

Song 念茲在茲 is Being

音樂與詩，兩個愛情故事
music, poetry, two love stories

三月五日

March 5
2018

8p.m.

LUMP Studio

香港黃竹坑 業發街2號
志聯興工業大廈 11樓A室
11A, Gee Luen Hing Industrial Building,
2 Yip Fat Street, Wong Chuk Hang, Hong Kong

詩人 | 里爾克

Poet | Rainer Maria Rilke

德文詩誦者

German Poetry Voice | Irina Hüfner

旁述 | 余詠茵

Narrator | Yu Wing Yan, Alice

概念及巴洛克長笛 | 曾逸豪

Concept and Baroque Flute | Tsang Yat Ho

女高音 | 劉卓昕

Soprano | Lau Cheuk Yan, Alison

巴洛克小提琴 | 黎逸晞

Baroque Violin | Lai Yat Hei, Sean

古提琴 | 林添偉

Viola da Gamba | Lam Tim Wai

古鍵琴 | 熊韋皓

Harpsichord | Hung Wai Ho, Stephen

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. Thank you for your co-operation.

活動長約90分鐘，包括15分鐘中場休息。為確保活動進行順利，請祇於上、下半場
終結時給予掌聲。多謝合作。

The length of the event is about 90-mins, including a 15-mins break. Please give applause
only at the end of each half. Thank you.

“Song, as you teach it, isn't about desire.....

Why Rilke?

There are moments when you suddenly realise that something (or someone) you have just encountered is going to influence your life later on. You don't know exactly when, why, and how it will influence your life, but you know the importance of it. You can only keep a good memory of those moments and hold them close to your heart.

I first encountered Rainer Maria Rilke indirectly through Wim Wenders' film *Wings of Desire* (1987). I was deeply moved and captivated by the poetic beauty and spirit behind it. Years later did I find out the film was partially inspired by Rilke's poem *Duino Elegies* (1922). And when I finally opened the book in my hands, I was shocked and was left speechless by the powerful opening lines:

Who, if I cried out, would hear me among the Angelic
Orders? And even if one were to suddenly
take me to its heart, I would vanish into its
stronger existence. For beauty is nothing but
the beginning of terror, that we are still able to bear,
and we revere it so, because it calmly disdains
to destroy us. Every Angel is terror...

Translated by A. S. Kline

My second encounter with Rilke was through an American baroque violinist who always travels with a copy of Rilke's *Letter to a Young Poet*. I first read it without realising who the writer was. In the first letter (where tonigh's quotes are from), I found the best advice one could have regarding life, love, loneliness, creation, and art. Coincidentally, it was at the time when I was graduating from Amsterdam Conservatory, feeling lost and uncertain about the path as a musician. Rilke asked and answered the questions I wanted to ask, and his writings gave me possible directions for the possible answers.

The concept: why music, poetry and stories?

“Things aren't all so tangible and sayable as people would usually have us believe; most experiences are unsayable, they happen in a space that no word has ever entered, and more unsayable than all other things are works of art, those mysterious existences, whose life endures beside our own small, transitory life.” - Rilke

Music, perhaps, is the most powerful art form to depict and evoke emotions. Well... at least, it is what the baroque composers were all trying to achieve through their music. (Baroque) Music, especially, were composed to depict different affects (affections) using the available musical tools and devices (such as intervals, rhythm, harmony, etc.), so that emotions could be transmitted and then provoked inside the audience (physically through the influence of our body fluids - humors. Yes, really. We are talking with a baroque mindset here. :) Or if you prefer, in modern terms, I should say “touching one's heart”).

The concept is simple, but, from experience, we all know that no matter how hard and well we musicians and music teachers try, not everyone could perceive and understand music easily and directly. Somehow even titles and lyrics are insufficient. More words are always desired to explain and to help the audience to feel, to taste and to communicate the music better - to say something unsayable.

We are then back to poetry. So why don't we put poetry and music (back) together if they are both creation of sound, and meant to be enjoyed in a spoken and performed manner? I am not attempting to explain music through poetry, or vice-versa, because poetry and music are equally unimportant. They are just like pointing fingers, laser-pointers, compasses and maps directing, leading us to some possible hidden treasure - affections and meanings behind the sound. Sadly, it seems that in this modern, noisy, materialistic world, we have almost forgotten what they are, how to hear them, and how to express them.....

