

香港

蕭邦社

THE CHOPIN SOCIETY OF HONG KONG LIMITED

is proud to present :

美樂聚

# The Joy of Music Festival 2012

Celebrating the 50th anniversary of the City Hall Concert Hall

Monday 8th to Sunday 14th October 2012  
at the Hong Kong City Hall Concert Hall

二零一二年十月八日至十四日  
香港大會堂音樂廳

FEATURING...

- ❖ **EVENING PERFORMANCES**
- ❖ **PIANO AND GUITAR MASTER CLASSES** by Gary Graffman (piano) & Alvaro Pierri (guitar)
- ❖ **2012 – A MUSICAL SPACE ODYSSEY** - Jeremy Siepmann's five lunchtime presentations
- ❖ **KATIE HAFNER** will present her book "A Romance on Three Legs - Glenn Gould's Obsessive Quest for the Perfect Piano"
- ❖ **The miracle of performing pianos. Re-performance by Glenn Gould** playing his famous Goldberg variations on a **YAMAHA PIANO (DISKLAVIER PRO)**. **JOHN Q. WALKER**, an engineer closely associated with the development of the "re-performance" technology, will be presenting this revolutionary technology.
- ❖ **Re-performance: a presentation of Rachmaninoff, Albeniz, Granados, Gershwin and Slenczynska** playing their own and other compositions on a **YAMAHA PIANO (DISKLAVIER PRO)** through the technological miracle of performing pianos. **JOHN Q. WALKER**, an engineer closely associated with the development of the "re-performance" technology, will be presenting this revolutionary technology.

The Society relies completely for its activities on the generosity of its sponsors.

First and foremost, we wish to thank the most generous sponsorship in memory of Lady Muriel Kadoorie. This sponsorship was, and continues to be, fundamental for the Society and for the Joy of Music Festival.

The continuous and most generous sponsorship by CLP Holdings, Ltd. is also gratefully acknowledged.

The Society wishes to thank Tom Lee Music and the Tom Lee Music Foundation for their continuous and generous support of the Festival, by providing venues and pianos for the artists' rehearsals and venues and facilities for the guitar masterclasses.

A big vote of thanks to Yamaha Corporation Japan for providing the **YAMAHA PIANO (DISKLAVIER PRO)** flown in from Japan specially for this Festival.

The Society also thanks the Leisure and Cultural Services Department for the subsidized use of its venue.





## THE JOY OF MUSIC FESTIVAL 2012 – A BRIEF INTRODUCTION

The Chopin Society of Hong Kong Ltd organizes every three years a major International Piano Competition. Three competitions have been run so far, in 2005, 2008 and 2011 and they have established the competition as a major event in Hong Kong's musical calendar.

To ensure continuity between these triennial events, the Society organizes the annual Joy of Music Festival in the intervening years, 2006, 2007, 2009, 2010 and also to coincide this time with the last Competition in 2011.

The essence of the Joy of Music Festival is, of course, music, played by the past first prize winners of our Competition, by members of the jury of the Competition, by musicians which have participated in the Competition and by specially invited artists.

The Festival also has an important educational element, usually in the form of free master classes in piano and guitar. These are open to the public and, now, attracting advanced students from all over Asia and China in particular, thus enhancing Hong Kong's status as a major musical and cultural centre in Asia.

The aims of the Festival for this year are not different and the following paragraphs are, but the briefest summary, of what this Festival has in store.

We have the three first prize winners from our past piano competitions, Ilya Rashkovskiy (2005), Jinsang Lee (2008) and Giuseppe Andaloro (2011) playing solo and with the London Chamber Orchestra (LCO) Chamber Group, in residence in Hong Kong for the Festival, and participating artists in the 2005 competition. The LCO Chamber Group will play a separate evening of chamber music.

We celebrate the tradition and excellence of pianism in Hong Kong in conjunction with the 50th Anniversary of the opening of the Hong Kong City Hall by gathering together under the same roof and in the same evening a very representative group of local and of other artists, all whom have played in the Concert Hall over the last 50 years. Appearing in this performance will be Gary Graffman, Yeeha Chiu, CiCi Chieh Chang, Angela Au, Ka Ling Lee, Rachel Cheung and Li Zhong Xin.

In another evening presentation, we showcase rising local artists, Lok Ping and Lok Ting Chau, performing pieces for two pianos joined by percussionists Raymond Vong and Emily Cheng for one of the pieces to be performed.





Guitar (Alvaro Pierri) and cello (Richard Bamping) also come together in this Festival in an evening of guitar solos and rarely performed duo pieces for guitar and cello.

The educational part of the Festival this year is rich in its offerings and its diversity:

There will be, of course, the popular master classes by Gary Graffman in piano (who incidentally also performs in the 50th anniversary recital) and in guitar by Alvaro Pierri.

Jeremy Siepmann, author, teacher and foremost musician, will help open our ears to music in more ways than one during five sessions on the essence of the structure of music and how to listen to it.

The legendary pianist Glenn Gould (1932-1982) is featured in two unique programs. One focuses on a book about Gould's pursuit of the perfect piano and is presented by the authoress of the book, Katie Hafner joined by Glenn Gould's personal tuner, Verne Edquist, who will fly specially from Canada for the occasion.

