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ECHOES ON THE HORIZON

境界回響

十月
OCT
2026

12

— MON 19:30

西九文化區戲曲中心
茶館劇場
Tea House Theatre
Xiqu Centre
WestK

貝托祺 Tarmo Peltokoski
音樂總監 Music Director

hkphil.org



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「境界回響」為香港演藝博覽「演藝節目」之一
"Echoes on the Horizon" is one of the "Expo Programmes"
of the Hong Kong Performing Arts Expo

香港演藝博覽 HongKongPerformingArtsExpo
HK PA X

莫思卓 Christopher Moyse
施樂百 Robert Smith
江蘭 Lin Jiang
韋雅樂 Jarod Vermette
雷科斯科 Paul Luxenberg

小號 TRUMPET
小號 TRUMPET
圓號 HORN
長號 TROMBONE
大號 TUBA

港樂 × 西九演藝

境界回響

HK PHIL × WESTK PERFORMING ARTS

Echoes on the Horizon

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Co-presented by

西九演藝
**WESTK
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ARTS**

莫思卓 | 小號

施樂百 | 小號

江簡 | 圓號

韋雅樂 | 長號

雷科斯 | 大號

Christopher Moyse | Trumpet

Robert Smith | Trumpet

Lin Jiang | Horn

Jarod Vermette | Trombone

Paul Luxenberg | Tuba

姚恩豪

《Tubae Fori》

RAYMOND YIU

Tubae Fori

賀斯

《節日樂曲》

JACK HAWES

Festival Pieces

盧厚敏

《色彩璀璨》

LO HAU-MAN

The Shining Colour

任光 (卡布改編)

《彩雲追月》

REN GUANG (arr. HOWARD CABLE)

Colourful Clouds Chasing the Moon

馬文麒

《黑暗中的盼望》

MA MAN-KI

Aspiration in Darkness

佛漢威廉士 (維拉紐瓦改編)

《英國民謠組曲》

RALPH VAUGHAN WILLIAMS (arr. JARI VILLANUEVA)

English Folk Song Suite

傳統民歌 (卡布改編)

三首中國民歌

TRADITIONAL (arr. HOWARD CABLE)

Three Chinese Folksongs

丹妮·霍華德

《藍亭》

DANI HOWARD

Blue Pavilion

阿諾

第一銅管五重奏, op. 73

MALCOLM ARNOLD

Brass Quintet no. 1, op. 73



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RAYMOND YIU (b. 1973)*Tubae Fori* (2010)

This short piece was commissioned by the Worshipful Company of Marketors to commemorate the occasion of their being awarded a Royal Charter on 12th April 2010. *Tubae* are trumpets or fanfares, while *fori* — ‘of the market’ — makes a knowing reference to the theme of the 1972 Lord Mayor’s show (organised by the Institute of Marketing, now styled the Chartered Institute), *The World Is Our Market*.

There are two fanfares here – a principal form for two trumpets, and an elaborated version for full brass quintet. Since the Marketors are ninetieth in the City of London Roll of Livery Companies, the two trumpets play a total of ninety notes (the elaborated form of the fanfare, richly coloured and ornamented with the addition of the three lower instruments). The opening phrase of the whole piece is a cryptic setting of the Worshipful Company of Marketors’ motto, *Mercatura Aduvat Omnes*.

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JACK HAWES (1916–2004)*Festival Pieces*

- I. Fanfare
- II. March
- III. Romance
- IV. Festival

Jack Hawes was a British pianist, organist, cellist and composer. Though he received musical training from an early age, he pursued a career in the insurance industry until his retirement, after which he devoted his later years to composition.

Festival Pieces was written for brass quintet. The first movement is a short but energetic fanfare built on a galloping motif. The second movement is a Shostakovich-esque march with a slow, lyrical middle section. The horn introduces the third movement, while the remaining instruments imitate one another like a canon. The final movement brings a festive celebration in march-like style, with a contrasting, romantic middle section.

