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CHAMBER MUSIC SERIES

CELEBRATING GYÖRGY KURTÁG'S CENTENARY BIRTHDAY!

港樂 × 大館
室樂音樂會系列
庫塔格百歲
誕辰音樂精選

葉葆菁 Yuki Ip 聲樂 VOCAL
朱蓓 Bei de Gaulle 小提琴 VIOLIN
程立 Cheng Li 小提琴 VIOLIN
方曉牧 Fang Xiaomu 大提琴 CELLO
龐樂思 James Boznos 敲擊 PERCUSSION
白亞斯 Aziz D. Barnard Luce 敲擊 PERCUSSION
李惠珍 Woojin Lee 豎琴 HARP

二月
FEB
2026

9

— MON 19:30

大館賽馬會立方
JC Cube,
Tai Kwun

貝托祺
Tarmo Peltokoski
候任音樂總監
Music Director Designate

hkphil.org



香港文化中心
Hong Kong
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合辦
Co-presented by

大館
TAI KWUN

港樂 × 大館：室樂音樂會系列

庫塔格百歲誕辰音樂精選

HK PHIL × TAI KWUN: CHAMBER MUSIC SERIES

Celebrating György Kurtág's Centenary Birthday!

合辦
Co-presented by

大館
TAI KWUN

葉葆菁 | 聲樂

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程立 | 小提琴

方曉牧 | 大提琴

龐樂思 | 敲擊樂器

白亞斯 | 敲擊樂器

李愚珍 | 豎琴

Yuki Ip | Vocal

Bei de Gaulle | Violin

Cheng Li | Violin

Fang Xiaomu | Cello

James Boznos | Percussion

Aziz D. Barnard Luce | Percussion

Woojin Lee | Harp

庫塔格

《連結——致法蘭西絲-瑪麗的訊息
(被回答的未解之問)》，為大提琴、
兩把小提琴及銅片琴而作，op. 31b

GYÖRGY KURTÁG

*Ligatura — Message to Frances-Marie
(The Answered Unanswered Question),*
for cello, 2 violins and celesta, op. 31b

4'

舒尼格

聖詠一，為大提琴、豎琴及定音鼓而作

ALFRED SCHNITTKE

Hymn I, for cello, harp and timpani

10'

比魯桑

《五首多戈拉舞曲》，
為大提琴及定音鼓而作

ÉTIENNE PERRUCHON

5 Danses dogoriennes,
for cello and timpani

12'

史托克豪森

《少年之歌》第三版本

KARLHEINZ STOCKHAUSEN

Gesang der Jünglinge version 3

12'

龐樂思

《37:1 枯骨復甦》，為女高音、豎琴、
兩位敲擊樂手、兩把小提琴、大提琴及
合成樂團而作，op. 31 (世界首演)

JAMES BOZNOS

37:1 The Valley of the Bones, for soprano, harp,
2 percussionists, 2 violins, cello and synthetic
orchestra, op. 31 (World Premiere)

13'



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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
Please reserve your applause until
the end of the entire performance



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請與同行者共享場刊
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with your companion



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GYÖRGY KURTÁG (b. 1926)
*Ligatura — Message to
 Frances-Marie (The Answered
 Unanswered Question)*,
 for cello, 2 violins and celesta,
 op. 31b

Kurtág may not be a Romantic composer, but he is undoubtedly a romantic at heart. He often performed piano four hands with his wife, Márta Kurtág, playing transcriptions of classical works as well as his own compositions. “Márta is my projected superego. She has a sense of proportion,” he once remarked. She remained his critic and muse until her passing in 2019.

Kurtág suffered from severe depression after fleeing the Hungarian Revolution in 1956. He subsequently received therapy from the art psychologist Marianne Stein, who helped him to establish his most distinctive musical style. His music is typically fragmented, brief, and precise — more like snapshots of feelings and perceptions than extended developments of musical ideas. Stein encouraged him to work with the simplest and most elementary musical elements, focusing on direct and personal expression.

Ligatura was written for the American cellist Frances-Marie Uitti, to showcase her technique of using two bows

to play non-arpeggiated quadruple stops. As this proved challenging for most cellists, it was eventually performed by two players instead, dividing the four-note chords into two double stops.