But then Glenn Gould himself takes the stage in a "re-performance" of his celebrated Goldberg Variations through the technological magic of the Yamaha Disklavier Pro driven by a special software which 're-performs' the celebrated work. This is the nearest we will all get to hearing Glenn Gould's actual playing on a piano rather than from a recording.

In a separate session, Glenn Gould will be joined, so-to-speak, by Rachmaninoff, Albeniz, Granados and Gershwin all of them playing their own compositions on an actual piano. These are not sound readings, this is an actual piano played in the manner, style and fashion of these famous pianists. The magus and presenter behind all this is John Q. Walker of Zenph Sound Innovations who helped create this amazing technological feat.

Enjoy !

**Dr. Andrew Freris,  
Chairman,  
The Chopin Society of Hong Kong**



**LOK PING CHAU (piano) - LOK TING CHAU (piano)**  
**RAYMONG VONG (percussion) EMILY CHENG (percussion)**

Monday 8th October 2012 – 8:00pm

Hong Kong City Hall Concert Hall

二零一二年十月八日(星期一)

香港大會堂音樂廳 — 晚上八時

## PROGRAMME

### PART I

Bela BARTOK (1881 – 1945)

– Sonata for Two Pianos and Percussion

Manuel INFANTE (1883 – 1958)

– Three Andalusian Dances

### INTERMISSION

### PART II

Wolfgang Amadeus MOZART (1756 – 1791)

– Sonata for Two Pianos in D major K.448

Anton ARENSKY (1861 – 1906)

– Suite for Two Pianos No.2, Op.23, “Silhouettes”

Greg ANDERSON (1981)

– Carmen Fantasy for Two Pianos



Emily CHENG  
(percussion)



Lok Ting CHAU (piano)  
Lok Ping CHAU (piano)



Raymond VONG  
(percussion)





# 50<sup>th</sup> ANNIVERSARY OF THE HONG KONG CITY HALL PIANISTIC SNAPSHOTS OVER TIME

Tuesday 9th October 2012 – 8:00pm

Hong Kong City Hall Concert Hall

二零一二年十月九日(星期二)

香港大會堂音樂廳 — 晚上八時

## PROGRAMME

### PART I

#### Gary GRAFFMAN

Johannes Sebastian BACH/Johannes BRAHMS (1685-1750/1833-1897)  
– Chaconne for the left hand

#### Yeeha CHIU

Frédéric CHOPIN (1810 - 1849)  
– Nocturne Op.62, No.2, in E major

Robert SCHULTZ (1948 - )

– Ballade, Op. 17

Claude DEBUSSY (1862-1918)

- Clair de Lune - In Memory of Sing Chiu
- Preludes - Book II
  - 3. La Puerta del Vino
  - 8. Ondine

#### CiCi Chieh CHANG

Richard WAGNER (1813-1883) / Franz LISZT (1811-1849)  
– Prelude and Liebestod from “Tristan und Isolde”

#### Gary GRAFFMAN & CiCi Chieh CHANG

Johannes BRAHMS (1833 – 1897)  
– Second movement - Sonata in F minor for two pianos, Opus 34 bis

Frédéric CHOPIN (1810 – 1849)

– Barcarolle, Op. 60

#### Colleen LEE

Franz LISZT (1811 – 1886)

– Les Jeux d’eaux à la Villa d’Este  
(from “Années de pèlerinage, Troisième année”)

Enrique GRANADOS (1867 – 1916)

– Los Requeiebros  
(from “Goyescas”)

#### Rachel CHEUNG

Claude DEBUSSY (1862-1918)

- Preludes - Book I
  - 3. Le vent dans la plaine
  - 4. Les sons et les parfums tournent dans l’air du soir
  - 5. Les collines d’Anacapri
  - 8. La fille aux cheveux de lin
  - 12. Minstrels



Gary GRAFFMAN  
(piano)

#### LI Zhong Xin

Frédéric CHOPIN (1810 – 1849)

– Nocturne in C sharp minor, Op. posth

Franz SCHUBERT (1797 – 1828)

– Impromptu Op. 90, No. 2, in E flat major



Yeeha CHIU  
(piano)

### INTERMISSION

### PART II

#### Angela AU

Robert SCHUMANN (1810 – 1856)  
– Arabeske, Op. 18

Claude DEBUSSY ((1862 – 1918)

– L’Isle Joyeuse



CiCi Chieh CHANG  
(piano)



Angela AU  
(piano)



Colleen LEE  
(piano)



Rachel CHEUNG  
(piano)



Zhong Xin LI  
(piano)





# ILYA RASHKOVSKIY & THE LCO CHAMBER GROUP

Wednesday 10th October 2012 – 8:00pm  
Hong Kong City Hall Concert Hall  
二零一二年十月十日(星期三)  
香港大會堂音樂廳 — 晚上八時

## PROGRAMME

### PART I

Frédéric CHOPIN (1810 – 1849)

- Ballade No. 2
- Polonaise Op. 53
- Nocturne, Op. 27 No. 2, in D flat major
  
- PIANO TRIO, in G minor, Op. 8  
(Ilya Rashkovskiy (piano), Magnus Johnston (violin) & Pierre Doumenga (cello))

### INTERMISSION

### PART II

Franz SCHUBERT (1797 – 1828)

- Impromptu Op. 90, No. 1, in C minor

Robert SCHUMANN (1810 – 1856)