LO HAU-MAN (b. 1965)

The Shining Colour (1990, revised 2026)

The Shining Colour is inspired by the sun at the edges of the day. At dawn and twilight, sunlight loses the intensity of midday and seems instead to hover in the air, casting a luminous glow across the landscape. Colours soften and blend, while clouds and distant horizons catch flashes of gold, amber, and crimson. In these fleeting moments, light appears less direct yet more expressive, shimmering through layers of atmosphere and transforming familiar scenes into something momentarily extraordinary.

The piece reflects this play of light and colour through a compact, arch-shaped design. It opens with a fanfare-like passage whose bright, resonant sonorities evoke the first rays breaking across the horizon. As the music unfolds, the energy gives way to a more lyrical and reflective section, where melodic lines drift and intertwine like colours spreading across the sky. Moments of stillness are contrasted with sudden glimmers of brilliance, suggesting the shifting patterns of light on clouds, water, and distant landscapes.

Gradually, the fanfare material re-emerges, gathering momentum and

radiance. The return is not merely a repetition, but a renewed vision of the opening image, transformed by the music's journey through more intimate and atmospheric textures. The work concludes in a final blaze of sound, capturing the shimmering beauty of sunlight as it illuminates the world at the beginning and end of the day.

Programme notes by Lo Hau-man

REN GUANG (1900–1941)
(arr. HOWARD CABLE)
*Colourful Clouds Chasing
the Moon*

This piece was featured on Canadian Brass's 2014 studio album *Great Wall of China*, which was inspired by the group's historic concert tour of China in 1977 and features arrangements of Chinese melodies for brass quintet.

Colourful Clouds Chasing the Moon was composed by Ren Guang in 1935 for dizi, erhu, pipa, and yangqin. The melody was written strictly in the traditional Chinese pentatonic scale, but the composer harmonised it in a Western style and gave it a tango rhythm! It soon became a sensation and a frequently performed piece in Shanghai dance halls. This arrangement by Howard Cable explores the lyricism of the melody rather than its dance groove.

MA MAN-KI (b. 1990)
Aspiration in Darkness

This piece, written for brass quintet, illustrates the composer's sentiments when faced with a difficult situation, and the change when he saw light and a way out.

The composer employed a descending major-third motif throughout the piece. The tempo at the beginning is quick, while atonality and whole-tone scales bring evolvment to the music. Then the tuba leads into a passage of darkness, with the muted trumpet playing in a low register; a duet written in counterpoint depicts disappointment and sadness. The music then slowly moves to a brighter passage with the entrance of the other instruments, followed by the recurrence of the descending major-third motif. Solo passages taken in turn by the five instruments show light and aspiration, and the section is completed with a harmonious major chord. The music finally ends with a series of rapid, short, strongly accented notes.

Programme notes by Thomas May

RALPH VAUGHAN WILLIAMS (1872-1958)

(arr. JARI VILLANUEVA)

English Folk Song Suite

- I. March: Seventeen Come Sunday
- II. Intermezzo: My Bonny Boy
- III. March: Folk Songs from Somerset

This suite was commissioned by the Royal Military School of Music for its military band in 1923. Gordon Jacob, a student of Vaughan Williams, arranged the work for full orchestra the following year.

Even though there are only three movements in this suite, it incorporates nine folk songs. The first and third movements are both marches, with an intermezzo as the central movement, maintaining a traditional fast-slow-fast pattern.

TRADITIONAL

(arr. HOWARD CABLE)

Three Chinese Folksongs

These are three more pieces that were featured on Canadian Brass's *Great Wall of China* album.

Despite being titled Three Chinese Folksongs, only the third one is a traditional folk song. The first two were actually written in the 20th century during wartime. In fact, these two songs have sometimes been mistaken for folk tunes even by Chinese music lovers because of their light-hearted, distinctive Chinese character.

Nan Ni Wan was composed by Ma Ke in 1943 and is a motivational song about self-reliance during the Great Production Campaign. *The Shepherd Girl* was composed by Jin Sha during the 1940s and depicts the hardships of civilian life during wartime.

Catching Butterflies originated from the folk dance tradition Tea Lantern Dance — also a tune about the lives of peasants, but this one is a celebration of a good harvest and prosperity.