In reference to Charles Ives’s *The Unanswered Question*, the work is scored for three instrumental groups positioned in different locations within the performance space, each playing in its own tempo. It opens with the cello presenting a succession of four-note chords (the question) which is then taken up by the violins in a hesitant manner. The cello reiterates the question while the violins attempt to interrupt, but to no avail. At the end, the celesta unites the ensemble in a sustained closing chord, as if to say, “we have acknowledged your question.”

ALFRED SCHNITTKE

(1934–1998)

Hymn I, for cello, harp
and timpani

Soviet-Russian composer Alfred Schnittke was one of the foremost advocates of polystylism, a compositional approach that integrates multiple musical styles — from Baroque contrapuntal writing to 20th-century atonal and experimental techniques — often juxtaposing traditional melodic and harmonic language with avant-garde elements. His Concerto Grosso no. 1 (1977) is a notable example.

Schnittke's early works were strongly influenced by Dmitri Shostakovich before he developed his own distinctive polystylistic voice. His music is characterised by rich textures and a wide spectrum of tone colours. Following a stroke in 1985, however,

and as his health declined, his style became more withdrawn and austere.

After the death of his mother in 1972, Schnittke composed his Piano Quintet in her memory. Two years later he began work on four instrumental pieces collectively known as Hymns, written for unusual combinations of instruments. Hymn I is scored for cello, harp, and timpani, and was dedicated to Austrian cellist Heinrich Schiff.

The piece unfolds in four sections, each introduced by highly dissonant chords played by cello and harp. The first section evokes a desolate plainchant on cello pizzicato, echoed loosely in canon by harp and timpani. The second section continues the plainchant, now played arco on the cello. The third section features a vigorous cello solo that resembles a cadenza. The final section presents elaborated chords for cello and harp — a harmonised version of the plainchant. The work concludes with three dissonant chords following a brief recapitulation of the plainchant.



觀眾問卷調查

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ÉTIENNE PERRUCHON

(1958–2019)

5 Danses dogoriennes, for cello and timpani

Étienne Perruchon was a prolific composer for film and theatre. He wrote a large number of works for French cinema and stage, most notably his Dogorian compositions. In 1996 he conceived a collaborative theatre project, inventing an imaginary nation in Central Europe called “Dogora”, and composed a series of songs for its performance. In 2000 he expanded this material into *Dogora*, an epic masterpiece for mixed choir, children’s choir, and orchestra based on the songs he had written in 1996.

In 2005, Perruchon arranged five of those dance tunes for cello and timpani (adding three temple blocks in the final movement), dedicating the piece to his son, Adrien Perruchon, then principal timpanist of the Orchestre Philharmonique de Radio France.

As a veteran of film scoring and theatre music, Perruchon’s style is rich in exotic sounds, rhythmic vitality, and evocative storytelling. The first two dances are energetic and playful, resembling dialogues

between cello and timpani. The third and fourth dances create a darker, slightly sinister atmosphere, with the cello’s melancholic melodies set against the timpani’s tribal rhythms, evoking a solemn, shadowy rite. Playfulness returns in the fifth dance, the most virtuosic movement of the work, where the cello plays a toccata-like melody accompanied by frenetic timpani rhythms. Towards the end, three temple blocks are introduced, adding further colour.

Heavily influenced by Bulgarian and Hungarian polyrhythms and modal melodies, the piece quite reminiscent of the dance music of Bartók and Stravinsky. It vividly conjures the sound world of an imaginary tribe.

KARLHEINZ STOCKHAUSEN

(1928–2007)

Gesang der Jünglinge version 3

Karlheinz Stockhausen was one of the pioneers of electronic music and sound installation art. Referring to his work as “electronic” can be somewhat misleading, as during his time it was known as *musique concrète* and was entirely analogue — with analogue synthesisers and through manual editing and manipulation of magnetic tapes. This contrasts with today’s usage of “electronic music”, which generally refers to computer-generated sounds and digital synthesisers.

