Co-presented by:

The Chinese University of Hong Kong
Music Department
香港中文大學音樂系

UNIVERSITY OF TORONTO
FACULTY OF MUSIC

CUHK–UT MUSIC EXCHANGE
27.10.2014

The Chinese University of Hong Kong Music Department
& The University of Toronto Faculty of Music Co-Present

CUHK–UT Music Exchange
CONCERT

5 PM | 27.10.2014 (MON)

Lee Hysan Concert Hall
Esther Lee Building, CUHK

Free admission | Free seating

Sponsored by:

Violin Brothers
Fine violins and bows

HOUSE RULE

Please switch off your alarm watches, mobile phones and other electronic devices before the performance. Eating and drinking, unauthorized photography, audio and video recordings are prohibited in the concert hall. Thank you for making this concert a pleasant experience.

Concert Program

Christos Hatzis *Melisma*
Peter Stoll clarinet

Christos Hatzis *Arctic Dream I*
Susan Hoeppner flute | **Beverley Johnston** percussion

Alice Ho *Coeur á Coeur*
Susan Hoeppner flute | **Lydia Wong** piano

Norbert Palej Sonatina No. 2
Lynn Kuo violin | **Lydia Wong** piano

— Intermission —

Alexander Rapoport Sonata for Pianoforte No. 2
Brian Ting piano

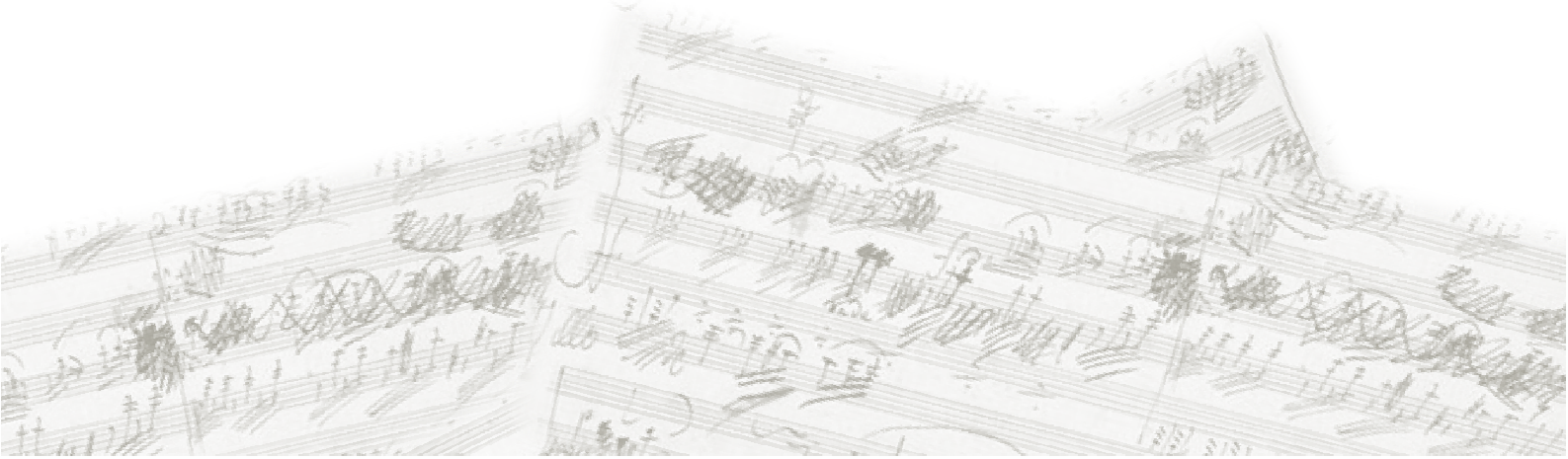
Chan Ka Nin *Our Finest Hour*
Peter Stoll clarinet | **Lynn Kuo** violin
Dobrochna Zubek cello | **Lydia Wong** piano

