



Musical Matinee: Resonance of Faith and Culture

Programme

28 June 2017

16:30–18:30

Lee Hysan Concert Hall

Esther Lee Building

CUHK

The concert is sponsored by *Edwin S.L. Cheng Research Fund for General Education*. Our audience would spend an afternoon together to enjoy a unique assortment of music, resonating with distinctive musical instruments, from different historical eras, diverse religious beliefs and cultures. CUHK students, staff and the public are all welcome to join.

Production Team

Back-stage crew:

Lee Chak Sum Sam, Ip Cho Hin Jason

Panel operator:

To Yu Kin Kuce

Emcee:

Karen J. Daley

Brochure editing and translation:

Lau Ching Shan Grace, Chiu Chu Lee Julie

Brochure and graphic design:

Lam Yee Ki Dora

Registration, video-shooting and photography coordination:

Lai Kai Yu Ann

Logistics support:

Cheung Siu Yan Anna, Lau On Ki Angel

Overall concert coordination:

Lau Ching Shan Grace

Special thanks to Dr. Anne Lam

*(College Chaplain's Office, Chung Chi College, CUHK)
for programme planning and coordination.*

PROGRAMME

Choral performance by Aqua Voice, CUHK	4
Viola da gamba solo and duet by Early Music Society of Hong Kong	6
Chinese music performance by Student Chinese Instrumental Ensemble, CUHK	8
Singing bowl (頌鉢) improvisation solo by Tsang Man Tung (曾文通)	10
Pipa (琵琶) solo by Fung Tung (馮通)	12
Sitar improvisation solo by Anil Singh	14

Choral performance

by Aqua Voice, CUHK

- ♪ *Fugue* (J.S. Bach), from *Masterpiece* (Paul Drayton)
- ♪ *Cantate Domino* (Vytautas Miškinis)
- ♪ *Mount Taishan* 《泰山》 (Chan Wai Kwong Victor 陳偉光)
- ♪ *A Clare Benediction* (John Rutter)

Over the years, music has been closely related to religion and literature. Aqua Voice selects four pieces of music which have association with religion or literature. Their performance starts with a fugue—a popular genre in the Baroque Period. The renowned German composer Johann Sebastian Bach, a faithful and humble Christian, composed numerous beautiful masterpieces “*Soli deo Gloria* (only to glorify God)”. Paul Drayton’s ***Fugue (J.S. Bach)*** from *Masterpiece* is a tribute to this iconic composer. Written in the style of Bach, the piece introduces J.S. Bach and his family members in a humorous manner.

While sacred music first flourished in central Europe, the influence of Christianity on music has also spread to other parts of the continent. ***Cantate Domino***, written by contemporary Lithuanian composer Vytautas Miškinis, illustrates how the message of God is delivered with the addition of musical elements from the Baltic States.

Not only can music convey religious messages, it can also incorporate literature. The following piece brings us from the West to the East. ***Mount Taishan*** (泰山) portrays the beautiful landscape and magnificent scenery of one of the five great mountains in China. Professor Chan Wai Kwong Victor (陳偉光) from the Department of Music, The Chinese University of Hong Kong (CUHK), got his inspiration from a poem of the 20th century Chinese romantic poet Xu Zhimo (徐志摩), and set the text into this finely-crafted work.

The performance ends with ***A Clare Benediction***, written by the English composer John Rutter, for the final blessing in Christian services. With it, Aqua Voice wishes to bring the audience all the best in their future journey of music.

Aqua Voice

Aqua Voice is a chamber choir formed in 2011 by a group of undergraduates from the Department of Music, CUHK, who were all keen lovers of choral music. Ranging from the sacred to the secular, Renaissance to Contemporary, Aqua Voice has a very diverse repertoire. “Aqua Voice” means a pure and flowing sound which is essential for quenching the thirst for pleasant music.

