

原既遠亦近

All that was near is now distant

21 Oct 2019

Y-Studio

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House rules

請關掉手錶、無綫電話及傳呼機的響鬧裝置。會場內請勿擅自攝影、錄音或錄影。

Please switch off your alarm watches, mobile phones and pagers.

Unauthorised photography and audio or video recording are forbidden.

演出長約 80分鐘，設有一次10分鐘中場休息。

為確保活動進行順利，請只於每節終結時給予掌聲。多謝合作。

The length of the performance is about 80-mins including an intermission of 10-mins.

Please give applause only at the end of each section. Thank you.

請於手機使用橫向顯示模式閱讀此場刊。

Please use the landscape mode on your phone to read this programme note.

Dusk has fallen from on high,
All that was near now is distant;
But first the evening star appears
Shining with its lovely light!
All becomes an uncertain blur,
The mists creep up the sky;
Ever blacker depths of darkness
Are mirrored in the silent lake.

Now in the eastern reaches
I sense the moon's light and glow,
The branching hair of slender willows
Frolics on the nearby water.
Through the play of moving shadows,
The moon's magic light quivers down,
And coolness steals through the eye
Soothingly into the heart.

Translation by Richard Stokes

Dämmerung senkte sich von oben,
Schon ist alle Nähe fern;
Doch zuerst emporgehoben
Holden Lichts der Abendstern!
Alles schwankt ins Ungewisse,
Nebel schleichen in die Höh',
Schwarzvertiefte Finsternisse
Widerspiegelnd ruht der See.

Nun am östlichen Bereiche
Ahn' ich Mondenglanz und -glut,
Schlanker Weiden Haargezweige
Scherzen auf der nächsten Flut.
Durch bewegter Schatten Spiele
Zittert Lunas Zauberschein,
Und durch's Auge schleicht die Kühle
Sänftigend ins Herz hinein.

Johann Wolfgang von Goethe

Programme:

- Narration A

Part I - Melancholic

- d'Anglebert - *Passacaille*
- Narration B
- Handel - *Armida Abbandonata*

Intermission (10 mins)

- Narration C

Part II - Sanguine

- Biber - *Guardian Angel*
- Narration D
- Montéclair - *Le dépôt généreux*

Part III - Conversation

- C.P.E. Bach - *Sanguineus and Melancholicus*
- Narration E
- Marais - *The Human Voices*

All that was near is now distant 原既遠亦近

If you have attended our previous concerts, you probably know and understand our approach in creating a concert programme. If this is your first time, Welcome!

As you will see, there are more elements than just music-making in our concert. It is not because we think pure music is not enough. In fact, we think there is not enough music in the world, but we want to do more, in order to truly speak to you.

At times like now, we have a tendency to reminisce about the past, and worry about the future. We see falsehood repeated and presented as the truth; we feel compelled to search for heroic figures and are unable to seek justice; We are now at a time when silence is preferred to conversation; a time when goodness and hope seem distant and unreachable; a time when horrors and worries once irrelevant, are now at your doorstep. Nothing is certain, except change, for better or worse. I need not to say more. We are all experiencing it right now at home in Hong Kong. Every day and night. First-hand.

The story of this programme begins with a man walking into a *Cha Chaan Teng* (茶餐廳) located in *Choi Hung (Rainbow) Estate* (彩虹邨), his childhood home, to meet up with a friend whom he hasn't seen for 22 years. It is a personal reminiscence inspired by Argentinian writer Jorge Luis Borges.

As the story unfolds, you will hear two beautiful secular cantatas written by Handel and Montclair, representing two different perspectives towards pain and lost love; two challenging passacaglias written by Lully/d'Anglebert and Biber on one identical ground bass line; C.P.E. Bach's engrossing Trio sonata, *Sanguineus and Melancholicus*, in which a conversation between an optimist and a pessimist is depicted by two violins; and, to conclude, Marais' exquisitely calming piece, *Human Voices*.

At first sight, one may not be able to see the relation between the music and the story, but one just has to sense it from a different perspective.

I wish I could be here sharing all these with you.

Part I

Melancholic

adjective

UK /,mel.əŋ'kɒl.ɪk/ US /,mel.əŋ'kɑː.lɪk/

expressing feelings of sadness.

Jean-Henri d'Anglebert
(1629-1691)

Passacaille d'Armide de Mr. De Lully

Pièces de clavecin, Suite in G minor

solo harpsichord



A *Passacaille* (or *Passacaglia*) is a piece written upon a repeated bass line (ground bass) in triple metre. The bass line used here – G, F, E-flat, D – is the same bass line used in Biber's *Guardian Angel*.

