Presented by Project M0Ch3

PROJECT MOCH3

SPIN OFF CONCERT SERIES

CONTEMPORARY FRENCH MUSIC



7 May, 2021年5月7日 星期五 Friday 8PM 香港大會堂劇院 Hong Kong City Hall Theatre



Supported by







Studio Bravura



奥利維爾·梅湘亞 Olivier MESSIAEN

雀鳥圖鑑 《第一冊》: Ⅱ. 黃鸝鳥 Ⅱ. Le Loriot from Catelogue d'oiseaux Livre I

鋼琴獨奏 for solo piano

梅利莎·基林 /克勞德·德彪西 Melissa KEELING / Claude DEBUSSY

月光曲 Clair de Lune

電子長笛獨奏 for solo electric flute

路易·維恩 Louis VIERNE

第一號夜曲 作品34 Nocturne Op. 34 No. 1

鋼琴獨奏 for solo piano

亨利·迪蒂勒 Henri DUTILLEUX

小奏鳴曲 Sonatine

長笛與鋼琴合奏 for flute and piano

- 中場休息十五分鐘 15 minute intermission -

埃德加德·瓦雷澤 Edgard VARÈSE

密度21.5 Density 21.5

長笛獨奏 for solo flute

特里斯坦・穆拉伊 Tristan MURAIL

藍腳鰹鳥 Le Fou à Pattes Bleues

長笛、中音長笛與鋼琴合奏 for flute, alto flute and piano

達米安・里克特森 /埃里克・薩蒂 Damien RICKETSON / Erik SATIE

沒頂之後 The Day after Drowning

鋼琴與電子樂器合奏 for piano and electronics

塞西爾·莎敏娜 Cécile CHAMINADE 小協奏曲 作品107 Concertino Op. 107

長笛與鋼琴合奏 for flute and piano

場地規則 House Rules

各位觀眾 Dear Patrons:

為了令大家對今次演出留下美好印象,我們希望各位切勿在場內攝影、錄音或錄影,亦請勿吸煙或飲食 。在節目進行前,請關掉手提電話、其他響鬧及發光的裝置。觀眾請自備口罩,進入場地時及演出期間 應全程佩戴。多謝各位合作。

In order to make this performance a pleasant experience for the artists and the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the theatre. Please ensure that your mobile phones and other sound and light emitting devices are switched off before the performance. Please put on your own masks upon entry and throughout the performance. Thank you for your kind cooperation.



Project M0Ch3, initiated by two pioneer performers Stephen Lee (flute) and Christine Cheng (piano) in 2016, aims to bring the latest and most forward-thinking music for the two instruments from around the world to Hong Kong audience, and recreate such refreshing inspiration once the great composers had brought to people back in the old musical periods. In the past three years, Project M0Ch3 had premiered more than a dozen of new pieces on the HK stage and presented three instalments of all-contemporary programmed concerts.

Unlike other new music performances in town, which focus on larger ensembles or complicated instalments, Project M0Ch3 focuses on intimate recitals in a semi-lecture recital style. All new pieces will be verbally introduced before performing on top of the provided comprehensive programme notes. In 2021, Project M0CH3 is presenting a Spin-off Concerts Series with different themes. After tonight's Contemporary French Music, the next one will be Colours of the Night in June 4th at Tsuen Wan City Hall, a concert featuring rare piano nocturnes by different composers.



Christine received her piano training since the age of nine and was awarded the LTCL diploma from the Trinity College (London) when she was 16. Her previous teachers include Yeung Sud-On, Leung Mei, and Tino Maxwell. She graduated from the Department of Music and Fine Arts in Hong Kong Baptist University, where she studied first under Hung Chong and later with Raymond Young. Upon graduation, she was invited to perform and be interviewed in the "Young Music Makers" on RTHK4, as well as the guest pianists in the Christmas concert of the Hong Kong Bach's Choir and the annual concert of Allegro Singers.

Then she furthers her study at the Texas State University-San Marcos and graduated as Master of Music (Piano Performance), where she was awarded the Genevieve B. Hawkins Piano Accompanying Scholarship for her excellent achievement as a vocal/ opera accompanist. In 2015, Christine enrolled into Royal College of Music for the Master degree course of Contemporary Piano Performance under Professor Andrew Ball. Being the only contemporary piano student accepted by RCM that year, Christine concentrated on performing the latest piano works that include extended techniques, multimedia collaborations, and electronic music. During the RCM day she was selected as the keyboardist of the RCM symphonic orchestra in the annual concert taken place at the Royal Festival Hall.