Aqua Voice has actively participated in different local performances. Recent performances include the concert “A Choral Panorama—The Local Sound” in 2016 with Hong Kong Youth Choir. Moreover, Aqua Voice has also been keen on promoting choral music on the campus of CUHK. Occasions include performing at the Grand Opening of the Yasumoto International Academic Park, and on the CUHK Alumni Day. The choir holds its own annual concerts and has actively participated in various collegial musical events, including college assemblies, Mid-Day Oasis and FM530.

Members

Soprano: Chu Yen Yu Agnes, Lam Pui Yee, Ng Cheuk Yan, Tsoi Wing Yan

Alto: Keung Hoi Tong, Lo Lokman Jocasta, Pun Tsz Yan, Tsui Kit Ying

Tenor: Ho Jabril Yin Hang, Lau Yik Long, Yung Pok Yin

Bass: Lai Miu Yeung, Lau Lik Chi, Tang Tsz Chung, Wong Chun Him Samuel

Pianist: Wong Mei Yin Grace





Viola da gamba solo and duet by Early Music Society of Hong Kong

- ♪ Selection from Sonata V & VI from *L'echo du Danube (The Echo of the Danube)*, Op.9
(Johannes Schenk)

Sonata V

Adagio

Aria

Gavotta

Sonata VI

Adagio – Allegro – Adagio

Giga

Viola da Gamba: Lam Tim Wai

- ♪ *Le Nymphes de Rheno (The Nymphs of the Rhine)*, Op.8 (Johannes Schenk)

Sonata IX in E Minor

Adagio

Aria

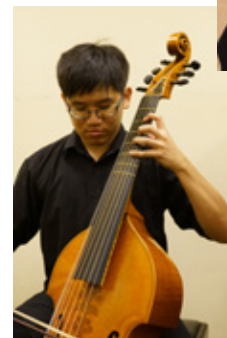
Tempo di Sarabanda

Giga

Bourrée

Menuet

Viola da Gamba: Lam Tim Wai & Cheung Wayn Tou



Johann Schenck was born in Amsterdam and was baptised in 1660. He was famous for his virtuosity on the viola da gamba, but little was known about his life and musical education.

Schenck's works as a composer feature a combination of French, German and Italian style. We know that Schenck visited Vienna prior to 1706, and the fruits of his stay were probably the sonatas for solo viola da gamba and basso continuo *L'Echo du Danube, Opus 9* (The Echo of the Danube). Here he presents six sonatas, the first two with obbligato bass showing clear influences of the Italian violin style that he had imitated earlier in his Opus 7. The final two sonatas of Opus 9 are for viola da gamba without bass, the Adagio of *Sonata V* in E minor illustrating that Corelli's harmonic developments were imitated by Schenck as well. His collection of twelve sonatas for two viola da gamba, *Le Nymphes di Rheno* (The Nymphs of the Rhine), includes music in the style of French dance suite, and some follow the pattern of Italian *Sonata da Camera*. The title of the work is enigmatic—one may ask who or what the “Nymphs” are, as stated in the title of the piece. Or one may presume that the music is programmatic. In fact, the set of Sonatas was dedicated to Schenck's patron in Düsseldorf, whose titles are listed on the flyleaf of the volume. The first of the titles was *Conte Palatino del Rheno* (Count Palatine of the Rhine). That explains why the title may not be as narrative as one presumes. Relatively shorter Sonata IX in E Minor starts with an *Adagio*, leading to an *Allegro Aria*. The next *Tempo di Sarabanda* consists of a lot of contrapuntal imitations. After the slow movement, here come two fast dances, Giga and Bourrée. The work finally ends with a Menuet.

Early Music Society of Hong Kong

Early Music Society of Hong Kong, formed in 2012, is the first independent registered group in Hong Kong specializing in performing early music on period instruments.

Through concerts and workshops, the Society aims to promote music and musical instruments before the mid-18th century to general public in Hong Kong. Performers of the Society are all professional musicians who are passionate about performing early music performances on period instruments, such as baroque violin, baroque viola, baroque cello, viola da gamba, viola d'amore, violoncello da spalla, harpsichord, etc.