Melisma
Christos Hatzis

The idea for *Melisma* came to me when I heard an old recording of a famous *taqsim*, a slow non-rhythmic improvisatory piece in Greek folk music by Tassos Chalkias, one of Greece's prominent folk clarinetists. Similar to the *klezmer* style of clarinet playing, this tradition hardly ever allows the sound to stay "in pitch" for any length of time, demanding instead nearly continuous pitch shifts and timbre modulations on most of the notes in a melody. Another characteristic of the Greek folk clarinet sound is the rather pronounced nasal quality of the *chalumeau* register where dramatic transitions from soft, dark timbres to piercing, forte ones are routine. *Melisma* begins with the Chalkias excerpt. My own music takes off twelve measures later and frequently returns to make short references to the original. It was commissioned by Canadian clarinetist Jean-Guy Boisvert, who also recorded it, but it has found its true champion in Peter Stoll who has performed it repeatedly and brilliantly throughout the world.

Arctic Dreams I
Christos Hatzis

Arctic Dreams 1 is a palimpsest: a work composed on top of a pre-existing work. The original source is *Voices of the Land*, the third movement of *Footprints In New Snow*, a radio documentary/composition about the Inuit and their culture which CBC Radio producer Keith Horner and I created in 1995 with the support from the Canadian Broadcasting Corporation and the Ontario Arts Council. It was my intention all along that the audio of this movement would become the audio part of a completely different composition. The opportunity did not present itself until seven years later when my wife Beverley Johnston and flutist Susan Hoeppner asked me for a work for the two of them to perform as a duo in a multi-arts show called *Collaborations*. *Arctic Dreams 1* came into being in three short days in mid April 2002 and premiered on April 26 at the Isabel Bader Theatre in Toronto.

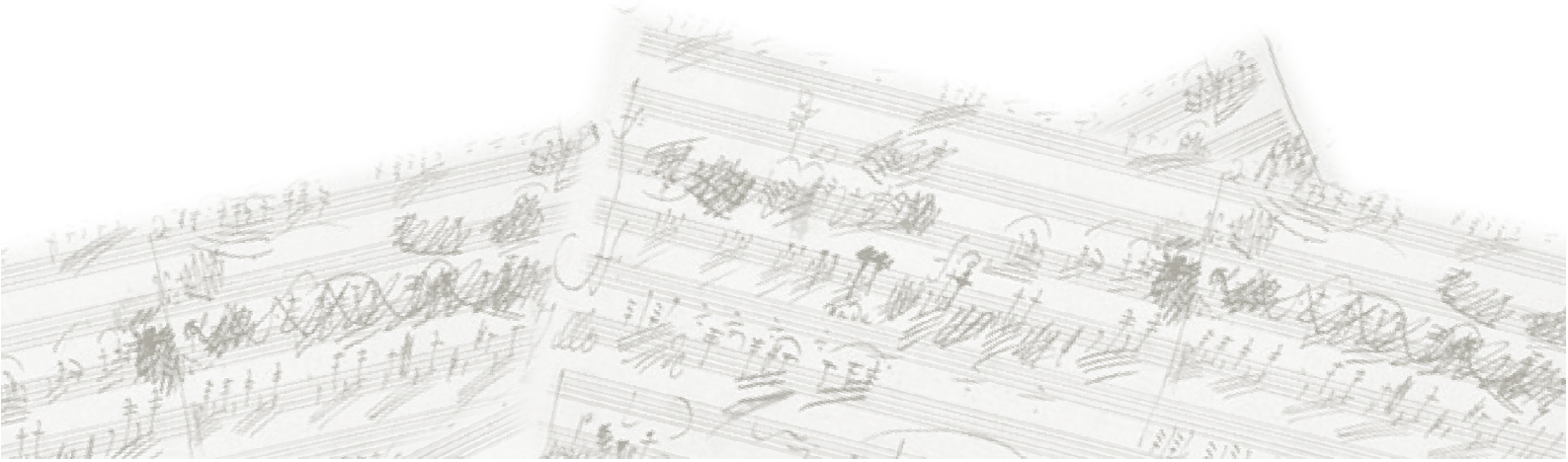


Coeur à Coeur
Alice Ho

As the title describes, this piece is conceived as an imaginary conversation between two voices: exchanging inner thoughts, confessing their feelings to each others. There is an emotional aspect of the music that suggests deep affection and mutual understanding between two individuals, which is equivalent to the kind of support and receptiveness between players in a duet situation. The music travels from expressive lyricism to high animation, and concludes in transcending high notes uttered by both instruments signifying everlasting tenderness or consolation.