This *Passacaille* is an arrangement of a famous orchestral piece from Jean-Baptiste Lully's opera *Armide* (*Armide* is the same character concerned in Handel's cantata *Armida Abbandonata*).

Jean-Henri d'Anglebert was one of the foremost French keyboard composers of his day. He served as royal harpsichordist for Philippe I, Duke of Orléans, younger brother of the famous "Sun King", Louis XIV.

In 1689 his only published work, *Pièces de clavecin*, appeared just two years before he died. *Pièces de clavecin* is historically important on several other counts. The collection was beautifully engraved with utmost care, which set a new standard for music engraving. Furthermore, d'Anglebert's table of ornaments is the most sophisticated before Couperin's (which only appeared a quarter of a century later, in 1713). It formed the basis of J.S. Bach's own table of ornaments (Bach copied d'Anglebert's table ca. 1710), and provided a model for other composers, including Rameau. Finally, d'Anglebert's original pieces are presented

together with his arrangements of Lully's orchestral works. d'Anglebert's arrangements are, once again, some of the finest pieces in that genre, and show him experimenting with texture to achieve an orchestral sonority.

The complete table of ornaments from d'Anglebert's *Pièces de clavecin*.

Marques des Agréments et leur signification

The image shows a page from a music manuscript titled "Marques des Agréments et leur signification". It contains ten musical staves, each illustrating a different ornament with a specific notation and a descriptive label in French. The ornaments include Tremblement Simple, Tremblement appuyé, Cadence, autre, Double cadence, autre, sans trem: Sur vne tierce, Pince', autre, Tremblem' et pince', Cheute sur port en descendant de vne tierce, Cheute et Coulé sur vne tierce, autre, Sur 2 notes de suite, autre, Cheute sur vne note, Cheute sur 2 notes, Double cheute a vne tierce, Idem a vne note seule, Arpege', autre, autre, autre, Detaché avant un tremblem', and Detaché avant v' pince'.

George Frideric Handel
(1685-1759)

Armida Abbandonata
(Abandoned Armida)

HWV 105

soprano, 2 violins, viola da gamba, harpsichord



Cantata literally means "sung". It is a vocal composition with an instrumental accompaniment, typically consisting of several movements of recitatives (musical declamation, sung in the rhythms of ordinary speech with many words on the same note, functioning as narrative and dialogue) and arias (songs for solo voice). There are generally two types of Cantatas: sacred and secular. Handel's *Armida Abbandonata* is a secular cantata with dramatic elements.

Before Handel settled and became famous in London in 1712, he received important training in Halle and worked as a composer in Hamburg and Italy. At the age of 21, he travelled to Rome, where his most important patron, the Marchese Ruspoli, commissioned the composition of "abandoned Armida" in May 1707. The first public performance of *Armida abbandonata* is believed to be sung by soprano Margherita Durastanti at the Palazzo Bonelli in Rome on 26 June 1707.

Armida is a popular fictional character created by the Italian late Renaissance poet Torquato Tasso. The story was set during the First Crusade. Armida, a sorceress, was sent by the Arab Muslims to stop the Christian crusaders. She fell in love unexpectedly with her archenemy Rinaldo, the handsome crusader. Instead of murdering him, Armida used magic to seduce and capture him in her enchanted garden. They lived

together happily for a long time before Rinaldo was tracked down by his cronies and reminded of his mission - the conquest of Jerusalem. He, as Aeneas left Dido, abandoned Armida on the enchanted island.

It is at this point in the epic where Handel's cantata begins. Here Handel focuses on Armida's anger following Rinaldo's rejection of her: time and again she works herself up to a white heat of anger, calling on the sea and wind to assist her, while at the same time conceding that she still loves Rinaldo. In the final siciliana she begs the god of love to free her from her untrammelled passion. Handel later wrote another opera *Rinaldo* for this story. J.S. Bach valued this cantata so highly that he prepared his own copy of it.

Text

I Recitativo accompagnato

Dietro l'orme fugaci del guerrier, che gran tempo in lascivo soggiorno ascoso avea, Armida abbandonata il piè movea; e poi che vide al fine che l'oro del suo crine, i vezzi, i sguardi, i preghi non han forza che legghi il fuggitivo amante, fermò le stanche piante, e affissa sopra un scoglio, calma di rio cordoglio, a quel leggiro abete, che il suo ben rapìa, le luci affisse, piangendo e sospirando così disse:	In pursuit of the fleeing warrior with whom she had long dallied lustfully in secret, abandoned Armida set forth; and when she finally saw that her golden hair, her charms, glances, her prayers had no power to bind her fugitive lover, she rested her weary limbs, and, motionless on a rocky cliff, with the calm of bitter grief, gazed at that light craft which was taking Rinaldo away from her and weeping and sighing said:
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II Aria

Ah, crudele, e pur ten vai
e mi lasci in preda al duolo, e pur sai
che sei tu solo il diletto del mio cor.