Information source: <http://www.ems.org.hk/about-our-society/>



A **viola da gamba**, or a viol, is a bowed string instrument. Similar to the cello, the viol is played between the legs (hence the name “viola da gamba”, literally “leg-viol”). While it is not a direct ancestor of the violin, there is some kinship between the two instrument families.

The viol first appeared in Europe in the late 15th century and subsequently became one of the most popular Renaissance and Baroque instruments. Viols were heard primarily in ensemble, or consort music. Historically, the viol has many shapes and sizes. By the 16th century, a standard shape for the viol did emerge with broad ribs, sloping shoulders and a fairly flat, fretted neck. Most viols have six strings, and the bow is slightly convex and held with an underhand grip. Because of the underhand grip, viol players can use their fingers to control the bow and govern the tension of the horse-hair.

Information source: https://vdgsa.org/pgs/the_viol.html

Photo copyright HeCeMei, reproduced with permission under Creative Commons BY-SA 3.0

Chinese music performance

by Student Chinese Instrumental Ensemble, CUHK

- ♪ *Tathāgata-garbha* “*Paoxiu Luolan*” 《如來藏：袍修羅蘭》 (Liu Wenjin 劉文金)
Erhu solo 二胡獨奏
- ♪ *Over The Thousand Mountains* 《逾萬山》 (Chan Wing Wah 陳永華)
Dizi, Sheng, Zheng, Erhu ensemble 笛子、笙、箏、二胡合奏

***Tathāgata-garbha* “*Paoxiu Luolan*” 《如來藏：袍修羅蘭》**

Tathāgata-garbha “*Paoxiu Luolan*” (如來藏：袍修羅蘭) selected for this concert is the last movement of *Tathāgata’s Dream* (如來夢). *Tathāgata’s Dream*, by Liu Wenjin (劉文金), is based on the protagonists and the Elements they represent in the tome *Paoxiu Luolan—The Story of The Maiden Called “Bodhisattva’s Jewels”* (袍修羅蘭) is authored by the renowned Taiwanese writer, philosopher and poet Yu Hsi (愚溪). The suite consists of eight pieces of varying styles for *erhu*, and each can be regarded as an independent work. *Tathāgata-garbha* (如來藏) symbolizes the ultimate truth, goodness and beauty of Buddhism. In order to achieve the essence of purity, the music is played without accompaniment.

(Retrieved from Hong Kong Chinese Orchestra webpage; edited by Office of University General Education, CUHK)

***Over The Thousand Mountains* 《逾萬山》**

Scholars and sages in east and west all described the overcoming of difficulties in life as mountain climbing. Different nations may be physically separated by a thousand mountains. To overcome the wide gap both geographically and spiritually, they must overcome the gap inside their mind. If human beings are to co-exist peacefully, they must learn how to understand and appreciate each other. In spite of the separation of a thousand mountains, we can always get through and meet each other.

The music begins with the *zheng* ostinato representing the slow pace of walking at the beginning. Midway up the mountains, there are green shades of the mountains near and far with harmony of the *di* and *sheng*. At the top of the mountain one sees the various mountains competing to become the wonder of nature, with “Thousand Mountains Competing” (千岩競秀)—to borrow the title of a Chinese water-colour painting by Prof. Jao Chung I, dedicated to the opening of Esther Lee Building at Chung Chi College, CUHK. The composer was much inspired by the painting and chose to end his piece with the image.

(Retrieved from the manuscript facsimile of full score; edited by Office of University General Education, CUHK)

Student Chinese Instrumental Ensemble, CUHK

Student Chinese Instrumental Ensemble of CUHK is a group of amateur music lovers and music majors, including two first-year and one final-year students. As the traditional Chinese saying goes, “it is more joyful to share the joy than to keep it to oneself” (獨樂樂不如眾樂樂). The musicians in the group all share the joy of performing in music ensemble with a hope to spread such joy to the audience. Today's performance of a Chinese music quartet of the Ensemble is exclusively tailored for this event.