Sonata for Pianoforte No. 2
Alexander Rapoport

I describe myself as a traditionalist composer. To me this means that I seek to honour the music that made me the person I am. For everyone, the kind of music that provides these formative experiences will be different; for me it is the music of the Classical Viennese masters: Haydn, Mozart, Beethoven and Schubert. You will hear my commitment to this music in my Sonata for Pianoforte No. 2, but I don't adhere slavishly to any historical style. You will also hear me developing ideas in ways that would not have occurred to the Classical Viennese masters. Many people, including excellent musicians for whom I have profound respect, believe that it is not legitimate for a composer today to derive so much of his craft from the music of the past, but no one has ever been able to prove to me that this is so. Opinions about this work are particularly divided. I invite you to listen and judge it for yourself.



Sonatina No. 2
Norbert Palej

Norbert Palej's Sonatina No. 2 for Violin and Piano was composed in August 2014 for Lynn Kuo and Lydia Wong. The piece is approximately 13 minutes long.

Our Finest Hour
Chan Ka Nin

Nearing the eve of the past millennium, the composer wishes to celebrate the achievement of mankind in this one movement work commissioned by the Guelph Spring Festival for the Amici with a grant from the Canada Council. The three areas of interest are in arts, humanity, and science. After a musical flashback using tonal and non-tonal musical materials at the beginning of the work, the music delineates into various sections labeled “joy of Creation”, “Humanity”, “Scientific Discovery”, “Inhumanity”, and “Our Finest Hour”. The creative giants are acknowledged by associating them indirectly to Sir Winston Churchill’s quotation: “… where so much owed by so many to so few”. Musical quotation from *The Marseillaise* (French Revolution) is used to symbolize the power of the citizens and liberty for all. Humanity and invention of weapons of mass destruction come to a colliding path in World War II after which mankind must learn to live in peace. Another Churchill’s quote “… their finest hours” seems to summarize the spirit of the last century and in general, the philosophy of life.

Composers

Christos Hatzis

Born in Greece, educated in the United States, a Canadian citizen since 1985 and a Professor at the Faculty of Music, University of Toronto since 1995, Christos Hatzis is one of Canada's most important composers. Christos' eclectic and powerful music is captivating audiences internationally and has been awarded several coveted Canadian and international awards, like the Jean A. Chalmers National Music Award, the Jules Legér Prize, the Prix Italia and the Prix Bohemia, in addition to two Juno Awards. Recently he has been receiving commissions from some of Canada's and the world's best-known soloists and ensembles, such as violinist Hilary Hahn, percussionist Evelyn Glennie, the Afiara Quartet, the Montreal Symphony Orchestra, the Winnipeg Symphony Orchestra and the Royal Winnipeg Ballet (a TRC commissioned full length ballet on the subject of the Residential Schools.) A growing number of new recordings of Hatzis's music are fast spreading awareness and appreciation of the composer's work well beyond his home base. Recent and upcoming releases include a Deutsche Grammophon recording by violinist Hilary Hahn, an all-Hatzis Naxos CD of his two flute concerti with flutist Patrick Gallois and the Thessaloniki State Symphony Orchestra and three Hatzis works on two new Centrediscs CDs by percussionist Beverley Johnston and soprano Suzie LeBlanc. (www.hatzis.com)