Again, Howard Cable took a more lyrical approach in arranging the first two songs, while maintaining the joyous atmosphere of the third.

DANI HOWARD (b. 1993)*Blue Pavilion*

Dani Howard is a Hong Kong-born British composer and orchestrator.

Blue Pavilion was commissioned by the Royal Academy of Arts for the Sensing Spaces exhibition in 2014. It was premiered in a gallery at the Academy and was inspired by an installation of the same name designed by Pezo von Ellrichshausen, an architectural practice based in Chile. The installation appeared to consist of four simple wooden columns, but spiral staircases were hidden inside them, leading up to an elevated platform. The composer explored how a seemingly simple idea could evolve into something more complex and substantial.

MALCOLM ARNOLD

(1921–2006)

Brass Quintet no. 1, op. 73

- I. Allegro vivace
- II. Chaconne
- III. Con brio

Malcolm Arnold studied composition with the aforementioned Gordon Jacob, the student of Ralph Vaughan Williams. He was also an active trumpet player in British orchestras until 1948, when he became a full-time composer. His film score to *The Bridge on the River Kwai* won him an Oscar in 1958.

Despite the modernist trends of the 20th century, Arnold's musical style was quite conservative and tonal. As a trumpet player, he wrote idiomatically for brass and could write highly challenging, virtuosic passages that were nevertheless well suited to each instrument. Indeed, it became a standard and frequently performed work in the brass quintet repertoire.

This piece follows the standard fast-slow-fast three-movement structure. The first movement begins with the two trumpets playing imitative contrapuntal phrases, and then the remaining instruments join in to showcase their virtuosity. The second movement sounds like a sinister chorale which one might describe as Shostakovich-esque. The final movement once again begins with the two trumpets over a galloping rhythm and concludes the piece in a festive mood.

Unless otherwise specified, programme notes are written by Frankie Ho



Photo: Keith Hiro

CHRISTOPHER MOYSE Trumpet

Christopher Moyse was appointed to the trumpet section of the Hong Kong Philharmonic Orchestra by Edo de Waart in 2005, following his studies at the Royal College of Music, Manhattan School of Music and Royal Academy of Music. His trumpet professors included Malcolm Smith, Andrew Crowley, Robert Sullivan, Paul Beniston, Paul Archibald, Howard Snell and James Watson.

Born into a musical family, Christopher began cornet lessons with his father. He played with the Worthing Salvation Army brass band and went on to become a member of the International Staff Band. Early exposure to orchestral playing came through membership in the Brighton Youth Orchestra. He has performed as guest principal trumpet with several other orchestras, including the Seoul Philharmonic, Singapore Symphony, Hallé Orchestra, Ulster Orchestra, Malaysian Philharmonic and Macau Orchestra.

As a teacher he serves on the faculties of The Hong Kong Academy for Performing Arts, Hong Kong Baptist University and the Chinese University of Hong Kong. He has also worked with students at the Yong Siew Toh Conservatory in Singapore, Silpakorn University and the Princess Galyani Vadhana Institute of Music. Christopher is an Associate of the Royal Academy of Music (ARAM), an award given to “former students who have made a significant contribution to the music profession”.



Photo: Keith Hiro

ROBERT SMITH Trumpet

Robert Smith was born in the UK and grew up in a small town near Birmingham. He began playing the trumpet aged eight and in 2013 graduated with a First Class Honours degree from the Royal Academy of Music in London. During his time in London, Robert forged a successful early career in chamber music and with major UK orchestras including The Philharmonia Orchestra, City of Birmingham Symphony Orchestra, Bournemouth Symphony Orchestra, London Symphony Orchestra, Scottish Opera and Royal Scottish National Orchestra. He played trials for London Symphony Orchestra 3rd Trumpet, Scottish Opera Principal Trumpet and Royal Scottish National Orchestra Associate Principal Trumpet for which he was offered the position.