- PIANO QUARTET, in E flat major, Op. 47  
(Ilya Rashkovskiy (piano), Magnus Johnston (violin),  
Joel HUNTER (viola) & Pierre Doumenga (cello))



Ilya RASHKOVSKIY  
(piano)



Pierre DOUMENGE  
(cello)  
LCO Chamber Group



Magnus JOHNSTON  
(violin)  
LCO Chamber Group



Joel HUNTER  
(viola)  
LCO Chamber Group





## THE LCO CHAMBER GROUP - A CASCADE OF STRINGS

### PROGRAMME

#### PART I

##### Béla BARTOK (1881-1945)

- Duos for two Violins - Book I  
(Andrew Haveron (violin) & Magnus Johnston (violin))
  - 1 Párosito (Teasing Song)
  - 2 Kalamajkó (Maypole Dance)
  - 3 Menuetto
  - 4 Szentivánéji (Midsummer Night Song)
  - 5 Tót Nóta (1) (Slovakian Song)
  - 6 Magyar Nóta (1) (Hungarian Song)
  - 7 Oláh Nóta (Walachian Song)
  - 8 Tót Nóta (2) (Slovakian Song)
  - 9 Játék (Play Song)
  - 10 Rutén Nóta (Ruthenian Song)
  - 11 Gyermekrengetéskor (Cradle Song)
  - 12 Szénagyüjtéskor (Hay Song)
  - 13 Lakodalmas (Wedding Song)
  - 14 Párnás Tánc (Pillow Dance)

##### Ludwig Van BEETHOVEN (1770 – 1827)

- String Quartet No.1, in F major, Op. 18  
(Andrew Haveron (violin), Magnus Johnston (violin),  
Joel Hunter (viola) & Pierre Doumenge (cello))

#### INTERMISSION

#### PART II

##### Benjamin BRITTEN (1913 – 1976)

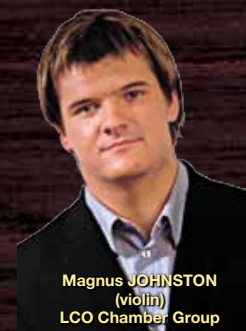
- Three Divertimenti for String Quartet  
(Andrew Haveron (violin), Magnus Johnston (violin),  
Joel Hunter (viola) & Pierre Doumenge (cello))
  - I. March
  - II. Waltz
  - III. Burlesque

##### Johannes BRAHMS (1833 – 1897)

- String Quartet No.1, in C minor, Op. 51  
(Andrew Haveron (violin), Magnus Johnston (violin),  
Joel Hunter (viola) & Pierre Doumenge (cello))



Pierre DOUMENGE  
(cello)  
LCO Chamber Group



Magnus JOHNSTON  
(violin)  
LCO Chamber Group



Joel HUNTER  
(viola)  
LCO Chamber Group



Andrew HAVERON  
(violin)  
LCO Chamber Group

Thursday 11th October 2012 – 8:00pm

Hong Kong City Hall Concert Hall

二零一二年十月十一日(星期四)

香港大會堂音樂廳 — 晚上八時





## GIUSEPPE ANDALORO & THE LCO CHAMBER GROUP

Friday 12th October 2012 – 8:00pm  
Hong Kong City Hall Concert Hall  
二零一二年十月十二日(星期五)  
香港大會堂音樂廳 — 晚上八時

### PROGRAMME

#### PART I

**Giuseppe Andaloro** (piano)

Girolamo FRESCOBALDI (1583-1643)  
– Partita sopra l'aria di Follia

Bernardo PASQUINI (1637-1710)  
– Partite diverse di Follia

Georg Frideric HANDEL (1685-1759)  
– Suite No.4 in D minor, HWV 437

Morton GOULD (1913-1996)  
– Boogie-Woogie Etude

George GERSHWIN (1898-1937)  
– Three Preludes  
1. B flat  
2. C sharp minor  
3. E flat minor

Fazil SAY (1970 -\*)  
– Jazz Paganini Variations

Abram CHASINS (1903-1987)  
– Three Chinese Pieces :  
1. A Shanghai Tragedy  
2. Flirtation In a Chinese Garden  
3. Rush Hour in Hong Kong

#### INTERMISSION

#### PART II

**Giuseppe Andaloro** (piano) and the **LCO Chamber Group**

Sergei RACHMANINOV (1873 – 1943)  
– Trio élégiaque, No.1, in G minor  
(Giuseppe Andaloro (piano), Andrew Haveron (violin) & Pierre Doumenge (cello))

Dmitri SHOSTAKOVICH (1906 – 1975)  
– Piano Quintet in G minor, Op. 57  
(Giuseppe Andaloro (piano), Andrew Haveron (violin), Magnus Johnston (violin), Joel Hunter (viola) & Pierre Doumenge (cello))



Giuseppe ANDALORO  
(piano)



Pierre DOUMENGE  
(cello)  
LCO Chamber Group



Magnus JOHNSTON  
(violin)  
LCO Chamber Group



Andrew HAVERON  
(violin)  
LCO Chamber Group



Joel HUNTER  
(viola)  
LCO Chamber Group





## JINSANG LEE & THE LCO CHAMBER GROUP

### PROGRAMME

#### PART I

**Jinsang Lee** (piano)

Sergei RACHMANINOV (1873 – 1943)

- Preludes Op.32
  - No. 5, in G major (Moderato)
  - No. 12, in G sharp minor (Allegro)