Participating musicians

Dizi (笛子): Fung Kai Sze Jessica

Sheng (笙): Chu Chun Kwan Jacky

Zheng (箏): Chu Ying Lam Ice

Erhu (二胡): Wong Ching Yin Justin





Photo © allpamama 柯帕瑪瑪

Singing bowl (頌鉢) improvisation solo by Tsang Man Tung (曾文通)

♪ Luz de Silencio (寂靜之光)

Tsang Man Tung (曾文通)

Tsang Man Tung is a skilled performer of singing bowls and has given public performances in Hong Kong, Mainland China, Taiwan, Malaysia and Peru. Tsang is currently active in singing bowl therapy with a pursuit in sound healing, vibrational and energy activities.

In the field of scenography, Tsang is a renowned local artist with more than twenty years of experience. Graduated from the Hong Kong Academy for Performing Arts with a Bachelor's Degree in Fine Arts (Honours), he has received numerous local and international awards including the Award for Best Artist (Theatre) from the Hong Kong Arts Development Awards in 2008; Honorable Mention for Set Design at World Stage Design 2009; and Huang He Fellowship from the Asian Cultural Council in 2009 which allows him to visit Yale University as a special research fellow in 2010.



Photo © allpamama 柯帕瑪瑪

Singing bowls, also known as Tibetan singing bowls, rin gongs, Himalayan bowls or suzu gongs, are a type of bell called “standing bell”: it sits with the bottom surface resting instead of hanging inverted or being attached to a handle. Singing bowls are played either by striking the rim/side of the bowls with a mallet or by rubbing a mallet around the rim. The two ways produce distinctive sounds.

With the harmonious and tranquil sounds, singing bowls also become an aid for meditation, relaxation and personal well-being. They are used in some Buddhist practices as a signal to begin and end periods of silent meditation. As an aid for sound healing, singing bowls are played around or sometimes placed on the body of the treatment receiver, with a view that the resonance of the bowls' harmonic vibrations within the human body for balance and relaxation.



Pipa solo by Fung Tung

♪ Chen Sui 陳隋 (Arr. Liu Dehai 劉德海 編)

♪ Dragon Boat 龍舟 (Arr. Lui Tsun Yuen 呂振原 編)

Chen Sui (陳隋)

“Chen Sui” (陳隋) denotes two periods in Ancient China: the Chen dynasty of the Southern and Northern dynasties, and the Sui dynasty, respectively. Portraying scenes of dance and music in the royal court, this piece also expresses the loneliness of the court ladies and the misery suffered by palace maids.

It is adapted from an ancient copy of the musical score of *Autumn Moon over the Han Palace* (漢宮秋月), to which Liu Dehai (劉德海) added a good deal of timbre variations and expressive fingering. The result is a balanced manifestation of both context and emotions, with sentimental melodies and subtle modulations that gives impression feeling of tender grief and desperation.

Dragon Boat 《龍舟》

This is a Chinese folk song cycle from south of the Yangtze River, which *tanci* (彈詞) artists used to perform as an opening piece in their storytelling performance. Akin to Chinese wind-and-percussion music (吹打曲), this piece is structured with an alternation of the two kinds of musical instrument. Here, the *pipa* is played in imitation of gongs and drums, presenting several folk tunes in succession to bring alive exuberant scenes of dragon boat races.

Fung Tung

Professor Fung Tung, Associate Vice-President of CUHK, has joined the University since 1988 and is currently Professor of the Department of Geography and Resource Management.

Learning the pipa since his adolescence, Professor Fung has been invited to perform on various occasions, both inside and outside campus. While he has heavily engaged in teaching and university administration, Professor Fung is still devoted in sharing his musical experience, and introducing the history and development of the pipa to students of the University, as a gateway to develop students' aesthetic appreciation and their understanding of Chinese music.