Come, ingrato, e come puoi
involare a questo sen, il seren de'lumi tuoi,
se per te son tutta ardor?

Ah, crudele...

Ah, cruel one, so you go away
and leave me grief-stricken, and yet you know
that you alone are the delight of my heart.

How, ungrateful man, how can you steal
from my heart the calm peace of your eyes,
if all my love is for you?

Ah, cruel one...

III Recitativo

Per te mi struggo, infido,	For you I pine away, faithless one,
per te languisco, ingrato;	for you I languish, you ingrate;
ah, pur lo sai	ah, yet you know
che sol da tuoi bei rai	that only by your lovely eyes
per te piagato	because of you my heart
ho il seno,	is broken,
e pur tu m'abbandoni,	and yet you desert me,
infido amante:	faithless lover:

IV Recitativo accompagnato - furioso

O voi, dell'incostante
e procelloso mare,
orridi mostri,
dai più profondi chiostri,
a vendicarmi uscite,
e contro quel crudel incrudelite,
sì, sì, sì, sia vostro vanto
e del vostro rigore
un mostro lacerar
di voi maggiore.

Onde, venti, che fate,
che voi nol sommergete?

Ah, no, fermate!

O you, horrible monsters
of the restless, stormy sea,
come forth
from the most hidden depths
to avenge me,
and against that cruel man grow crueller,
yes, yes, yes, let it be your boast
to tear to pieces
a monster capable
of greater harshness than yours.

Waves, winds, what are you doing
that you do not engulf him?

Ah no, stay!

V Aria

Venti, fermate, sì, nol sommergete, no; è ver che mi tradì, ma pur, l'adoro. Onde crudeli, no, non l'uccidete, è ver che mi sprezzò, ma è il mio tesoro. Venti, fermate...	Winds, cease, yes, do not engulf him; it is true that he betrayed me, but still, I adore him. So that, cruel ones, no, do not slay him, it is true that he scorned me, but he is my treasured darling. Winds, cease...
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VI Recitativo

Ma che parlo, che dico?	But what am I saying?
Ah, ch'io vaneggio;	Ah, I am raving;
e come amar potrei un traditore,	and how could I love a traitor,
infelice mio core?	my unhappy heart?
Rispondi, o Dio, rispondi.	Reply, oh God, reply.
Ah, che tu ti confondi,	Ah, you are confused,
dubbioso e palpitante	doubtful and trembling
vorresti non amare e vivi amante.	you would like not to love, yet you love.
Spezza quel laccio indegno	Break that shameful bond
che tiene avvinto ancor gli affetti tuoi.	which still captures your affections.
Che fai, misero cor?	What are you doing, wretched heart?
Ah, tu non puoi!	Ah, you cannot break loose.

VII Siciliana

In tanti affanni miei	In my grievous distress
assistimi almen tu,	you at least help me,
Nume d'amore!	God of love!
E se pietoso sei,	And if you have any pity for me,
fa ch'io non ami più	see that I no longer love
quel traditore.	that traitor.
In tanti affanni miei...	In my grievous distress...

Part II

Sanguine

adjective

UK /'sæŋ.gwɪn/ US /'sæŋ.gwɪn/

(of someone or someone's character) positive and hoping for good things.

Heinrich Ignaz Franz Biber
(1644-1704)

Guardian Angel

Passacaglia - Rosary Sonata No.16

solo violin



The Rosary Sonatas (also known as the *Mystery Sonatas*) are a collection of 15 short sonatas for violin and continuo, with a final passacaglia for solo violin. Each has a title related to the Christian Rosary devotion practice and possibly to the Feast of the Guardian Angels.

The 15 Mysteries of the Rosary, practiced in the so-called “*Rosary processions*” since the 13th century, are meditations on important moments in the life of Christ and the Virgin Mary. The 15 Mysteries are divided into three cycles. The 15 sonatas are organized into the same three cycles: five *Joyful Mysteries*, five *Sorrowful Mysteries* and five *Glorious Mysteries*. In the manuscript each of the 15 sonatas is introduced by an engraving appropriate to the devotion to the Life of Christ and the Virgin Mary. During these processions, believers walked around a cycle of fifteen paintings and sculptures that were placed at specific points of a church or another building. In this tradition, at every point a series of prayers was to be recited and related to the beads on the rosary. When they performed this ritual, the faithful also listened to the corresponding biblical passages and commentaries. It is presumed that at the time they would listen to Biber's musical commentary to accompany this ritual of meditation.