Frédéric CHOPIN (1810 - 1849)

- Preludes Op.28
  - No. 23, in F major
  - No. 17, in A flat
  - No. 7, in A major
  - No. 24, in D minor

Arvo PÄRT (1935)

- Für Alina, for piano solo

**Jinsang Lee** (piano), **Andrew Haveron** (violin)

Arvo PÄRT (1935)

- Spiegel im Spiegel, for violin and piano
- Fratres, for violin and piano

#### INTERMISSION

#### PART II

**Jinsang Lee** (piano) & the **LCO Chamber Group**

Johannes BRAHMS (1833 – 1897)

- Piano Quartet, Op.25, in G minor  
(Jinsang Lee (piano), Andrew Haveron (violin), Joel Hunter (viola) & Pierre Doumenge (cello))



Jinsang LEE  
(piano)



Andrew HAVERON  
(violin)  
LCO Chamber Group



Pierre DOUMENGE  
(cello)  
LCO Chamber Group



Magnus JOHNSTON  
(violin)  
LCO Chamber Group



Joel HUNTER  
(viola)  
LCO Chamber Group

Saturday 13th October 2012 – 8:00pm  
Hong Kong City Hall Concert Hall  
二零一二年十月十三日(星期六)  
香港大會堂音樂廳 — 晚上八時





## ALVARO PIERRI (guitar) & RICHARD BAMPING (cello)

Sunday 14th October 2012 – 8:00pm  
Hong Kong City Hall Concert Hall  
二零一二年十月十四日(星期日)  
香港大會堂音樂廳 — 晚上八時

### PROGRAMME

#### PART I

**Alvaro Pierri** (guitar)

Domenico SCARLATTI (1685 – 1757)

– Two Sonatas

Johann Sebastian BACH (1685 – 1750)

– Suite “pour la Luth” in A minor, BWV 997

Fernando SOR (1778 – 1839)

– Sonata Op. 22, No. 1 in C major

#### INTERMISSION

#### PART II

**Alvaro Pierri** (guitar)

Dusan BOGDANOVIC (1955)

– “Ricercare II” (dedicated to Alvaro Pierri)

– Sonatina

DUOS FOR GUITAR AND CELLO

**Alvaro Pierri** (guitar) & **Richard Bamping** (cello)

Dusan BOGDANOVIC (1955)

– “Quatre Pièces Intimes”

Prière

Mouvement

La harpe de David

Chant

Stepan LUCKY (1919)

– “Duo Concertante”



Alvaro PIERRI  
(guitar)



Richard BAMPING  
(cello)





**Piano Master Classes**  
鋼琴大師班

**Guitar Festival / Master Classes**  
結他音樂節與結他大師班



## PIANO AND GUITAR MASTER CLASSES

In addition to the fantastic offering of evening performances just described, there will be piano and guitar master classes by two great artists, Gary Graffman (piano) and Alvaro Pierrri (guitar). In addition to their artistry and unsurpassed expertise on all aspects of piano and of guitar, they also excel at being superb communicators when it comes to the art of teaching, transforming these master classes into true mini-festivals within the Festival.

Attendance to the Master classes will be open to the public, **FREE OF CHARGE**, and **NO** tickets will be issued. However, we require those wishing to attend the Master classes, to register their attendance by contacting us at the office of the Chopin Society of Hong Kong either by e-mail at: [afreeris@pacific.net.hk](mailto:afreeris@pacific.net.hk) or by calling any of the following telephone numbers: (852) 2868 3387, (852) 2868 3325, (852) 9027 1429.

### PIANO MASTER CLASSES BY GARY GRAFFMAN 鋼琴大師班

Wednesday 10th October 2012

15:00 to 18:00 at the Hong Kong City Hall Concert Hall

Thursday 11th October 2012

15:00 to 18:00 at the Hong Kong City Hall Concert Hall

Friday 12th October 2012

15:00 to 18:00 at the Hong Kong City Hall Concert Hall



Gary GRAFFMAN  
(piano)



## GUITAR MASTER CLASSES BY ALVARO PIERRI 結他大師班

Guitar and music lovers will be, once again, offered the opportunity to attend Prof. Pierrri's masterclasses which have become a highlight of his visits to Hong Kong.

This year Prof. Pierrri's masterclasses will feature the participation in performance and in masterclasses of students from major conservatories/music institutions (Hong Kong, Macau and China) with the attendance of their distinguished professors.

Some of these students will be showcased in recitals lasting between 30 to 40 minutes to take place before each set of masterclasses. During the rest of the time allocated to each Conservatory/ University/ Academy the students will be working with Prof. Pierrri in individual masterclasses.

For those of you who might have problems following the presentation in English, Kenneth Kwan, as usual, will be providing a simultaneous translation into Chinese.

We want to specially thank the Tom Lee Music Foundation for the generous offer of the venue and facilities where these masterclasses / guitar festival will take place.