Raised in a Catholic family, the German composer conceived the idea of writing a Mass for voices and electronic music in 1954. He intended the work to be performed as a service in Cologne Cathedral, but the Archbishop of Cologne rejected the proposal since loudspeakers were prohibited in the sacred space. Undeterred, Stockhausen transformed his ambition into the concert piece *Gesang der Jünglinge* (Song of the Youths). The work combines analogue synthesiser-generated sounds with the recorded voice of a boy soprano. For the text, Stockhausen selected

nine verses from the *Book of Daniel*, translated into German. Commonly known as the *Song of the Three Youths*, these verses form a hymn of praise after God saved them from the fiery furnace into which they had been cast.

In addition to abstract textures of sine waves and noise, Stockhausen cut and spliced the recorded voice into short phrases, words, and syllables, overdubbing the results into what he called *Tonschwärme* (“swarms of tones”). The piece was originally conceived for five groups of loudspeakers — four surrounding the audience and a fifth positioned above them. Stockhausen meticulously designed spatial effects in which sounds could remain static or move clockwise and anticlockwise. However, due to technical limitations, the fifth track was ultimately abandoned, and Stockhausen re-edited the work into four surround tracks, which became the official version.

Stockhausen intended the composition to consist of seven sections, but only six were completed before its premiere in 1956 due to time constraints. The final electronic phrase, following a brief pause, was meant to mark the beginning of the seventh section. The piece remained unfinished.

JAMES BOZNOS (b. 1969)
37:1 The Valley of the Bones,
 for soprano, harp,
 2 percussionists, 2 violins,
 cello and synthetic orchestra,
 op. 31 (World Premiere)

- I. The Voice
- II. The Echo
- III. Pericope 1 (Ezk 37:1-4)
- IV. The Holy Wind
- V. Pericope 2 (Ezk 37:5-6)
- VI. The Stirring
- VII. Pericope 3 (Ezk 37:7-10)
- VIII. Bone Dance

The text of my work is from the *Old Testament* — a vision of the Prophet Ezekiel, the first ten verses of the 37th chapter of his book. The ten verses are split into three “pericopes”; verses extracted from the Bible.

The first two movements depict how I imagine the prophets received their words from God. In their dreams the words and visions were given. “The Voice” begins with distant metallic percussion as the other musicians enter the stage, Ezekiel is sleeping, the voice of God is suddenly heard in the synthetic orchestra, loud and powerful; it is the vision imprinted on Ezekiel in the dream that is interpreted in “The Echo”. The motives and melodic fragments of these two movements are the basis of the entire work.

The motives are often in counterpoint at different speeds, twice as slow or

twice as fast. This idea permeates the work as I believe the prophets didn’t experience linear time when they were the receiver for the Voice/Message — or that their visions weren’t exclusively of the past, present or future; but all three. My biblical music is a way for me to put myself in the text and comment.

The pericope movements have a carpet of repeating complex polyrhythms of a six-note chord. The soprano sings over this disorienting web of sound, contributing her own webs of rhythms and motives. A prophet’s message meets opposition to the doings of the world, but they continue to speak.

Separating the Pericope movements are two fast fluttery interludes: “The Holy Wind”, and “The Swirling”. These movements depict the Holy Spirit moving where it will. The final movement, “Bone Dance” is a celebration of the bones, now joined “every bone in its proper place”, rejoicing at the meaning of the three pericopes.

[Programme notes of 37:1 The Valley of the Bones by James Boznos; other programme notes by Frankie Ho](#)



Photo: Topaz Leung

YUKI IP Vocal

Soprano Yuki Ip's major performances include being the featured soloist with José Carreras for the inaugural season of the National Centre of the Performing Arts, Beijing, China; her European debut at the Basilica di San Vitale in Ravenna, Italy, singing Pergolesi's *Stabat Mater* in a special concert commemorating the landmark meeting between the Orthodox Church and the Roman Catholic Church; Villa-Lobos's *Bachianas brasileiras* no. 5 in Verona and Cremona, Italy; Bach's *Mass in B minor* and Haydn's *The Creation* under the baton of Helmuth Rilling; guest solo appearance at the Shanghai Expo with Shanghai Opera House Orchestra.

Ip performed the role Queen of Hearts in the world premiere of Pierangelo Valtinoni's *Alice in Wonderland* in the Hong Kong Arts Festival. Her operatic roles include Cio-Cio San in Puccini's *Madame Butterfly*, Micaëla in Bizet's *Carmen*; Nedda in Leoncavallo's *I Pagliacci*; and Mimì and Musetta in Puccini's *La bohème*.