Photo: Keith Hiro

LIN JIANG Horn

Principal Horn of the Hong Kong Philharmonic Orchestra, Lin Jiang is considered an extraordinarily gifted horn player of his generation. Born in Shanghai in 1986, he moved with his family to Australia at the age of five and began playing the horn at the age of ten. He continued his studies at Scotch College Melbourne, the Victorian College of the Arts and graduated from the University of Melbourne with a Bachelor of Music degree with honours.

Being one of Australia's most sought-after horn soloists, he has performed solos with the Melbourne and Sydney Symphony orchestras, the Malaysian Philharmonic Orchestra and the Australian Youth Orchestra. Lin has won prizes in international horn competitions and was a finalist in the prestigious Freedman Fellowship Program and a semi-finalist in the ARD International Music Competition in Munich.

After winning the Principal Horn position of the HK Phil, Lin has performed around the world with top orchestras that include the Australian Chamber, Sydney Symphony, Melbourne Symphony, New York Philharmonic, Seoul Philharmonic, Australian World, Asia Philharmonic, Vienna Symphony and the Dallas Symphony orchestras. He has worked with world-renowned conductors such as Riccardo Muti, Daniel Harding, Lorin Maazel, Zubin Mehta and Jaap van Zweden.



Photo: Eric Hong

JAROD VERMETTE Trombone

Jarod Vermette joined the Hong Kong Philharmonic Orchestra as Principal Trombone in 1996, at the age of twenty. As a soloist with the HK Phil, he has performed concertos by Tan Dun, Derek Bourgeois and Frank Martin, as well as "76 Trombones", arranged for the HK Phil trombone section by Gerard Salonga. Jarod has also performed John Mackey's *Harvest Concerto* with the Hong Kong Wind Philharmonia and Roland Szentpali's *Trombone Scenes* with The Hong Kong Academy for Performing Arts Brass and Percussion Ensemble.

Jarod has played Guest Principal with the KBS Symphony, Hong Kong Sinfonietta and Kyushu Symphony and performed with the Boston Symphony and Chautauqua Symphony Orchestra. He was a Tanglewood Music Center fellow in 1995 and 1996, as well as a member of the Spoleto Festival and New England Philharmonic.

A native of Wilbraham, Massachusetts, Jarod began his trombone studies with Steven Podgorski at the age of ten and won the Western Massachusetts Young People's Symphony Orchestra Concerto Competition at the age of sixteen. He later performed at the Boston University Tanglewood Institute and continued his studies at the New England Conservatory and Boston University with Norman Bolter, Ronald Baron and Scott Hartman. Jarod currently teaches at Hong Kong Baptist University and The Chinese University of Hong Kong. He is also active with the Hong Kong Brass Quintet.



Photo: Eric Hong

PAUL LUXENBERG Tuba

Paul Luxenberg has served as Principal Tuba of the Hong Kong Philharmonic Orchestra since 2001. Originally from California, he earned his Bachelor and Master of Music degrees from the Juilliard School and began his professional career as Principal Tuba of the Shanghai Broadcasting Symphony Orchestra. A longtime member of the Hong Kong Philharmonic Brass Quintet, Paul has performed extensively with the ensemble, including at the Hong Kong Arts Festival and in educational and outreach programmes throughout Hong Kong. His guest orchestral appearances include the New York Philharmonic, Los Angeles Philharmonic, Los Angeles Chamber Orchestra and Melbourne Symphony Orchestra.

As a soloist, he has performed concertos by John Williams, Ralph Vaughan Williams, Edward Gregson and Eric Ewazen with orchestras and wind ensembles across Asia. His recital projects include an all-Bach programme for tuba and organ at Shenzhen Concert Hall. He can be heard on the Hong Kong Philharmonic's complete Wagner *Ring* Cycle, released by Naxos.

Paul currently teaches tuba at The Chinese University of Hong Kong, Shenzhen, The Hong Kong Academy for Performing Arts and The Chinese University of Hong Kong. He also holds a Master of Science in Entrepreneurial Management with Distinction from The Hong Kong University of Science and Technology. Outside music, he enjoys studying Chinese, hiking and spending time with his family. He and his family are active members of Hong Kong's Jewish community.



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