Alice Ho

Alice Ho is a Hong Kong-born Canadian composer acclaimed for her "distinctly individual" style and "organic flow of imagination." Considered "among the most important composers writing in this country" (D. Ariaratnam, *The Record*), she has written in many musical genres and received numerous awards including 2013 Dora Mavor Moore Award ("Lesson of Da Ji" for Outstanding Original Opera), Winnipeg Symphony Canadian Composers Competition, MACRO International Composition Competition, Boston Metro Opera International Composition Competition, Luxembourg International Composition Prize, Hunter's Award "Best Classical Composer", and International League of Women Composers Competition. Often performed at notorious new music festivals such as ISCM World Music Days, ACL New Music Festivals, Ottawa Chamber Fest, Demarks' CRUSH New Music Festival; her works have also been played by major ensembles and soloists including the China National Symphony, Polish Radio Choir, Finnish Lapland Chamber Orchestra , Esprit Orchestra, the Toronto, Vancouver, Winnipeg, and Victoria Symphonies, Luxembourg Sinfonietta, Amsterdam's Neuw Ensemble, Le Nouvel Ensemble Moderne, Penderecki String Quartet, percussionists Sumire Yoshihara and Beverley Johnston, violist Rivka Golani, and St. John's Duo Concertante. Her discography includes releases on the Centrediscs, Blue Griffin, Electra and Phoenix labels. Ms. Ho holds a Bachelor of Music degree in composition with high distinction from Indiana University and a Master of Music degree in composition from the University of Toronto. As a noted classical pianist, Ms Ho had performed in many new music festivals, including a solo piano recital recorded by CBC Radio 2 in which she premiered Tan Dun's solo piano work "Traces II".

Norbert Palej

Norbert Palej is Associate Professor of Composition at the University of Toronto. He also serves as the director of the University of Toronto gamUT chamber orchestra, and as the artistic director of the annual New Music Festival. He holds composition degrees from Cornell University (D.M.A.), The Juilliard School (M.M.), and the New England Conservatory (B.M.). Recent commissions include operas for the Tapestry New Opera and the Canadian Children's Opera Company, two string quartets for the Penderecki String Quartet, a percussion concerto for Evelyn Glennie, a song cycle for the Canadian Art Song Project, chamber pieces for NEXUS, 2X10, and New Music Concerts, and a choral work for Soundstreams Canada, featuring the Elmer Iseler Singers, the Polish Chamber Choir, and the Toronto Children's Chorus. His music has been performed world-wide. A guest composer at the 2012 Beijing Modern Music Festival and the 2013 Thailand International Composition Festival, he is a recipient of the Toru Takemitsu Award from the Japan Society in Boston, the ASCAP Morton Gould Young Composer Award, the Robbins Family Prize in Music Composition, the Benjamin Britten Memorial Fellowship, the Susan and Ford Schumann Fellowship and Ontario Arts Council Recording and Commissioning grants. He participated in the Tapestry New Opera's Composer-Librettist Laboratory, the Minnesota Orchestra Composers Institute, the American Composers Orchestra Underwood New Music Readings, the Academy for New Music and Audio-Art in Tyrol, Austria, as well as the Tanglewood, Aspen, Caramoor, and Budapest music festivals. His latest CD was nominated for a JUNO Award. (www.norbertpalej.com)

Alexander Rapoport

Alexander Rapoport's first music teacher was his father, Anatol Rapoport, who had been a concert pianist in the 1930's. Alexander began his systematic study of composition 1975 in Vienna, where he studied with Augustin Kubizek. He continued his studies in Toronto, studying with Lothar Klein. Rapoport has received professional commissions in a variety of media, including, film, opera, orchestral, vocal and chamber music. Since 1984 Rapoport has taught music theory subjects and composition at the University of Toronto, first as a teaching assistant and sessional instructor and since 2001 as a full-time lecturer.

Chan Ka Nin

Chan Ka Nin is a distinguished Canadian composer whose extensive repertoire draws on both East and West in its aesthetic outlook. Professor of Theory and Composition at the University of Toronto, he has written in most musical genres and received many national and international prizes, including two JUNO awards, the Jean A. Chalmers Award, the Béla Bartók International Composers' Competition in Hungary, and the Barlow International Competition in the United States. In 2001 he won the Dora Mavor Moore Award for Outstanding Musical for his opera Iron Road, written with librettist Mark Brownell, depicting the 19th-century construction of the Canadian national railroad by Chinese migrant laborers. Characteristically luminous in texture and exotic in instrumental colors, Prof. Chan's music has been described by critics as "sensuous," "haunting," and "intricate." The composer often draws his inspiration directly from his personal experiences: for example, the birth of one of his daughters, the death of his father, his spiritual quests, or his connection to nature and concern for the environment. Born and raised in Hong Kong, Mr. Chan holds twin undergraduate degrees in electrical engineering and music from the University of British Columbia, where he studied composition with Jean Coulthard. He subsequently received Master of Music and Doctor of Music degrees from Indiana University, where he studied with Bernhard Heiden.