The whole collection closes with the *Passacaglia in G minor*. It uses a bass pattern (same one in Lully's *Armide Passacaille*) which is the same as that of the first line of a hymn to the *Guardian Angel*. This piece is one of the earliest known pieces for solo violin and considered the most "outstanding work of its type before the Bach *Chaconne*".

Heinrich Ignaz Franz Biber was a Bohemian-Austrian composer and violinist. He was one of the most important composers for the violin in the history of the instrument. His music was known and imitated throughout Europe.

Michel Pignolet de Montéclair
(1667-1737)

Le dépôt généreux
(*The generous scorn*)

soprano, violin, viola da gamba, harpsichord

Le Dépôt généreux
Cantate, à voix seule
avec un Dessus,
de Violon ou de Flûte.

Violon.



The French was quite late catching up with the development of cantata compared to the Italian. Cantata emerged only later in France in the 18th century. However, this does not mean that French cantatas are trivial. Cantatas of French musical taste written by André Campra, Jacquet de La Guerre, Marc-Antoine Charpentier, Louis-Nicolas Clérambault and Michel-Pignolet de Montéclair enjoyed great success during the first half of the 18th century.

Little is known of Montéclair's life. In 1687, he went to Paris and joined the orchestra of the Opera, where he played the basse de violon. Montéclair must also have worked as a music teacher of high regard: among his pupils were the daughters of his colleague François Couperin. Montéclair's approach to teaching was fresh and almost modern. He wrote books on teaching music, and in around 1730 he published *Recueil de brunettes*, which contains vocal music adapted for flute. The collection was expressly intended as a pedagogical tool to teach the French style. His orchestral pieces are often of striking dramatic colors, especially in his flute concerto *La Guerre* (the war).

Le dépôt généreux begins as a lament of a woman abandoned by her lover, weeping and calling for the God of justice and of

vengeance. But, unlike Armida, she soon realizes she is overwhelmed by a senseless rage. She then turns to reason and pride in spite of her despair and anger. Calmness and peace returns. She is slowly relieved from the sorrow of unfulfilled love and made peace with her heart at the end.

We hope the two cantatas *Armida Abbandonata* and *Le dépôt généreux* not only represent the distinctive contrasts of Italian and French musical styles, but also serve as an inspiration for different perspectives towards pain and loss in life.

Text
I

Dieux justes ! Dieux vengeurs!
souffrez vous qu'un parjure
Jouisse sous vos yeux d'un destin plein d'attraits.
De ses serments trahis vous partagez l'injure
Vengez vous vengez moi, vengez vous,
n'épargnez pas vos traits.

Gods of justice, and of vengeance!
How can you suffer a traitor
To enjoy, beneath your gaze, a carefree life?
His broken promises are also an insult to you:
Avenge yourselves, avenge me.
Wreak vengeance without mercy!

Mais pourquoi soupirer ? pourquoi verser des larmes?
Un vain dépit séduirait-il mon cœur?
Ah ! je le reconnais à mes tendres alarmes
Mon Infidèle est toujours mon vainqueur.

But why do I sigh? Why shed tears like this?
Has my heart been seduced by senseless rage?
Oh, I can see from what my feelings tell me
That my faithless one still holds me captive.

II

Arbres épais, sombre feuillage!
Cachez la honte de mes pleurs.

L'Ingrat qui m'abandonne aux plus vives douleurs,

Me charme encore au moment qu'il m'outrage.

Leafy trees, within your dark foliage
Conceal the shame of my tears!

The ungrateful man who has abandoned me to the
sharpest pain

Still attracts me, in the very moment he insults me.

III

Chérirai-je toujours une fatale flamme?
Raison, Fierté, venez l'arracher de mon âme,
D'un infidèle amant chassez le souvenir:
Quand il a su briser une chaîne si belle,
Faut-il lui conserver une ardeur éternelle?
Non, je dois de mon cœur pour jamais le bannir.

Shall I always treasure this toxic love?
Reason, and Pride – come, tear it from my soul,
Drive out the memory of this unfaithful lover:
If he could shatter such delightful bonds,
Must my love for him be eternally preserved?
No, I owe it to my heart to banish him for ever.

IV

Douce tranquillité, paisible indifférence,
Hâtez votre aimable retour.
D'un cœur agité par l'Amour
Vous êtes l'unique espérance

Sweet calm, peaceful indifference,
Be kind, and speedily return to me.
For a heart disturbed by Love
You are the one and only hope.

Mais ciel quel changement ! le trouble qui m'accable

Semble s'évanouir en ce moment heureux.

Ah ! je n'en doute plus un calme favorable

Vient m'annoncer le succès de mes vœux.

But Heaven, what transformation! The trouble
besetting me

Seems to vanish in this moment of contentment.