Sitar improvisation solo by Anil Singh



Anil Singh

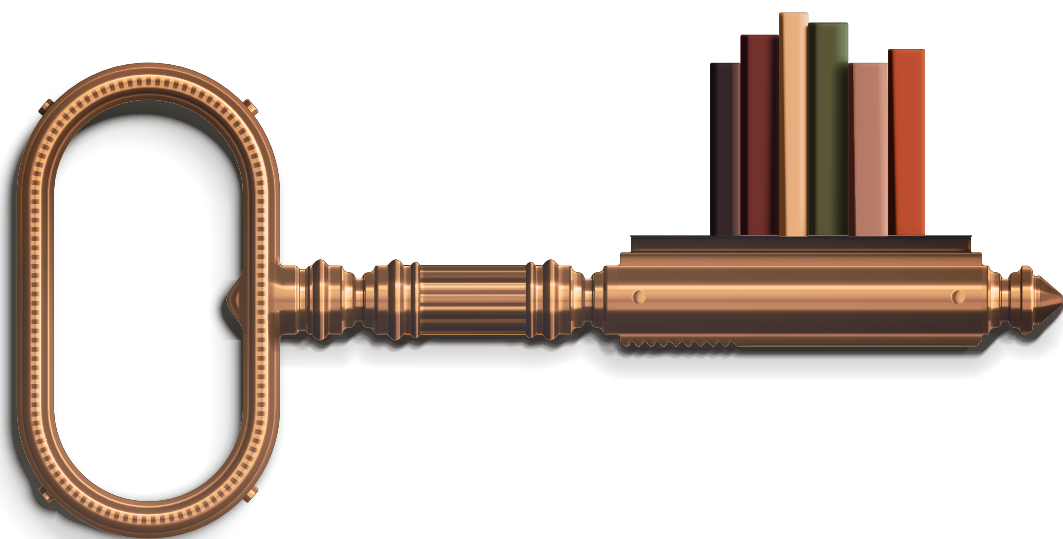
Anil Singh is a performer of the sitar, a plucked string instrument in the North Indian (Hindustani) classical music tradition. He belongs to the fourth generation of the Maihar Gharana, a prominent school (gharana) of Hindustani music created by the respected Sarod (another Hindustani plucked string instrument) master Baba Allauddin Khan. Born into a musical family in the holy city of Banaras in the northern Indian province of Uttar Pradesh, Singh was initiated to the sitar at the age of seven through his late sister Madhu Bala Singh. He devoted his childhood and teenage years to intensive music training in the tradition of Guru-Shishya parampara under the tutelage of the late Sarod master Shri Rajesh Chandra Moitra.

Singh is a winner of the Uttar Pradesh Sangeet Natak Akademi Competition in 1980, the award for outstanding young musician in India. He then received his bachelor's degree in music from Banaras Hindu University in 1986. A performing artist in India over twenty years and later settled in Hong Kong, Singh is revered by his audience for his devotion to music and ethereal performance and eventually conferred a Banaras Shri award in 2015, the award for fine artist.



Sitar is a plucked string instrument that is popular in northern India, Pakistan, and Bangladesh. Typically measuring about 1.2 metres (4 feet) in length, the sitar has a deep pear-shaped gourd body; a long, wide, hollow wooden neck; both front and side tuning pegs; and 20 arched movable frets (metal bars). The convex frets are tied along the neck, which enables them to be moved as needed. The sitar often has a resonating gourd at the lower end of the neck; this balances the weight of the instrument and helps support it when it is not being played. Musicians hold the sitar at a 45° angle on their laps while seated. They pluck the strings with a wire plectrum worn on the right forefinger while the left hand manipulates the strings with subtle pressure on or between the frets and with sideways pulls of the strings.

Information source: <https://www.britannica.com/art/sitar>



Address Office of University General Education
7/F & 8/F, Hui Yeung Shing Building
The Chinese University of Hong Kong
Shatin, New Territories, Hong Kong

Website <http://www.cuhk.edu.hk/oge/2017-institute-on-ge/>