The guitar festival / masterclasses will take place as follows:

**Friday 12th October 2012**

14:30 to 18:30 at the Tom Lee Academy Hall – MEGABOX

**Saturday 13th October 2012**

14:30 to 18:30 at the Tom Lee Academy Hall – MEGABOX

**Monday 15th October 2012**

10:00 to 13:00 and 14:00 to 17:00

at the Tom Lee Academy Hall – MEGABOX

**Tuesday 16th October 2012**

10:00 to 14:00 at the Tom Lee Academy Hall – MEGABOX

Attendance to the Guitar Masterclasses will be free of charge, but you will have to register for the free admission by getting in touch with us (information below). We will send you a confirmation of your booking. 如欲參與是次免費活動的人仕須向香港蕭邦社有限公司登記。

**Tom Lee Academy Hall - MEGABOX**

Unit 2 - 20, Level 12, MegaBox,

38 Wang Chiu Road ,

Kowloon Bay

Tel : 27587738

**通利音樂演藝中心**

九龍灣宏照道38號 MegaBox 12 樓 2 - 20室



Alvaro PIERRI  
(guitar)

Bus Route 巴士路線

15A	Nam Tin (North) - Tsz Wan Shan (North)	藍田(北) — 慈雲山
107	Wah Kwai Estate - Kowloon Bay	華貴 — 九龍灣
215X	Nam Tin (Kwong Tin Estate) - MTR Kowloon Bay Station	藍田(廣田村) — 九龍灣
224M	Telford Garden - Kowloon Bay	德福花園 — 九龍灣
297	Hung Hom Ferry Concourse - Hang Hau (North)	紅磡碼頭 — 坑口(北)
606	Siu Sai Wan (Island Resort) - Choi Wan	小西灣 — 彩雲
641	Central (Macau Ferry Bus Terminus) - Kai Yip	中環 — 啟業

Mini Bus Route (Green) 綠色專線小巴路線

48	Shun Lee Estate - Enterprise Square	順利村 — 企業廣場
68	Choi Wan Estate - Enterprise Square	彩雲村 — 企業廣場
106	Po Lam Estate - Enterprise Square	寶琳 — 企業廣場

Mini Bus Route (Red) 紅色小巴路線

Mong Kok - MegaBox	旺角 — MegaBox
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## 2012 – A MUSICAL SPACE ODYSSEY

A lunchtime series of five presentations by the acclaimed musician, author and teacher Jeremy Siepmann

### WHAT THE SERIES IS ABOUT

- The series, grounded in the realm of human expression, lays out the basic elements underlying all musical types and structures, not just western classical music, in order to reveal the sources of music's unrivalled capacity to reflect the entire range of human emotional and spiritual experience.
- The miracles of tone, time and colour are explored and illustrated by numerous and often unusual musical excerpts and examples.
- On the basis of these and associated discoveries, the voyage then proceeds to the vital topic of interpretation and on to the more contentious issue of musical criticism, before finishing with a celebration of universality unmatched by any other art.
- The series, leavened with humour and spiced with exoticism, is addressed not only to advanced students of music but to ALL music lovers and to those who wish to deepen, and widen, their listening experience. No previous musical knowledge required.

### WHAT YOU CAN EXPECT TO GET FROM THIS SERIES

- A better understanding of the key components of music and how these combine to express the universality of human experience.
- A preliminary or further understanding of the ways in which music 'speaks', using a symbolic language that transcends the limits of nationality or region.
- An insight into music as a game – more, as a game of suspense.
- Keys to enjoying the sheer fun of music.
- New insights into the nature and limits (if there are any) of interpretation, from the simplest folk tune to the most complex modern score.

- A glimpse into the nature (and abuses) of musical criticism – and a confrontation with the unavoidable subjectivity of musical response.

### WHO SHOULD ATTEND

- First and foremost all music lovers, and those who would like to be. No technical or instrumental knowledge is necessary, and professional jargon will be largely shunned.
- The key requirement, however, is an eager pair of ears and willingness to be exposed to a surprising, unusual and challenging view of what music is and what music does.
- Advanced students of music, music teachers and music critics will find a great deal of interest in the fresh way the course approaches themes and topics that appear to be familiar but lend themselves to re-examination.



Jeremy SIEPMANN  
(writer, musician and teacher)

For participants who attend the full five sessions of the series of presentations, the Society will be presenting an official certificate of attendance signed by Jeremy Siepmann.



## THE SERIES IN DETAIL

DAY ONE : Monday 8th Oct. 2012

Time: 11:00 to 13:30 (with an intermission between 12:00 to 12:30)

Venue: Hong Kong City Hall Concert Hall

DAY TWO: Tuesday 9th Oct. 2012

Time: 11:00 to 13:30 (with an intermission between 12:00 to 12:30)

Venue: Hong Kong City Hall Concert Hall

### tone

#### 1. In the Beginning

- In the vibrations of a single tone we shall discover the source of every aspect of music: melody, harmony, rhythm, colour, tempo, rhythm, polyphony, even metre and the phenomenon of metrical dissonance.
- In the hidden vocabulary of a single note we find a perfect, audible, living symbol for virtually every physical manifestation of our inner, non-verbal life, from despair to joy. Music's power to reflect those universal experiences that bind us all together is unsurpassed, transcending, if only temporarily, the differences that separate us.

#### 2. Kitten on the Keys

- Chord of Chords: In the dawning of the first overtones, we encounter the unique phenomenon of the triad. Beyond this, we explore the theoretically infinite division of tone, demonstrated both in the ubiquitous half-tones of Western tradition, and in the microtones central to the great Classical musics of China, India, Indonesia and Islam.
- The Magic of Scales: In the order of overtones – a natural phenomenon – we witness the birth (and explore the nature) of scales, finding in some the dynamic, suspense-manipulating, *narrative* properties that give music its unsurpassed entertainment value. From the same source we discover why all music is a kind of game.

