed the group to give the Canadian, and sometimes world, premieres of string quartets by composers such as Elliott Carter, Ben Johnson, Peter Paul Koprowski, Brian Cherney, Peter Michael Hamel and Ann Southam.

Raymond Luedeke was born on November 11, 1944 in New York City. He attended the Eastman School of Music, the Vienna Academy of music, the Catholic University of America, and Northwestern University, from which he received a doctorate in composition. His major composition teachers were George Crumb and Alan Stout. He has been a professor of composition at the Universities of Wisconsin and Missouri and was the first graduate student to be allowed to teach a composition class at Northwestern University. A virtuoso clarinetist, he has been a member of the U.S. Air Force Band in Washington, D.C., was a founding member of The Twittering Machine, the contemporary ensemble of the museum of Contemporary Art in Chicago, and has played with the orchestras of Rochester, Milwaukee and Kansas City. Since 1981 he has been associate principal clarinet of the Toronto Symphony, and since 1987 a dual citizen of the U.S. and Canada.

Wendy Law is currently a scholarship student at the New England Conservatory of Music in Boston, where she is a student of Laurence Lesser. She has appeared as a soloist with the Boston Symphony Orchestra, the Hong Kong Sinfonietta, the Civic Symphony of Boston, the New Philharmonia Orchestra, the Newton Symphony of Boston, the New Philharmonia, the Ocean State Chamber Orchestra, the North Shore Philharmonic, the Sinfonia Pro Musica, and the Hong Kong Academy for Performing Arts Chamber Orchestra. In 1994 she made a compact disc recording of a work by her father, Wing-fai Law, with the Russian Philharmonic Orchestra in Moscow. Miss Law has received awards from the Fishoff National Competition, the Boston Symphony Orchestra Young Artists Competition, the Harvard Musical Association and the Foundation for Advancement in the Arts. As an active chamber musician, she has collaborated with YoYo Ma, Pamela Frank, Leon Fleisher, and the Borromeo String Quartet.

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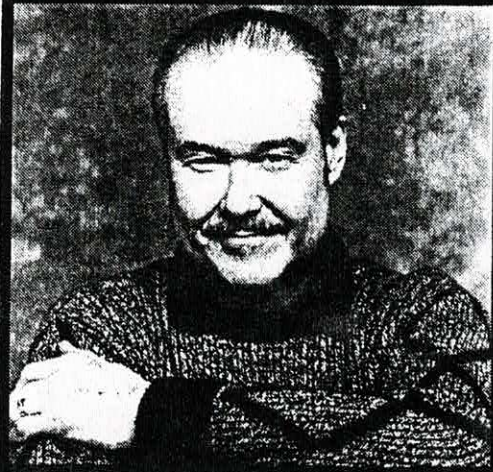
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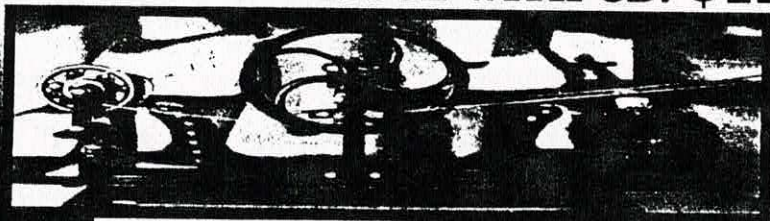
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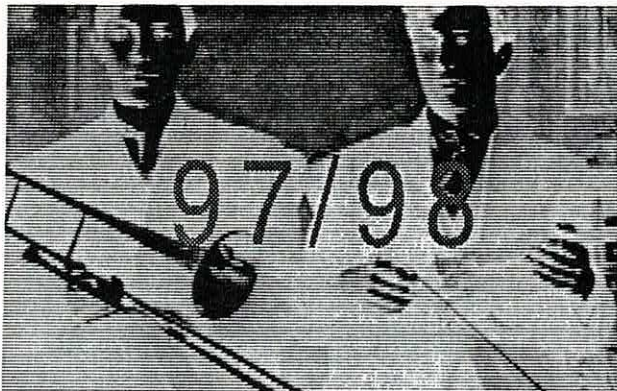
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