I have no further doubt: a benign sense of calm

Has come to tell me my wish has been fulfilled.

VI

Je sens finir mes peines
La liberté triomphe dans mon cœur
Dieu des Amants je dois à ta rigueur,
La douceur de sortir de tes cruelles chaînes.

I feel my sorrows are at an end,
Freedom triumphs in my heart:
God of Lovers, to your severity I owe
This sweet release from your cruel chains.

Part III

Conversation

noun

UK /ˌkɒn.və'seɪ.ʃən/ US /ˌkɑːn.və'seɪ.ʃən/

talk between two or more people in which thoughts, feelings, and ideas are expressed, questions are asked and answered, or news and information is exchanged.

Carl Philipp Emanuel Bach
(1714-1788)

Gespräch zwischen einem Sanguineus und Melancholicus
(*Conversation between a Sanguineus and Melancholicus*)

Trio Sonata in C minor, Wq.161/1, H.579

- I. Allegretto
- II. Adagio
- III. Allegro

2 violins, viola da gamba, harpsichord

The image shows a handwritten musical score for the first movement of the Trio Sonata in C minor. The title is written in cursive: "Sonata I. a 2 Violini e Basfo. Allegretto." Below the title, the score is written for three staves: Violino I, Violino II, and Basfo. The key signature is C minor (three flats) and the time signature is common time (C). The Violino I part starts with a rest and then has a trill (tr) marked "Senza Sordino." The Violino II part starts with a trill (tr) marked "con sordino" and then has a piano (p.) dynamic marking. The Basfo part starts with a piano (p.) dynamic marking. The score is written in a clear, elegant hand.

C.P.E. Bach wrote about his own Trio Sonata:

“In the first trio the attempt has been made to express with instruments, as much as possible, what would otherwise more comfortably be achieved with the singing voice and words. It should represent, as it were, a dialogue between a Sanguineus and a Melancholicus, who argue with each other for the entire first movement and until nearly the end of the second movement, each trying to win over the other to his side, until they resolve their differences at the end of the second movement, when Melancholicus finally gives in and takes over the other’s main theme.”

He wrote and published this sonata together with another one for flute, violin and continuo in 1751 in Potsdam while he was working for the Prussia King - Frederick the Great.

Sanguineus and Melancholicus serves as a very good example of the *empfindsam Stil* (sensitive/sentimental style) developed in the mid 18th century Germany, favoured by Frederick the Great. It intended to express "true and natural" feelings, and featuring sudden contrasts of mood. It was developed as a contrast to the Baroque *Affektenlehre* (The Doctrine of Affections), in which a composition (or movement) would have the same affect (emotion or musical mood) throughout, in which J.S. Bach is in favour of.

C.P.E. Bach has provided a very detailed description of what the two violins are depicting and imitating through out the music in the first two movements:

I. Allegretto

“The opening signifies a question, by means of the half cadence on the dominant, whether Sanguineus (S) and Melancholicus (M) are here in agreement. The former, however, through both the difference of tempo as well as the content of his answer and, moreover, by beginning in a different key, makes it clear enough that he is of an entirely different opinion. S starts to lose something of his liveliness in his efforts to entice M, who, in the middle of his apparent conversion, finds an opportunity to fall back into his old melancholy.

Again a question is raised by means of the dominant, whereby through a short general rest M should be encouraged, as it were, to respond to the entire uncomfortable situation and the question put to him. Impatiently S interrupts M, who maintains his opinion, and repeats his theme. S breaks off questioningly, whether M wishes to continue with the missing material? Instead, M slips in a snippet of his main theme. S is unsure whether M has done this out of malice, ignorance, or forgetfulness; therefore he shows him again how he should have responded, although with acrimony because he again prevents him from speaking his mind. M begins to give in, and to answer correctly as he should have done earlier. This sour though very small step costs M a general rest, in order to relax and to come back to his senses. S interrupts again, and mocks M by imitating his material in a ridiculous way. M removes his mute here and follows S.

At this general rest, S expects M finally to take up the theme, but he takes the opportunity to fall back into his sadness. Shows a quite unfavorable answer by S to the question at hand. M fills in what is missing again, indeed rather hotly, with a piece of his theme. This makes S angry, who repeats M’s answer in a mocking fashion through an entire octave; at the same time, though, after a short general rest, he makes a new suggestion, to which M answers quite properly, but through which he comfortably returns to his melancholy.