Ip obtained a Bachelor of Music (Honours) from The Hong Kong Academy for Performing Arts and a Master of Music from New England Conservatory of Music in Boston, USA. Currently she is adjunct faculty at the HKAPA, The Chinese University of Hong Kong and Hong Kong Baptist University.



Photo: Keith Hiro

BEI DE GAULLE Violin

Violinist Bei de Gaulle is active as a soloist, chamber musician, and orchestra player. Appointed by former Artistic Director Edo de Waart at age 24, she is currently the Third Associate Concertmaster of the Hong Kong Philharmonic Orchestra.

A native of China, Bei de Gaulle began violin studies at the age of six. Only three years later, she was selected to study at the Central Conservatory of Music in Beijing; in 1990, she performed the Mozart's Violin Concerto no. 4 with the China Youth Symphony Orchestra at Beijing Concert Hall. She later studied on full scholarship at the Idyllwild Arts Academy in California and the Oberlin Conservatory of Music, earning a Bachelor of Music degree. During her student years, she was chosen by Seiji Ozawa to be concertmaster at the Tanglewood Music Center. Bei has won top prizes in numerous competitions, including the Maurice K. Parness Competition, the Young Artists International Competition, the Spotlight Competition, the Kingsville Music Competition, and the Tuesday Music Club Competition. She is the recipient of many fellowships at prominent music festivals, among them, Tanglewood, Aspen, Spoleto USA, and Music Academy of the West, Santa Barbara.



Photo: Keith Hiro

CHENG LI Violin

Currently First Violin of the Hong Kong Philharmonic Orchestra, Cheng Li graduated from the Central Conservatory of Music in Beijing. He was then awarded a full scholarship to study at the Guildhall School of Music and Drama, London, where he earned a master's degree in 2002. Cheng has performed widely throughout Asia and Europe — as a soloist, chamber musician and orchestral player. Musicians with whom he has collaborated include Yehudi Menuhin, Colin Davis, Bernard Haitink, Lorin Maazel and Seiji Ozawa. Cheng plays a violin by Rocca, dated 1778.



Photo: Keith Hiro

FANG XIAOMU Cello

Fang Xiaomu has been the Co-Principal Cellist of the Hong Kong Philharmonic Orchestra since 2008. She has enjoyed working with some of the world's leading conductors, including Jaap van Zweden, Edo de Waart, Christoph Eschenbach and Paavo Järvi.

Fang graduated from The Juilliard School on full scholarship, studying with the legendary cello master Harvey Shapiro. She was the Principal Cellist of both The Juilliard Symphony and The Juilliard Opera Orchestra. Fang has won 13 first prizes in the United States and in international competitions, including the prestigious Artists International Presentation's Solo Competition, the American String Teachers' Association Solo Competition, and the Five Towns Music String Competition in New York. An active chamber musician, she has performed frequently at the Lincoln Center in New York, in Hong Kong, and Chinese Mainland with her piano trio and string quartet. The New York State Assembly of the United States awarded Fang the "Outstanding Achievement in Arts and Culture Award" for her extraordinary talent and contribution to the music world. She was the first Asian musician to receive this award.

Fang Xiaomu plays a fine c. 1870 Luigi Fabris cello kindly loaned to her by the Stretton Society through the HK Phil String Instruments Circle.



Photo: Keith Hiro

JAMES BOZNOS Percussion / Composer

A versatile musician, James Boznos has been the Principal Timpanist of the Hong Kong Philharmonic Orchestra since 2000. James has been a soloist with the HK Phil on several occasions, having performed both of the William Kraft's Timpani Concertos as well as his own composition Timpani Concerto no. 1. In 2019, the China Philharmonic and Guangzhou Symphony premiered his Timpani Concerto no. 2, *Pavilions*, for extended timpani, orchestra and mp3, with the composer as soloist.

He has been a frequent guest principal with the orchestras in Kanazawa, Singapore, Seoul, Beijing, Guangzhou, and Taichung. An advocate for his students, he teaches at The Hong Kong Academy for Performing Arts. Prior to joining the HK Phil, Boznos worked regularly with the Chicago Symphony and the leading new music groups of Boston and Chicago.