Musical illustrations to include Zez Confrey's feline virtuoso, Bach C major Prelude from Book I of the Well-Tempered Clavier, plus Chinese, Indian and Arabic 'classical' music, and traditional music from China, Africa, Scotland and America (jazz and otherwise) .

### Time

#### 1. The Long and the Short of It :

- Rhythm *in* time; rhythm *as* time. We look at the power of time to transform rhythmic identity, and investigate the nature of syncopation.
- Same notes, two completely different tunes. And it's all just a matter of time.
- Time patterns emerge as a direct consequence of speech patterns
- In the ticking of a metronome we confront the spectre of eternity
- In the grouping of notes we find an antidote, through the ordering of time and the phenomenon of rhythmic polyphony
- The Rudiments and Nature of Musical Structure. Its roots in time


#### 2. Old Wives and Sacred Cows:

The origins, uses and manifold abuses of metre

- Metre in Speech: a study in essential flexibility
- Metre in Music: Where does it come from? How is it communicated?
- How melody alone can undermine and even change the 'official' metre
- Establishing metre without first beats
- The nature and manipulation of rhythmic energy: Hemiola
- The holy trinity of metre: Upbeat, Beat and Afterbeat
- The largely unmined *vitality* of metre
- Metre as Function
- Metre and Philosophy

Musical illustrations to include Gershwin, Gregorian chant, Nigerian Talking Drum, a Haydn String Quartet, a Schubert Ecossaise, Strauss's Emperor Waltz and a Bach fugue subject





DAY THREE: Wednesday 10th Oct. 2012

Time: 11:00 to 13:30 (with an intermission between 12:00 to 12:30)

Venue: Hong Kong City Hall Concert Hall

## COLOUR

1. The Roots of Coincidence: We encounter the miracle of polyphony (and the wonders of polyphonic melody). In the presence of dissonance we search (at first progressively in vain) for the Grail of Consonance.

- Dissonance Defined: not so easy
- The Myths of Prejudice
- Dissonance as the Soul of Beauty
- Dissonance as the Source of Movement
- Dissonance as the Engine of Narrative
- Dissonance as an Agent of Tone Colour
- Polyphony for One: The Role of Memory in Musical 3-D
- Rapture in a Single Line – except it's not a single line. It only looks that way

2. Wringing the Blues :

- Timbre (tone colour) is found to be an acoustical miracle – but a musical luxury.
- Painting by Numbers: A Study in Fractions: the mathematical basis of tone colour
- The Sensuality of Tone Colour
- Colour as an Agent of Clarity
- Colour as an Agent of Atmosphere
- The role and nature of temperament and their reflection in the art of tuning – itself an art of colour

Musical illustrations to include Turkmenian duct flutes, Alessandro Lotti's Crucifixus à 10, the Saraband from Bach's C minor Partita, Handel's Sosarme, Debussy's Pagodas and Prelude à l'après-midi d'un faune, Bernstein's West Side Story, Parisian car horns, Florence Foster Jenkins in Mozart's 'Queen of the Night' aria, Cowell's The Banshee and other, more conventional, illustrations

DAY FOUR: Thursday 11th Oct. 2012

Time: 11:00 to 13:30 (with an intermission between 12:00 to 12:30)

Venue: Hong Kong City Hall Concert Hall

## INTERPRETATION

1. 'Who, What?', to paraphrase Marx ("Who, whom?").  
Definition and Tools

- What the Composer Wanted: a speculative quest.
- Conventional notation: a primitive and inadequate tool
- Beyond the Composer (and before): How Notes Work
- The Uses of Silence
- Beyond the Page: The Realisation of Latent Rhythms – an essential aspect of interpretation that remains invisible
- Relativity vs Absolutism – a fixed match

2. The Interpreter as Storyteller

- Music as Prose: Music and conversation. Music as conversation. Dialogue and development
- The difference between a story and a plot
- Language as the mirror, and the model, of music
- Music as Poetry: the creation and realisation of atmosphere, mood and emotion, from the playful to the profound
- Music as Portraiture: the crucial delineation of character, from the individual to the national
- How Context Alters Content

Musical illustrations to include Bach Two-part Invention No.1 in C, Beethoven's piano sonatas Op.7 and Op.10 nos.2 & 3, Schubert's Klavierstück No.2





DAY FIVE: Friday 12th Oct. 2012

Time: 11:00 to 13:30 (with an intermission between 12:00 to 12:30)

Venue: Hong Kong City Hall Concert Hall

## **CRITICISM AND TRANSCENDENCE**

### 1. Guardians and Parasites

- Do we really need critics? What is a critic? What a critic ought to be? What must a critic be (even if most aren't)?
- Resurrection: an entertaining and enlightening, though brief, parade of masterworks 'slaughtered' by the critics since the inception of the breed
- Composer as Critics: do they have an edge, or just an axe?
- The limits (or ultimate irrelevance) of authority. Sviatoslav Richter boxes the compass

### 2. Passion and Dispassion

- The questionable virtues of objectivity. The uses and abuses of history. The corrupting lens of fashion. The folly of definitive thought
- An ethical code for music critics

### 3. Music as Philosophy

- Music, being non-verbal and non-specific, is largely confined to the world of the abstract. How, then, if at all, can it reflect, and even expound, philosophy?
- Music as allegory

### 4. Music, Joy and the Unity of Human Experience

- Why do some works effectively die while others achieve what appears to be immortality (one never knows, it's always too early to tell!)? What determines a work's success, often independently of critical opinion. Why and how does music transcend even its greatest makers? Dimensions of universality. Music's infinity of truths. Its inexhaustible joys.