S here attempts once more, since he was successful earlier, to win M over to his side in that he turns his ideas to ridicule. He renews his invitation, and M follows him, without using his mute, until the same idea, that had earlier distracted him, again draws him towards melancholy, out of which, however, the furious S is immediately able to pull him out by means of his playing. Their parleying here becomes a bit diffused, in that S, out of complaisance, loses some of his fire. But even this flattery leads to another episode of melancholy, which here comes to full expression, and to which S laughs and sneers. The two remain in this frame of mind until M falls asleep deeply and gloomily. Then, S continues to make fun of him, but twice stops and asks whether M is willing to speak up again, and, getting no response, amuses himself about it until the end.”

II. Adagio

“Hereafter M begins immediately to grumble about this, and responds with sincere and profound performances. With these S plays and trifles. These both continue partly alternating, partly together, until S, seeing that nothing can come of it, resorts to pleading in order to move M over to his side, and again speaks sharply to him. After a noticeable silence, however, asks him anew, to which M allows himself to be moved, and thus, because he takes up the new theme, lets it be known, that he now is of a different opinion. S takes advantage of this, and continues with these initial ideas, which M repeats, in order to demonstrate his steadfastness, until they both express exactly this idea simultaneously, and thus conclude the Adagio in complete unity.”

III. Allegro

“In the last movement they are and remain fully united, whereby nonetheless one can observe that M begins with a theme that is rather jaunty, somewhat coquettish, but also somewhat languid and above all generally pathetic. Toward its end it shows a little spell of sadness which, however, is immediately banished — after a brief effective rest — by a few lively triplets. S, who approves of the other’s relenting, steadfastly follows in this last movement out of courtesy, even during the somewhat subdued passages; and both affirm their friendship by imitating each other, even to the point that one can not tell them apart.”

Marin Marais
(1656-1728)

Les Voix Humaines
(Human Voices)

Pièces de viole, Livre 2

solo viola da gamba



“Marais played the viol (viola da gamba) like an angel.” This is how Hubert le Blanc reported in his *Defence de la Basse de Violle*.

Marin Marais was a central figure in the French school of bass-viol composers and performers during the late 17th and early 18th centuries. He served 46 years of his life as *Ordinaire de la Musique de la Chambre du Roi* throughout the reign of Louis XIV and, until 1725, served under the Regency and Louis XV. He studied the viola da gamba under Sainte-Colombe, the most prominent teacher in Paris, but Sainte-Colombe quickly dismissed Marais after merely six months, because he feared the pupil would outstrip the master (an interesting story that inspired a book, and later a movie, *All the World's Mornings* written by Pascal Quignard). Marais then went on to study composition with Lully. Marais made himself known as an outstanding viola da gamba performer and a composer of very high stature and reputation.

Marais is credited as being one of the earliest composers of program music. He wrote a comical piece, *Tableau de l'operation de la Taille*, for viola da gamba and harpsichord, depicting a Bladder-Stone Operation. It includes composer's annotations such as "The patient is bound with silken cords" and "He

screameth”. Marais published five volumes of *Pièces de Violle* between 1686 and 1725, which include over 550 compositions of dances for one, two or three viols with basso continuo.

Les Voix Humaines is found in the 2nd volume. It was originally written for viola da gamba and continuo (bass line with filled-in chords), but the viola da gamba part often plays more than one voice (melody plus harmony). With this and the music's contemplative nature, it is often arranged and performed as a solo piece. There is no certain answer to why Marais named a piece for a string instrument “human voices”, perhaps Marais considered the tone and dynamics of the viola da gamba were close to his ideal of the human voice? Or perhaps, like C.P.E. Bach, Marais wanted the listeners to listen to an instrumental music as if listening to a person, or even a group of people, speaking, talking and telling his/her/their own story(ies)?

With this music we close tonight's performance.

Song is Being



Song is Being, an early music ensemble based in Hong Kong, was initiated by baroque flutist Yat Ho Tsang in 2018. He brought together young musicians with a common passion for early music, striving to elevate local audience's interest in early music and concert-going by presenting high quality performances with a creative approach.

The name *Song is Being* is from Rainer Maria Rilke's *Sonnets to Orpheus*, part one, III:

*“.....Song, as you teach it, isn't about desire,
nor does it court what might be accomplished.
Song is being. Something simple for the god.
But when will we finally be?.....”*

In March 2018, *Song is Being* presented its self-titled début to great acclaim, and was subsequently invited to re-run its programme at Hong Kong's *Prism* Chamber Music Festival in November 2018. In February 2019, *Song is Being* was invited to perform at *Musica Antiqua Takamatsu* in Japan. Its first international concert tour was supported by Hong Kong Arts Development Council.