As a composer, James uses the pen name OZNO. Active in instrumental, vocal, and electronic genres, recent premieres have included: Cantata no. 2 *Nevu'ah*, Cantata no. 3 *Gabriel*, Cantata no. 4 *Unseen Things* with the Hong Kong Bach Choir. The Hong Kong Philharmonic performed *Oikogeneia*, *Social Distancing*, Concerto for Piccolo, and most recently *Dragon Factors* with Jaap van Zweden.



Photo: Eric Hong

AZIZ D. BARNARD LUCE Percussion

A native of Washington D. C., Aziz D. Barnard Luce joined the Hong Kong Philharmonic Orchestra as Principal Percussionist in 2011.

Aziz holds degrees from Boston University as well as the New England Conservatory, graduating with academic honours, and has twice been awarded a Tanglewood Music Center fellowship. Before joining the HK Phil, Aziz was the Principal Percussionist of the Jacksonville Symphony Orchestra in Florida and has performed with the Boston Symphony and Boston Pops Orchestras.



Photo: Keith Hiro

WOOJIN LEE Harp

Praised as “a great ambassador of the harp” and described as “an exceptional artist who plays for people, her performance and musical personality captivate the audience and move them to tears”, Woojin Lee is the first Asian harpist to be a three-time medallist at the USA International Harp Competition, and has been Principal Harpist of the Hong Kong Philharmonic Orchestra since September 2025.

Woojin has won numerous national and international competitions throughout her career. In 2012, she became the youngest-ever first prize winner at the Soka International Harp Competition in Japan. The following year, she won first prize and the special performance award at the Szeged International Harp Competition in Hungary. She received first prize at the Hong Kong International Harp Competition in 2018. At the age of 10, she was selected to perform in the Rising Star Showcase at the First Asian Harp Festival in Hong Kong as a representative of South Korea. In 2009, she held her first solo recital and performed with several leading orchestras in Korea. She was invited to perform at the Korea Harp Festival in 2012 and 2014, and at the World Harp Congress “Focus on Youth” showcases in Sydney (2014), Hong Kong (2017), and Cardiff (2022).

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Philippe Jordan & Simon Trpčeski

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《達夫尼與克羅依》第二組曲
《圓舞曲》
Valses nobles et sentimentales
Piano Concerto no. 2 in A major, S. 125
Daphnis et Chloé Suite no. 2
La valse

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狄里柏斯基，鋼琴
香港管弦樂團合唱團
Philippe Jordan, conductor
Simon Trpčeski, piano
Hong Kong Philharmonic Chorus

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C大調第七交響曲，op. 105
《原子博士》交響曲
升F小調第一鋼琴協奏曲，op. 1
Symphony no. 7 in C major, op. 105
Doctor Atomic Symphony
Piano Concerto no. 1 in F sharp minor, op. 1

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Aristo Sham, piano

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Tarmo Peltokoski Conducts Shostakovich 11

沙羅倫
蕭斯達高維契
SALONEN
SHOSTAKOVICH

小提琴協奏曲
G小調第十一交響曲，op. 103，「1905年」
Violin Concerto
Symphony no. 11 in G minor, op. 103, *The Year 1905*

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Leila Josefowicz, violin

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圓號協奏曲（亞洲首演，香港管弦樂團聯合委約）
降E大調第五交響曲，op. 82
Don Juan, op. 20
Horn Concerto (Asia Premiere, HK Phil Co-commission)
Symphony no. 5 in E flat major, op. 82

沙羅倫，指揮
多爾，圓號
Esa-Pekka Salonen, conductor
Stefan Dohr, horn

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Jockey Club Masters Series
Kahchun Wong's Pictures at an Exhibition

孟德爾遜
穆索斯基（黃佳俊改編）
MEYERBEER
MUSORGSKY
(arr. Kahchun Wong)

E小調小提琴協奏曲，op. 64
《圖畫展覽會》
Violin Concerto in E minor, op. 64
Pictures at an Exhibition

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巫崇璋，打擊樂
李浚誠，笛子
馬歡，揚琴
譚曼曼，二胡
王思元，琵琶
Kahchun Wong, conductor
Angela Chan, violin
Benjamin Boo, percussion
Lee Jun Cheng, dizi
Ma Huan, yangqin
Tan Manman, erhu
Wang Siyuan, pipa

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