**Musical illustrations** to include excerpts from Beethoven late quartets, Wagner's 'Ring', excerpts from Mahler, Ives's *The Unanswered Question* and Beethoven's 'Ode to Joy'





## SPECIAL EVENTS





Saturday 13th October, from 09:15 to 11:00

**KATIE HAFNER** will present her book:  
**A ROMANCE ON THREE LEGS - Glenn Gould's Obsessive Quest for the Perfect Piano**

A book about three characters: Glenn Gould, a piano and a piano technician/tuner: Verne Edquist.

Katie will offer us an insight on the long path she had to follow to be able to offer us the joy of reading this entertaining, educational and enlightening book on Glenn Gould, pianos, music and music making and ... the writing of a book, in general.

Katie's presentation will take place on Saturday 13th October, from 09:15 to 11:00, at the Hong Kong City Hall Concert Hall. We will count with the presence and participation of Verne Edquist during this presentation.

Katie Hafner's book: "A Romance on Three Legs - Glenn Gould's Obsessive Quest for the Perfect Piano" will be on sale at Dymocks Bookshop (ifc Mall, Central - Tel.: 2117 0360) from the end of August, at HK\$ 160

You can reserve your copy now!



Katie HAFNER  
(writer / journalist)





## TWO EVENTS PRESENTED FOR THE FIRST TIME NOT ONLY IN HONG KONG BUT IN THE WHOLE OF ASIA...

Imagine sitting in a room and hearing great musicians such as Glenn Gould, Sergei Rachmaninoff and George Gershwin play for you in person. You can witness this dream on Saturday 13th and Sunday 14th October, realized by software from Zenph Sound Innovations. Based in Research Triangle Park, North Carolina, Zenph's focus was deeply understanding – and precisely recreating – how musicians perform. Piano music performed by Glenn Gould (on Saturday 13th Oct.), Rachmaninoff, Albeniz, Granados, Gershwin, and Ruth Slenczynska (on Sunday 14th Oct.) will be presented by Zenph's founder, Dr. John Q. Walker.

Very briefly, this is how Dr. John Q. Walker explained to us what we are going to witness in the course of these two unique presentations:

Zenph's process started with artists' original audio recordings – for Rachmaninoff, it was 78 rpm records, for Albeniz, it was wax cylinders – and determined how each note and pedal were played. For a note, this includes the microsecond it was struck, the force and the touch, how long it was held, how it was released, where the pedals were, and so on. This information is saved as computer data; if you think of it as a giant spreadsheet, there's one row in the spreadsheet for each note or pedal movement.

The data, known as a re-performance®, is played by this rare high-resolution Yamaha Disklavier PRO concert grand, secured by the festival from the factory in Japan. These re-performance files offer unique insight into how pianists as diverse as Glenn Gould and Art Tatum actually played. Zenph work is featured by Sony Masterworks in their acclaimed albums: Glenn Gould plays Bach's Goldberg Variations from 1955, Art Tatum: Piano Starts Here, Rachmaninoff plays Rachmaninoff, Oscar Peterson: Unmistakable, and Joshua Bell, At Home with Friends. In addition, rare Zenph material, never recorded, will be heard for the first time. Learn more at [www.Zenph.com](http://www.Zenph.com).

Ruth Slenczynska, one of the world's renowned Chopin artists, is Rachmaninoff's only living student – and a teacher of Dr. Walker. She'll be heard in private performances recorded by Dr. Walker.

Plan to attend these special events, the only ones of its kind ever in Asia. They will be taking place as follows:



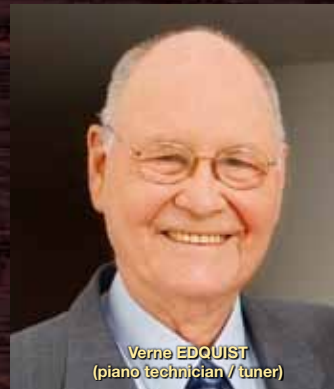
Saturday 13th October, from 11:30 to 14:00  
(intermission between 12:30 and 13:00)

\*\*\*\* RE-PERFORMANCE - EVENT ONE \*\*\*\*

A presentation of Glenn Gould himself playing his famous Goldberg variations on an actual piano - not a recording - through the technological miracle of performing pianos.

Thanks to the cooperation of Yamaha Corporation Japan, we will be able to count with a special YAMAHA PIANO (DISKLAVIER PRO), which will have to be specially flown in from Japan for this unique event. We will have the honor of having John Q. Walker himself presenting this incredible breakthrough technology in the creation of which he has played a very important role.

But what is more, Glenn Gould's own piano technician/tuner, Verne Edquist, an octogenarian nearly blind Canadian piano technician, one of the highly respected piano technicians/tuners in the last fifty years, will travel to Hong Kong to share his unique life-time experience with all of us in conjunction with the above presentation which will take place on Saturday 13th October, from 11:30 to 14:00 (intermission between 12:30 and 13:00) at the Hong Kong City Hall Concert Hall.