Performers

Susan Hoeppner flute

Canadian flutist Susan Hoeppner is highly regarded for her flawless lyricism, dazzling virtuosity and "no holds barred" approach to performing. She is an established international recitalist and chamber musician, with appearances including prestigious venues throughout Canada, the United States, Japan, China, Mexico, South America and Europe. Ms. Hoeppner has performed as a guest soloist with orchestras around the world. Closer to home in Canada, she has performed with many orchestras including Toronto Symphony Orchestra, Edmonton Symphony, Calgary Symphony, Orchestre Métropolitain de Montréal, Manitoba Chamber Ensemble, Canadian Chamber Ensemble, among others. A celebrated recording artist, Ms. Hoeppner was recently nominated for Canada's highest JUNO Award for "Classical Album of the Year" with her latest recording entitled "American Flute Masterpieces" with pianist Lydia Wong. She has numerous chamber and solo recordings on the Marquis Classics label. Susan recently became a Haynes Flute Artist. The Boston-based Wm. S. Haynes Flute Company is one of the world's first class flute makers, and Susan will represent Haynes in upcoming performances and master classes. Susan Hoeppner graduated from The Juilliard School in New York where she studied with the renowned flutist Julius Baker. An esteemed mentor herself, Susan is on faculty at the prestigious Royal Conservatory of Music's Glenn Gould School, the University of Toronto, as well as the renowned international faculty at Le Domaine Forget in Québec, Canada.

Beverley Johnston percussion

Beverley Johnston is internationally recognized for her virtuosic and dynamic performances on a wide range of percussion instruments. Her exciting performances have been distinguished as unconventional, effectively combining classical transcriptions, contemporary music, and a touch of theatre; she is also a leader in commissioning and premiering new works for percussion. Her performances and recordings have been broadcast on radio networks all over the world; her six solo CDs are Woman Runs with Wolves (2013, Centrediscs), Ming (2009, Centrediscs); Garden of Delights (2004, independent release); Alternate Currents (1992, Centrediscs); Marimbach (1989, CBC Records Musica Viva); and Impact (1986, Centrediscs, JUNO nominee). She can also be heard as soloist or chamber musician on numerous other recordings. In the 2013/14 season she was invited to perform at marimba festivals in Luxembourg and California, toured with the "Joint Venture Percussion Duo" in China (2014) and will be a guest soloist at the 2014 Percussive Arts Society International Convention in the States in November, 2014. Among Beverley's other performing interests, she has been keen in developing her passion for performance collaborations, which have included the combination of voice, movement, art and theatre. She is constantly expanding the boundaries of what is possible as a performing artist. In 2009 she was given the distinction of becoming an Ambassador of the Canadian Music Centre in honour of her exemplary commitment to the performance of the music of Canadian composers. Beverley Johnston currently teaches at the University of Toronto and is a Marimba One and Paiste Artist. (www.beverleyjohnston.com)