After returning to her hometown, Christine actively appears in numerous concerts as instrumental accompanists and contemporary piano music soloist. Recent engagement include HKIFA's 'Two Flutes in Recital' series with flutist Alecx Chung (Hong Kong), Caterina Stocchi (Italy) and Christina Han (USA), 'After 6 project' at IFC with local Jazz group Innonation and 'Make Music Hong Kong' the first edition at Tai Kwun organised by Alliance Française Hong Kong and Consulate of France in Hong Kong and Macau.

She is also one of the founding member of the 8-hands piano quartet group '8ight'; and the group debuted in Taipei and Hong Kong in 2018, with both concert won great acclaim from the audience. She wrote two 8-hands pieces for the ensemble.

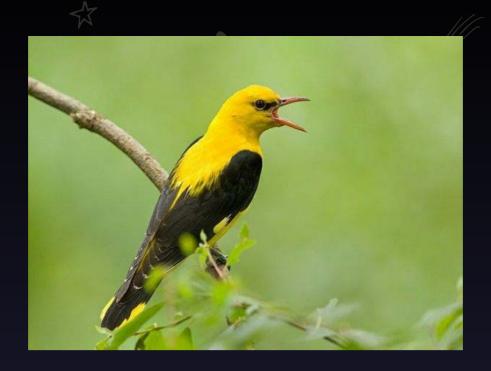


Bachelor degree in Flute Performance in 2000. Stephen was awarded the Trinity Guildhall LTCL Flute Recital Diploma in 2010.

Relocated back to Hong Kong in 2007, Stephen has been busy in teaching and performing. He is a faculty of the Hong Kong Flute Centre and Pure Orchestral Centre. Stephen is also the conductor of St. Louis Secondary School Orchestra. He is a freelance flutist with Gustav Mahler Orchestra and Hong Kong Symphonia. With his multi-talents, Stephen is much sought-after in the pop music field too. Recent collaborations include 'The Fairy Tales of Serrini'「Serrini的童話世界」, 'TWGHs E Major Ensemble "The Giving Tree" Concert'「東華三院 E大調合奏團《樹與小孩》音樂會」and 'Anita Mui 10th Anniversary Concert'「梅艷芳・10・思念・音 樂·會」; as well as Hong Kong TV drama's original soundtrack recordings include 'Every Step You Take'「陪著你走」, 'The No No Girl'「全職沒女」, 'Heart and Greed 3'「溏心風暴 3」, 'OMG, Your Honour'「是咁的, 法官閣下」 and 'The Man Who Kills Troubles'「解決師」.

Stephen founded three chamber music groups, namely 'Hong Kong Chamber Flutes', 'Project M0Ch3' and 'Trio IS2' to promote flute choir, contemporary music, and classical flute-violin-piano trio music. Stephen is the founder, artistic director, and chief conductor of the flute choir and in the latter group Stephen teamed up with pianist Christine Cheng, with both of them wish to promote Contemporary Classical Music to Hong Kong audience. He also teamed up with violinist Stephen Lam and pianist Irene Chan to promote classical style trio music for flute, violin, and piano.

As a composer, Stephen composed both Cantopop and Classical music. He composed and arranged music for solo flute with piano, flute ensembles, and flute choir. His flute trio piece, "Tango for Three", was one of the final listed works in the Flute View's Contest for Composers 2015, where the piece was world-premiered by the Flute View Trio. In 2017, Stephen was the assistant music director and music arranger of the Hong Kong original musical drama, 'Mencius Sings Around The World'「孟子與虎媽唱遊大世界」.



II. Le Loriot from *Catalogue d'oiseaux Livre I* Olivier MESSIAEN (1908-1992)

As one of the most important composers in the modern century, Messiaen is especially interested in the songs of birds. Such affection for the birdsong resulted in the famous piano compilation Catalogue d'oseaux and Oiseaux exotiques for orchestra, and later Le mèrle noir for flute and piano.

Composed between 1956 and 1958, Catalogue d'oiseaux is a collection of musical portraits of birds, each painstakingly taken down and notated by the composer during visits to the French provinces. Messiaen wrote "Each soloist is presented in its habitat, surrounded by a landscape and the songs of other birds that are found in the same region."

Being placed as the second order of thr catalogue, this piece seems to be intentionally related to the composer's second wife, Yvonne Loriod, the dedicatee of the work who bears the same as the bird. As in important interpreter of his husband's music, Loriod helped Messiaen immensely through the process of recording the birdsongs and composing the cycle. There is a significant moment occurs where the music becomes quiet and meditative, that the left hand chords from Cinq Rechants accompany the words, 'All the love potions have been drunk this evening,' shows Messiaen's love for Loriod.