But then we need a structure, or a container to hold all these emotional mess. A story is needed. Greek mythology has always been heavily associated with baroque music and art, especially in operas. Apollo and Orpheus are both musicians and poets. Apollo and Orpheus are father and son. Daphne is the first love of the father, and Eurydice is the last and most beloved of the son. These two stories are a perfect couple and fit well for tonight's purpose.

This is how we arrived here tonight, with music, poetry and two love stories. It is also through one of Rilke's sonnets which gave the title of tonight's event:

A god could do it. But tell me this: how can a man
follow him by passing through the narrow lyre?
His mind is divided; at the crossing of two
heart-paths there is no temple to Apollo.

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? And when will return
the earth and the stars toward us?
It isn't this, young man, which makes you love, even when
the voice forces its mouth open for you. Learn

to forget that you sang out. It passes away.
But to sing in truth is a different breath.
A breath around nothing. A blowing in God. A wind.

Sonnets to Orpheus, part one, III

Translation by Mark S. Burrows

Tonight there are a lot of texts and words, ... I know, and I am sorry ...
yet they still cannot fully present the unsayables.

Tsang Yat Ho

Poems and Music

Apollo & Daphne

Liebes-Lied

Wie soll ich meine Seele halten, daß
sie nicht an deine rührt? Wie soll ich sie
hinheben über dich zu andern Dingen?
Ach gerne möcht ich sie bei irgendwas
Verlorenem im Dunkel unterbringen
an einer fremden stillen Stelle, die
nicht weiterschwingt, wenn deine Tiefen schwingen.
Doch alles, was uns anrührt, dich und mich,
nimmt uns zusammen wie ein Bogenstrich,
der aus zwei Saiten eine Stimme zieht.
Auf welches Instrument sind wir gespannt?
Und welcher Geiger hat uns in der Hand?
O süßes Lied.

Love Song

How shall I hold my soul so it does not
touch on yours. How shall I lift it
over you to other things?
Ah, willingly I'd store it away
with some lost thing in the dark,
in some strange still place, that
does not tremble when your depths tremble.
But all that touches us, you and me,
takes us, together, like the stroke of a bow,
that draws one chord out of the two strings.
On what instrument are we strung?
And what artist has us in their hand?
O sweet song.

(Translated by A. S. Kline)

Johann Sebastian Bach
Trio Sonata, BWV529 – II. Largo
violin, harpsichord

Claudio Monteverdi
Si dolce e 'l tormento, SV332
voice, flute, violin, viola da gamba, harpsichord

Si dolce è 'l tormento
Ch' in seno mi sta,
Ch' io vivo contento
Per cruda beltà.
Nel ciel di bellezza
S' accreschi fierezza
Et manchi pietà:
Che sempre qual scoglio
All' onda d' orgoglio
Mia fede sarà.

La speme fallace
Rivolgam' il piè.
Diletto ne pace
Non scendano a me.
E l' empia ch' adoro
Mi nieghi ristoro
Di buona mercè:
Tra doglia infinita,
Tra speme tradita
Vivrà la mia fè

Se fiamma d' amore
Già mai non senti
Quel riggido core
Ch' il cor mi rapì,
Se nega pietate
La cruda beltate
Che l' alma invaghi:
Ben fia che dolente,
Pentita e languente
Sospirimi un dì.

So sweet is the torment
in my breast
that happily do I live
for cruel beauty.
In the heaven of beauty
let cruelty grow
and mercy be lacking:
for my faith will always
be as a rock,
in the face of pride.

Let deceitful hope
turn away from me,
let neither joy nor peace
descend on me.
And let the wicked girl whom I adore
deny me the solace
of sweet mercy:
amid infinite pain,
amid hope betrayed,
my faith will survive.

The hard heart
that stole mine away
has never felt love's flame.
The cruel beauty
that charmed my soul
withholds mercy,
so let it suffer,
repentant and languishing, and
let it sigh one day for me.