Lynn Kuo violin

Violinist Lynn Kuo has appeared as recitalist, soloist, and chamber musician across North America and Europe. In demand as an interpreter of contemporary music, Lynn has given numerous world premieres of acoustic and electroacoustic solo and chamber works written for her and various ensembles by composers from Canada, United States, Serbia, Croatia, and Ireland. Lynn has performed as guest soloist with various orchestras such as the Newfoundland and Quebec Symphony Orchestra, Lviv Philharmonic, Lviv Virtuosi (Ukraine), Cantus Ensemble (Croatia), Orpheus Chamber Orchestra (Bulgaria), and the gypsy orchestra Rajkó Band (Hungary). Having also collaborated with artists such as Christoph Eschenbach, Nexus percussion ensemble, and the Gryphon Trio, Lynn is also Chef de l'ensemble Les AMIS, a Toronto-based ensemble with which she has performed four European concert tours. In 2011, Lynn recorded music of Nino Rota on the NAXOS label with pianist Mary Kenedi and in April 2014 released a debut CD with pianist Marianna Humetska entitled LOVE: Innocence, Passion, Obsession. Lynn currently performs as Assistant Concertmaster of the National Ballet of Canada Orchestra and has also served as guest concertmaster of orchestras including the National Arts Centre Orchestra and Newfoundland Symphony Orchestra. Lynn also serves as adjudicator, guest artist, teacher, and lecturer at Canadian festivals and universities. Having completed her Doctor of Musical Arts at the University of Toronto, Lynn dedicated her research to holistic health and injury prevention in orchestral string musicians. (www.lynnkuo.com)

Peter Stoll clarinet

Known for his virtuoso energy on stage and as well as an easy and entertaining way of speaking with the audience, Peter Stoll performs regularly in Toronto with many orchestral and chamber groups, and has toured as soloist and with ensembles to the USA, across Europe and to Russia. Recent seasons' solo and chamber highlights have included a duo recital with pre-eminent Canadian percussionist Beverley Johnston, the Toronto premiere of a new work by Alexina Louie with the Gryphon Trio, and performances for visits by world-renowned composers Kryzstof Penderecki, Chen Yi and Anders Hillborg. In October 2013 Peter was flown to Tokyo, Japan to take part in the international Yamaha "Junior Original Concert" at Bunkamura Hall. Peter teaches clarinet, chamber music and performance studies at the Faculty of Music, University of Toronto, as well as the Business of Music. He is also the Winds Discipline Specialist for the Royal Conservatory of Music's National College of Examiners, and is the chief compiler of the recently revised clarinet syllabus. Peter is much sought after as an adjudicator at music festivals across the country, and his website is www.peterstoll.ca.

Brian Ting piano

Brian Ting received his Master's degree in music composition from The Chinese University of Hong Kong under the supervision of Prof. Wendy Lee. He previously studied composition with Prof. Victor Chan and Dr. Lo Hau-man. His music has been premiered by Atlas Ensemble, Hong Kong Kamerata, Trio de TST and Chinese Music Virtuosi. Apart from composition, he is also an active pianist of new music. He studied piano performance with Miss Carol Yu, and is the residence pianist of Citywinds Ensemble.

Lydia Wong piano

One of Canada's most sought after collaborative pianists, Lydia Wong appears regularly with the world's pre-eminent performers in venues across the globe from Carnegie Recital Hall in New York City to London's Wigmore Hall. Active in New Music, Ms Wong, has enjoyed a special association with composer Krzystof Penderecki following the North American premiere of his Sextet at the Banff Summer Music Festival. She was subsequently invited to perform the Sextet around the world. With violinist Erika Raum, she also gave the North American premiere of Penderecki's Violin Sonata No.2 in Toronto and performed at Maestro Penderecki's 70th birthday celebration in Warsaw, Poland. She has served as a member of the jury for the Seventh Annual International Contemporary Chamber Music Competition in Krakow, Poland, music commissioning program for the Ontario Arts Council in Toronto and the JUNO Awards. Ms. Wong's most recent CD, Glistening Pianos with pianist Midori Koga featuring music by Canadian Chinese composer, Alice Ping Yee Ho was released this past February on CentreDiscs. She can also be heard on Naxos, Marquis Classics, Phoenix Records and has performed for networks in North America, Africa and Europe besides broadcasting regularly for the CBC. Her CD, American Flute Masterpieces with flutist Susan Hoeppner was nominated for a 2012 Juno Award. Ms. Wong has been on faculty at the University of Toronto since 1998. She is also artistic co-ordinator of the Collaborative Piano Internship program at the Banff Centre where she has been on faculty since 1993.