If you wish to receive updates from us. Please follow us on Facebook or Instagram:

<http://www.facebook.com/songisbeing>

<https://www.instagram.com/songisbeing/>



Soprano

Lau Cheuk Yan, Alison

Soprano Alison Lau graduated from New England Conservatory in Boston and the Hong Kong Academy for Performing Arts. Highlights of Alison's recent performances include her Laeiszhalle Hamburg and Berliner Philharmonie début with the esteemed baroque orchestra Al Ayre Español led by Eduardo Banzo Lopez, a sold-out song recital in Hong Kong City Hall, Bach's Mass in B-minor and Vivaldi's Gloria with Die Konzertisten under the baton of Jonathan Cohen, and role début as Zerlina in Opera Hong Kong's Don Giovanni. In November 2019, Alison will perform with the great tenor, José Carreras, at his Farewell Concert Tour in Hong Kong. Alison's first album "My Voice and I" under Decca Records/ Universal Music Hong Kong was released in July 2018.

For more information: www.alisonlau.com



Baroque violin Lai Yat Hei, Sean

Lai holds degrees from Hochschule für Musik Carl Maria von Weber Dresden and the Hong Kong Academy for Performing Arts, under the tutelage of Miss Natalia Prishepenko in Germany and Miss Ho Hung Ying in Hong Kong.

Beside his study on modern violin in Germany, Lai also studied baroque violin. Lai has participated in various baroque master classes and had lessons from Monica Hugget, Nadja Zwiener, New Dutch Academy, Academy of Ancient Music and The English Concert. Lai has performed with period-instrument ensembles in different concert series during his study in Germany. In Hong Kong, Lai has been performing and engaged in various concerts with Die Konzertisten and Camer Musicus as a baroque violinist.

Lai has been an active chamber musician, as the first violinist in the Zephyrus String Quartet formed in Hong Kong, Lai and his team were invited to perform in the open stage of the Hong Kong Chamber Festival, “Academy New Generation Artists Concert”, and “Academy Dance: Opus 16: Point of Departure”, all ended with good comments.

Lai also have equal interest in being an orchestral player and baroque music player. Lai has participated the NJO as the associated concertmaster in 2012 and played concerts in Amsterdam, Rotterdam, Dan Hague and Belgium with the orchestra.



Viola da gamba Lam Tim Wai

Lam is one of the numbered viola da gamba and viola d'amore players in Hong Kong. Lam was the first local Hong Kong solo viola da gamba player to perform the Bach St. Matthew Passion and St. John Passion in 2010 and 2011 respectively.

Lam was invited for various solo performances in different cities, such as Otaru (Hokkaido), Tokyo, Shanghai, etc. Lam also attended various local and international baroque masterclass by José Vázquez, Yukimi Kambe, Jonathan Manson, Phantasm, Jérôme Hantaï, Rainer Zipperling, etc.

Lam completed the Master of Music Degree (Performance) programme in the Hong Kong Academy for Performing Arts. Lam studied Baroque Music Practice with the Academy Early Music Ensemble coached by Benedict Cruft and Dr. Shane Leveque. Since 2012 Lam has been promoting early music in Hong Kong with the group, the Early Music Society of Hong Kong (formed by Lam and his colleagues). In July 2017, the Society was invited to Shanghai to give a week of concerts and demonstrations. The Society has been collaborating with different choral groups in various baroque concerts in Hong Kong, including the Handel Messiah, Bach St. John Passion, etc. Currently, Lam teaches viola da gamba in Baroque Music Performance at the Hong Kong Academy for Performing Arts.



Harpsichord

Hung Wai Ho, Stephen

Stephen Hung is primarily a pianist with a keen interest in J. S. Bach's music and Baroque music in general. He studied with Colin Stone and Daniel-Ben Pienaar at London's Royal Academy of Music and also had lessons on the harpsichord and the organ there. During his time at the Royal Academy, he was awarded the Harriet Cohen Bach Prize and multiple academic prizes.

Since graduating in 2013, he has transcribed and published a collection of Bach's organ, choral and violin pieces for the piano. Hung performs regularly, both as a soloist and as a member of the chamber music group the TimeCrafters. Some of the recital programmes he played over the years include the Art of Fugue, the complete Two-part and Three-part Inventions, and book two of the Well-Tempered Clavier. He has also performed on the harpsichord with the Early Music Society of Hong Kong and has several ongoing concert projects with various period instrument performers.

Aside from performing, Hung is a columnist for the website 'GooClass' (www.gooClasshk.com). He has previously written reviews, interviews and articles for the magazines 'Artplus' and 'Vantage'.



Baroque violin (Guest player)
Shen Ting Chia, Vivian

Born in Taipei, Vivian Shen began studying violin at the age of five. She entered the Hong Kong Academy for Performing Arts with full scholarship to further her study under Prof. Michael Ma in 2013 and graduated with first class honour and graduated from the Master of Music program with distinction in 2019. She is currently teaching in HKAPA music junior program.