Musik

Was spielst du, Knabe? Durch die Gärten gings
wie viele Schritte, flüsternde Befehle.
Was spielst du, Knabe? Siehe, deine Seele
verfing sich in den Stäben der Syrinx.

Was lockst du sie? Der Klang ist wie ein Kerker,
darin sie sich versäumt und sich versehnt;
stark ist dein Leben, doch dein Lied ist stärker,
an deine Sehnsucht schluchzend angelehnt. –

Gib ihr ein Schweigen, dass die Seele leise
heimkehre in das Flutende und Viele,
darin sie lebte, wachsend, weit und weise,
eh du sie zwangst in deine zarten Spiele.

Wie sie schon matter mit den Flügeln schlägt:
So wirst du, Träumer, ihren Flug vergeuden,
dass ihre Schwinge, vom Gesang zersägt,
sie nicht mehr über meine Mauern trägt,
wenn ich sie rufen werde zu den Freuden.

Music

What are you playing, boy? Through the garden it went
like many steps, like whispering commands.
What are you playing, boy? See, your soul
is entangled in the rods of the syrinx.

Why do you lure her? The sound is like a prison
where loitering and languishing she lies;
strong is your life, and yet your song is stronger,
against your longing leaning sobbingly.

Give her a silence, that the soul may softly
turn home into the flooding and the fullness
in which she lived, growing, wide and wise,
ere you constrained her in your tender playings.

How she already wearier beats her wings:
Thus will you, dreamer, waste her flight away,
so that her pinions, sawn through by the singing,
no more may carry her across my walls
when I shall call her in to the delights.

(Translated by M.D. Herter Norton)

George Frideric Handel Apollo e Daphne, HWV122 - Felicissima quest'alma voice, flute, violin, viola da gamba, harpsichord

Felicissima quest' alma
Ch'ama sol la libertà.
Non v'è pace, non v'è calma
Per chi sciolto il cor non ha.

Very happy is this soul,
which loves liberty only.
There is no peace, there is no calm
for those whose heart is not free.

Die Sonette an Orpheus, zweiter teil, XII

Wolle die Wandlung. O sei für die Flamme begeistert,
drin sich ein Ding dir entzieht, das mit verwandlung prunkt;
jener entwerfende Geist, welcher das Irdische meistert,
liebt in dem Schwung der Figur nichts wie den wendenden Punkt.

Was sich ins Bleiben verschließt, schon ists das Erstarrte;
wähnt es sicher im Schutz des unscheinbaren Graus?
Warte, ein Härtestes warnt aus der Ferne das Harte.
Wehe—:abwesender Hammer holt aus!

Wer sich als Quelle ergießt, den erkennt die Erkennung;
und sie führt ihn entzückt durch das heiter Geschaffene,
das mit Anfang oft schließt und mit Ende beginnt.

Jeder glückliche Raum ist Kind oder Enkel von Trennung,
den sie staunend durchgehn. Und die verwandelte Daphne
will, seit sie lorbeern fühlt, daß du dich wandelst in Wind.

The Sonnets to Orpheus, second part, XII

Want the change. Be inspired by the flame
where everything shines as it disappears.
The artist, when sketching, loves nothing so much
as the curve of the body as it turns away.

What locks itself in sameness has congealed.
Is it safer to be gray and numb?
What turns hard becomes rigid
and is easily shattered.

Pour yourself out like a fountain.
Flow into the knowledge that what you are seeking
finishes often at the start, and, with ending, begins.

Every happiness is the child of a separation
it did not think it could survive. And Daphne, becoming
a laurel, dares you to become the wind...

(Translated by Joanna Macy)

George Frideric Handel Serse, HWV40 – Ombra mai fu voice, violin, viola da gamba, harpsichord

Ombra mai fu
di vegetabile,
cara ed amabile,
soave più.

Never was a shade
of any plant
dearer and more lovely,
or more sweet.