Verne EDQUIST  
(piano technician / tuner)

Sunday 14th October, from 10:00 to 15:00  
(with a one hour break between 12:00 and 13:00)

\*\*\*\* RE-PERFORMANCE - EVENT TWO \*\*\*\*

A presentation of Rachmaninoff, Albeniz, Granados, Gershwin and Slenczynska playing their own and other compositions on an actual piano - not recordings - through the technological miracle of performing pianos.

Thanks to the collaboration of Yamaha Corporation Japan who will make it possible for us to have the use of a YAMAHA PIANO (DISKLAVIER PRO) which, as we mentioned above, will be flown specially from Japan for these unique events. John Q. Walker, an engineer closely associated with the development of the "re-performance" technology, will be presenting this revolutionary technology which is a fundamentally new method of encoding music as performance data rather than audio recording.

We will be presenting this very special event on Sunday 14th October between 10:00 and 15:00, with a one hour break between 12:00 and 13:00.



John Q. WALKER  
(classical musician, inventor, entertainer,  
engineer, and entrepreneur)





## TICKETING INFORMATION

### **EVENING PERFORMANCES** (pages 4 to 10 of this leaflet)

**Ticketing Information:**

Admission tickets for each of these evening performances at \$200, \$150 and \$100.

(50% discount available for senior citizens aged 60 or above, people with disabilities, full time students, Comprehensive Social Security Assistance (CSSA) and PTC (Piano Teacher's Circle) membership card holders).

### **2012 – A MUSICAL SPACE ODYSSEY** (pages 14 to 17 of this leaflet)

**Ticketing Information:**

Admission tickets for each individual presentation available at HK\$ 100 (free seating arrangement).

A HK\$ 300 pass (free seating arrangement) will entitle you to admission to all five presentations part of this series: 2012 – A Musical Space Odyssey.

(50% discount available for senior citizens aged 60 or above, people with disabilities, full time students, Comprehensive Social Security Assistance (CSSA) and PTC (Piano Teacher's Circle) membership card holders).

### **KATIE HAFNER's presentation of her book: "A ROMANCE ON THREE LEGS - Glenn Gould's Obsessive Quest for the Perfect Piano"** (page 19 of this leaflet)

**Ticketing Information:**

Admission tickets for this presentation available at a single price of HK\$ 100 (free seating arrangement).

(50% discount available for senior citizens aged 60 or above, people with disabilities, full time students, Comprehensive Social Security Assistance (CSSA) and PTC (Piano Teacher's Circle) membership card holders).





**Saturday 13th October 2012**

**11:30 to 14:00**

(pages 20 & 21 of this leaflet)

**John Q. Walker's presentation:**

Re-performances Series: Glenn Gould and the technological miracle of performing pianos.

**Ticketing Information:**

Admission tickets for this presentation available at a single price of HK\$ 100 (free seating arrangement).

(50% discount available for senior citizens aged 60 or above, people with disabilities, full time students, Comprehensive Social Security Assistance (CSSA) and PTC (Piano Teacher's Circle) membership card holders).

**Sunday 14th October 2012**

**10:00 to 15:00**

(pages 20 & 21 of this leaflet)

**John Q. Walker's presentation:**

Re-performances Series: Rachmaninoff, Albeniz, Granados, Gershwin and Slenczynska and the technological miracle of performing pianos.

**Ticketing Information:**

Admission tickets for this presentation available at a single price of HK\$ 100 (free seating arrangement).

(50% discount available for senior citizens aged 60 or above, people with disabilities, full time students, Comprehensive Social Security Assistance (CSSA) and PTC (Piano Teacher's Circle) membership card holders).

IF YOU ARE PLANNING TO ATTEND AS MANY OF THESE EVENTS AS POSSIBLE, YOU MIGHT BE INTERESTED IN PURCHASING A FESTIVAL PASS FOR HK\$ 1,000 WHICH WILL ALLOW YOU ADMISSION TO ANY OF THE EVENTS PART OF THE FESTIVAL INCLUDING TOP PRICE TICKETS TO ATTEND THE EVENING PERFORMANCES.

THESE FESTIVAL PASSES ARE ONLY AVAILABLE FOR PURCHASE FROM THE OFFICE OF THE CHOPIN SOCIETY OF HONG KONG LTD.

We will include a voucher for HK\$100 towards the purchase of one of the CDs issued by the Alpha Omega Sound, the recording label of the Chopin Society of Hong Kong Ltd. which will be available for sale at the admission desk set up one hour prior to the commencement of the evening performances. How about offering someone this very special GIFT?



## GENERAL TICKETING INFORMATION 購票詳情：

Advanced booking for all performances part of the Festival is already available by approaching the office of the Chopin Society of Hong Kong Ltd. either by e-mail at: [afreeris@pacific.net.hk](mailto:afreeris@pacific.net.hk) or by calling any of the following telephone numbers: (852) 2868 3387, (852) 2868 3325, (852) 9027 1429.

Counter booking will start at all Urbtix outlets on the 1st September 2012.

Children below 6 years of age will not be allowed in the Auditorium.

Ticketing Enquiries: (852) 2734 9009

Urbtix Hotline for credit card telephone booking: (852) 2111 5999

Urbtix Hotline for overseas booking: (852) 2734 9011

For internet booking: [www.urbtix.hk](http://www.urbtix.hk)

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