Vivian has participated in masterclasses with Maxim Vengerov, Cho-Liang Lin, Ray Chen, Christoph Poppen and Robert Chen. She has also received coaching from Paganini Competition winners Lu Siqing, Huang Bin and Ning Feng. She has also joined many music camps and music festival during the summer, such as Prague Arts Festival in Czech in 2007. She also performed as soloist in Tchaikovsky's Violin Concerto at the National Concert Hall in Taipei in 2011 and with the Academy Symphony Orchestra under the baton of Sharon Andrea Choa in 2016. Vivian participated in the Aspen Music Festival in 2016 and was invited by the Festival to return in 2017. She played in the Aspen Festival Orchestra with renowned conductors, including Robert Spano, Ludovic Morlot, Hugh Wolff, James Gaffigan, Miguel Harth-Bedoya, and Vasily Petrenko. In 2018 she participated in Montréal International String Quartet Academy.



Narrator

Yu Wing Yan, Alice

Having studied at the Hong Kong Academy for Performing Arts [School of Drama] and graduated from the English Department of the Chinese University of Hong Kong, Alice Yu Wing Yan has had extensive experiences on stage and on screen acting. She has been featured in numerous cultural and educational programmes produced and broadcast by the Radio Television Hong Kong, as well as having participated in the Freshwave International Short Film Festival [2015 - 2018]. Her performances also include being the audio guidance of artwork by Hong Kong artists Sampson Wong and Jason Lam “Pavilion for Our Living”, voice over-ing for commercials including Hong Kong Electrics, Hong Kong International Airport shop and Amoy Food and narrating in multimedia Baroque concert “Song Is Being”, which was showcased at the PRISM Chamber Music Festival in 2018 and the Musica Antiqua Takamatsu in Japan. Alongside her enthusiasm in acting, Alice has spent a couple of years working in the contemporary art industry and has involved in various translation and literature competitions. She has recently become finalist in the Light Up Poole’s Poetry Film competition [U.K.].



Concept and script Tsang Yat Ho

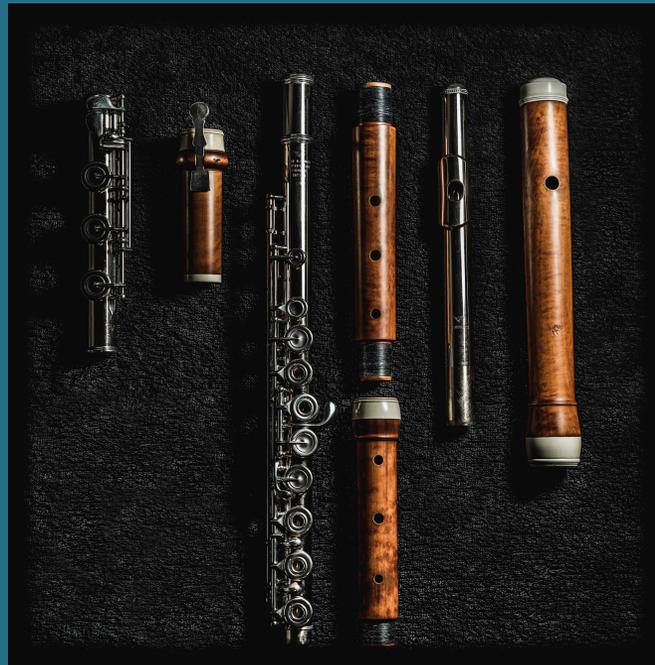
Yat-ho likes to observe and to listen. He discovered the world of classical music through the flute in his 10s, and the joy of photography in his 20s. He has no idea what other art forms he will fall in love with in his 30s. Yet one thing is for sure, he will still be making music and photos. Yat-ho remembers the music the first time he ever played together with other classmates in a wind band, and that he had to stop playing his part for a few bars because he was too happy, and he could not manage to play the flute while he was smiling. (and he still cannot.) Since then, he understands why all flutists look sad while playing. He loves J.S. Bach's music. He thinks it is an encyclopaedia containing everything and it is a perfect marriage of human intelligence and emotions. He also thinks Mathematics is perfect and beautiful. Yat-ho shares the same birth date with Leonardo da Vinci, but it is not the reason why he admires da Vinci.

Yat-ho is now studying a master degree in Baroque Flute Performance in *Hochschule für Musik und Darstellende Kunst Frankfurt am Main* under Professor Karl Kaiser. That is why he cannot be here tonight. He misses his friends, students and family in Hong Kong.

Personal website: www.tsangyatho.com

For more information about baroque instruments,
please visit Early Music Society of Hong Kong's website:

<http://www.ems.org.hk/our-period-instruments/>



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