Antonio Vivaldi La folia (The madness) Trio Sonata in D minor, RV63 flute, violin, viola da gamba, harpsichord

Orpheus & Eurydice

Johann Sebastian Bach
Italian Concerto, BWV971 – II. Andante
harpsichord

Der Tod der Geliebten

Er wußte nur vom Tod was alle wissen:
daß er uns nimmt und in das Stumme stößt.
Als aber sie, nicht von ihm fortgerissen,
nein, leis aus seinen Augen ausgelöst,

hinüberglitt zu unbekanntem Schatten,
und als er fühlte, daß sie drüben nun
wie einen Mond ihr Mädchenlächeln hatten
und ihre Weise wohlzutun:

da wurden ihm die Toten so bekannt,
als wäre er durch sie mit einem jeden
ganz nah verwandt; er ließ die andern reden

und glaubte nicht und nannte jenes Land
das gutgelegene, das immersüße -
Und tastete es ab für ihre Füße.

The Death of the Beloved

He knew of death no more than all men know:
it thrusts us into silence. But when she
was taken — no, it was no violent blow,
but soft, till she was what he could not see,

she drifted into shadows — shades unknown.
And when he sensed that over there now, they
possessed her young girl's smile (so like a moon);
that they now had her kindly way,

then... then the dead, as if through her, became
so intimate they were like kin — like brothers —
near and wholly dear. He let those others

talk, but not believing, gave the name
of Well-Placed to that land — of Ever-Sweet —
and sought her in the traces of her feet.

(Translated by Len Krisak)

George Frideric Handel
Amadigi di Gaula, HWV11 – Pena Tiranna
voice, flute, violin, viola da gamba, harpsichord

Pena tiranna io sento al core, né spero mai trovar pietà.	I feel a tyrannical sadness in my heart, I do not hope to find mercy anymore.
--	--

Amor m'affanna e il mio dolore in tanti guai pace non ha.	Love leaves me breathless, and my sorrow, in such troubles, finds peace no more
--	--

Carl Philipp Emanuel Bach
Trio Sonata in D minor, H.569 – I. Adagio
flute, violin, viola da gamba, harpsichord

Henry Purcell
Dido and Aeneas, Z.626 - When I am laid in Earth
voice, flute, violin, viola da gamba, harpsichord

Recitative

Thy hand, Orpheus, darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.

Aria

When I am laid, am laid in earth, May my wrongs create
No trouble, no trouble in thy breast;
Remember me, remember me, but ah! forget my fate.
Remember me, but ah! forget my fate.

Élisabeth Jacquet de La Guerre
Sonata No.1 in d minor – VI Aria
flute, viola da gamba, harpsichord

Das Stunden-Buch, zweiter teil, VII

Lösch mir die Augen aus: ich kann dich sehn,
wirf mir die Ohren zu: ich kann dich hören,
und ohne Füße kann ich zu dir gehn,
und ohne Mund noch kann ich dich beschwören.

Brich mir die Arme ab, ich fasse dich
mit meinem Herzen wie mit einer Hand,
halt mir das Herz zu, und mein Hirn wird schlagen,
und wirfst du in mein Hirn den Brand,
so werd ich dich auf meinem Blute tragen.

The Book of Hours II, 7

Extinguish my eyes, I'll go on seeing you.
Seal my ears, I'll go on hearing you.
And without feet I can make my way to you,
without a mouth I can swear your name.

Break off my arms, I'll take hold of you
with my heart as with a hand.
Stop my heart, and my brain will start to beat.
And if you consume my brain with fire,
I'll feel you burn in every drop of my blood.

(Translated by Anita Barrows and Joanna R. Macy)

Die Sonette an Orpheus, zweiter teil, XXIX

Stiller Freund der vielen Fernen, fühle,
wie dein Atem noch den Raum vermehrt.
Im Gebälk der finstern Glockenstühle
lass dich läuten. Das, was an dir zehrt,

wird ein Starkes über dieser Nahrung.
Geh in der Verwandlung aus und ein.
Was ist deine leidendste Erfahrung?
Ist dir Trinken bitter, werde Wein.

Sei in dieser Nacht aus Übermass
Zauberkraft am Kreuzweg deiner Sinne,
ihrer seltsamen Begegnung Sinn.