Dobrochna Zubek cello*

Ms. Dobrochna Zubek, a native of Poland is a disciple of renowned cello pedagogue, Cecylia Barczyk. Having obtained her bachelor's and master's degrees in cello performance from Baltimore's Towson University she went on to attain a performance diploma from the Conservatoire de Versailles in France with Professor Barbara Marcinkowska. Highlighting Ms. Zubek's numerous competition awards are: first place award of the Peggy Friedman Gordon Music Competition (2002), first place award of the Sidney Liebermann Music Competition (2004) and winner of the Alexandria Symphony Orchestra Competition (2007). In an evolving, multi-faceted career Ms. Zubek has worked as a soloist, chamber musician, recitalist and orchestra cellist in Europe at England's Dartington International Summer School in England, the Fontainebleau Music Festival in France, the International Festival of Music and Dance in Granada, Spain and in North America for the State of Mexico Symphony Orchestra, to mention a selected few. Currently, Ms. Zubek is pursuing a doctoral degree in cello performance at the University of Toronto under the tutelage of Professor Shauna Rolston. Awarded a graduate assistantship Dobrochna is Ms. Rolston's teaching assistant and this year's recipient of the YoYo-Ma fellowship at the Faculty of Music.

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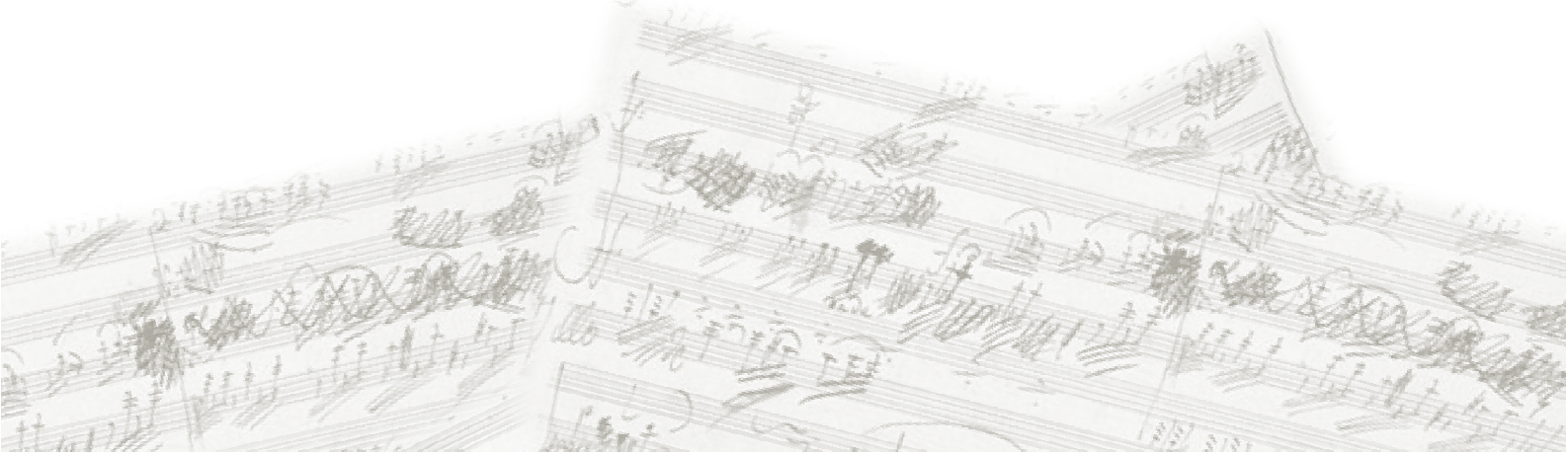

Forthcoming Events

Piano Master Class
Lance Wiseman
8pm, 27 November 2014

Piano Recital
Lance Wiseman
8pm, 28 November 2014

Percussive Piano Lecture-Recital
Laurens de Boer
8pm, 26 February 2015

Philippine Kulintang Ensemble Concert
Hideaki Onishi and Pamela Costes-Onishi
8pm, 5 March 2015

Thank you for joining us. For more information,
please visit: www.cuhk.edu.hk/mus
Have a pleasant evening and we hope to see you again soon.

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