Und wenn dich das Irdische vergass,
zu der stillen Erde sag: Ich rinne.
Zu dem raschen Wasser sprich: Ich bin.

The Sonnets to Orpheus, second part, XXIX

Quiet friend who has come so far,
feel how your breathing makes more space around you.
Let this darkness be a bell tower
and you the bell. As you ring,

what batters you becomes your strength.
Move back and forth into the change.
What is it like, such intensity of pain?
If the drink is bitter, turn yourself to wine.

In this uncontainable night,
be the mystery at the crossroads of your senses,
the meaning discovered there.

And if the world has ceased to hear you,
say to the silent earth: I flow.
To the rushing water, speak: I am.

(Translated by Joanna Macy and Anita Barrows)

Georg Philipp Telemann
Paris Quartet in E Minor, TWV43:e12 – VI Modéré
flute, violin, viola da gamba, harpsichord



Poet

Rainer Maria Rilke 里爾克

(1875 - 1926)

Widely recognized as one of the most lyrically intense German-language poets, Rainer Maria Rilke was unique in his efforts to expand the realm of poetry through new uses of syntax and imagery and in the philosophy that his poems explored. While Shakespeare, for example, thought of the non-human world in terms of the human, Rilke thinks of the human in terms of the non-human, of what he calls Things (Dinge).” Besides this technique, the other important aspect of Rilke’s writings was the evolution of his philosophy, which reached a climax in Duineser Elegien (Duino Elegies) and Die Sonette an Orpheus (Sonnets to Orpheus). Rejecting the Catholic beliefs of his parents as well as Christianity in general, the poet strove throughout his life to reconcile beauty and suffering, life and death, into one philosophy. As C. M. Bowra observed in Rainer Maria Rilke: Aspects of His Mind and Poetry, “Where others have found a unifying principle for themselves in religion or morality or the search for truth, Rilke found his in the search for impressions and the hope these could be turned into poetry...For him Art was what mattered most in life.”

Hermann Hesse summed up Rilke’s evolution as a poet in his book, My Belief: Essays on Life and Art : “Remarkable, this journey from the youthful music of Bohemian folk poetry . . . to Orpheus, remarkable how . . . his mastery of form increases, penetrates deeper and deeper into his problems! And at each stage now and again the miracle occurs, his delicate, hesitant, anxiety-prone person withdraws, and through him resounds the music of the universe; like the basin of a fountain he becomes at once instrument and ear.” Without his parents’ religious ideals to comfort him, Rilke found peace in his art. As Holroyd concluded, the “poetry which Rilke wrote to express and extend his experience . . . is one of the most successful attempts a modern man has made to orientate himself within his chaotic world.”

(from <https://www.poetryfoundation.org>)



Concept, script and baroque flute
Tsang Yat Ho 曾逸豪

Being one of the first professional baroque and modern flutists from Hong Kong, Yat-ho perform regularly both in the Netherlands and Hong Kong. Yat-ho has performed in cities and famous concert halls such as The Royal Concertgebouw in Amsterdam, The Santa Cecilia Hall in Rome, De Doelen in Rotterdam, L'Oratoire du Louvre in Paris and Shanghai Concert Hall.

Yat-ho received his Bachelor in Baroque Flute performance at the Conservatorium van Amsterdam under renown historical flutist Marten Root; Bachelor in Modern Flute Performance at the same institution under leading specialist in contemporary flute music Harrie Starreveld; Bachelor of Arts in Western Music at the Chinese University of Hong Kong under former principal flute of Hong Kong Sinfonietta Izaskun Erdocia Uranga.

Yat-ho is also a photographer.
Personal website: www.tsangyatho.com



Soprano
Lau Cheuk Yan, Alison 劉卓昕

Born and raised in Hong Kong, soprano Alison Lau studied singing with Ella Kiang and Lisa Saffer at The Hong Kong Academy for Performing Arts and New England Conservatory in Boston. During her studies in Boston, she discovered her passion in art songs in Cameron Stowe's Lieder class. Highlights of her recent performances include Bach's St. John Passion under the baton of Professor John Butt, and Bach Pilgrimage Series with Die Konzertisten, CPE Bach's Magnificat with the Hong Kong Bach Choir, a Brahms and Schumann themed song recital with Music Lab which was reprised in London, Alma Mahler's Fünf Lieder with Musica Viva, as well as role début as Lauretta in Gianni Schicchi with Opera Hong Kong. In October 2017, she made her début in Germany as the soprano soloist in Brahms' Ein Deutsches Requiem to critical acclaim.

For more information and updates: www.alisonlau.com



Narrator

Yu Wing Yan, Alice 余詠茵

Studied at the Hong Kong Academy for Performing Arts(School of Drama),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 television and educational programmes produced and broadcasted by the Radio Television Hong Kong and participated in the Freshwave International Short Film Festival(2016-2018). Alongside her enthusiasm in acting, Alice has involved in various translation and literature competitions. She has recently become finalist in the Light Up Poole 's Poetry Film competition (U.K).



German poetry voice

Irina Hüfner

Irina Hüfner was born in 1989 in central Germany, where she started dancing at age four. She is trained in classical ballet, modern, jazz dance and improvisation. At age ten she decided to visit a high school with an intense focus on music, where she sang in an internationally touring choir. Due to the touring schedule, she visited countries like Sweden, Japan and China, where she got in contact with foreign cultures that sparked her interest.

In 2007 Irina has found a way to fuse her singing and dancing interests at the Hamburg School of Entertainment, where she graduated as a musical actress at age 21. Ever since she has performed as the lead character of the musical Cinderella at the Winterhuder Fährhaus (Hamburg), joined multiple short-films and stage productions, such as the opera Don Giovanni. In addition, Irina created her own work, the one-woman show Alle Jahre wieder, which was presented for two consecutive years in her hometown of Blankenburg.

Since 2013 Irina studied at the Amsterdam Academy for Theatre and Dance where she had reached her bachelor 's degree as a dance teacher at age 27. During several internships abroad, she shaped her transcultural vision of creating an artistic environment of cultural exchange that stimulates community and interaction. Irina is currently living and working as a freelance Dance Teacher in Amsterdam.



Baroque violin
Lai Yat Hei, Sean 黎逸晞

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

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 concert master in 2012 and played concerts in Amsterdam, Rotterdam, Dan Hague and Belgium with the orchestra. Lai performed regularly with Die Konzertisten and various opera companies in Hong Kong. Lai has participated various baroque master classes and lessons from Monica Hugget, Nadja Zwiener, New Dutch Academy, Academy of Ancient Music and The English Concert.



Viola da gamba
Lam Tim Wai 林添偉

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 with the Die Konzertisten & Hong Kong Oratorio Society with the Hong Kong City Chamber Orchestra 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, 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 the Die Konzertisten in various baroqueconcerts in Hong Kong, including the Handel Messiah, Bach St. John Passion, etc.



Harpsichord
Hung Wai Ho, Stephen 熊韋皓

Stephen Hung is a primarily pianist and has 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. More recently, he transcribed 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 2 of the Well-Tempered Clavier. Aside from performing, Hung is a columnist for the websites GooClass (www.gooClasshk.com), Music Valley (www.musicvalley.com.hk) and also for the four-monthly magazine Vantage (www.vantagemusic.org/publication.html)

Song is Being

Song is Being is a society dedicated to promoting creative classical music performing arts in Hong Kong.

If you enjoy this event and want to receive news of our coming events, please follow us on facebook
[@songisbeing](#)

Sincere Gratitude to

ALL performers

for their time, energy, effort and beauty (spiritual AND physical)

Ms. Wong Nga Ting

for her poetic graphic and text design

Ms. Tam Shu Kiu

for her precise technical control

Mr. Lam Tim Wai

for his precious harpsichord

Ms. Lee Ka Yi & Yu Wing Yan

for her useful literature advice

Ms. Clarisse Yeung

for her important cultural policy and literature advice

Ms. Sylvia Lee

for her not-boring legal advice

Mr. Hopeful Chan

for his professional audio support

Mr. Chong Ling

for his strong body and brain muscles

Ms. Lucía Caihuela

for her musical and emotional support, care and love