Clair de Lune for solo electric flute (2017) Claude DEBUSSY (1862-1918) / arr. by Melissa KEELING

Claude Debussy is one of the most well-known French Composers. 'Clair de Lune' the third movement from his piano suite, Suite Bergamasque, was written in 1890. It was inspired by a French poem with the same title written by Paul Verlaine in 1869. We have heard 'Clair de Lune' performed as a piano solo all the time. Tonight, Stephen will perform a reimagined version of 'Clair de Lune' arranged for solo electric flute by world renowned electric flutist, Melissa Keeling. The sound of the flute will be going through the microphone, an auto-harmoniser and a delay pedal. The use of these two pedals create the illusion of a pianist playing the piece, instead of a solo monophonic instrument. The delay effects allows the harmonies to sustain, while the auto-harmonizer imitates Debussy's signature compositional style of parallel thirds.



Nocturne No.1 in A minor, Op.34 Louis VIERNE (1870-1937)

Lento - La Nuit avait envahi la nef de la cathédrale (The night had invaded the nave of the cathdedral...)

Louis Vierne was a legendary virtuosic organist at his time, with the fact that he was born with severe cataracts that rendered him essentially blind.

As mentioned in the subtitle, the cathedral in question is the Basilica of Saint-Ouen (Rouen) where Albert Dupré (Marcel's father) had taken Vierne December 1, 1915 for an evening to try its magnificent organ, a Cavaillé-Coll. Vierne was strongly impressed by the nocturnal atmosphere of the building, at least enough to immediately note his thoughts on paper in the next month or so. This vast night thus described the huge vessel of Saint-Ouen with its imposing arches, games of light and shadow, vaults, pillars ... both visual impressions but also because hearing rumble the organ in the distance. Vierne had never been attracted to Debussy's Impressionism, this set of three nocturnes are the most "Debussy" works by Vierne. Some often related this No.1 in A with Debussy's prelude La Cathédrale engloutie (The sunken cathedral), however the vision of Vierne, less tied to a legend, has a more solemn and grandiose side.

Sonatine for Flute and Piano Henri DUTILLEUX (1916-2013)

Henri Dutilleux is regarded as one of the finest French composers of the twentieth century, with the majority of his most notable works belonging to his later years. Very few of his early pieces survive; he was a



perfectionist and only allowed a small amount of his music to be published. The rest he renounced, destroying most of them, feeling that these pieces were derivative, and not truly representative of his mature style.

He numbered as Op.1 his Piano Sonata (1946) written for the pianist Genevieve Joy, who became his wife. An even earlier work survives however, is this Sonatine for flute and piano. Dutilleux composed this piece in 1942, in response to a commission from the Paris Conservatoire that required a test piece for graduating flautists. It was published in 1943 and premiered the next year, with Dutilleux at the piano.

In an interview Dutilleux was rather dismissive of the Sonatine: "...I have never wanted it to be recorded in France because it doesn't yet sound like my music. But I haven't put any embargo on that." Despite the composer's opinion, the piece has established as one of the pinnacle works of the twentieth-century repertoire for the instrument.

The Sonatine has three sections, marked Allegretto, Andante and Animé, are played as one continuous movement. Set in 7/8 time, the flute starts with a mystic theme against an angular piano accompaniment. A cadenza links to the second section, which reminds much of Poulenc's celebrated flute sonata's slow movement. The final section, in perpetual movement, has the melody passing between the two instruments. A short but technically demanding cadenza recalls themes from all three sections before the piano joins the flute in a hectic accelerando impelling the music to its conclusion.



Density 21.5 Edgar VARÈSE (1883 - 1965)

Edgar Varese grew up in Paris, France, but moved around many places throughout his years, including Berlin, Santa Fe, New Mexico and New York City. Throughout his life, Varese progressed his career as a conductor and a composer, co-founding the international Composer Guild in 1921 and was unique in composing for the fact that he had great interest in incorporating electronic music into his work. Varese himself even said, "I long for instruments obedient to my thought and whim, with their contribution of a whole new world of unsuspected sounds, which will lend themselves to the exigencies of my inner rhythm." Varese's piece, Density 21.5 is one of his few compositions that is made for solo flute and does not have a relation to his electronic music concepts, though unsuspected sounds are quite common. Varese composed this piece in 1936 for Georges Barrere's inauguration of his new platinum flute, first performed by Barrere in Carnegie Hall, February 16th, 1936. The name Density 21.5 comes from the concept of platinum's density coming to approximately 21.5 grams per cubic centimeter. An atonal and modal style are both two concepts used throughout the piece which signify a new style in the flute that influence multiple compositions when the piece premiered and spread.

Le Fou à Pattes Bleues Tristan MURAIL (1947-)

On the Galapagos Islands in the Pacific near Ecuador, live closely-knit colonies of blue-footed boobies. In addition to its bright blue feet, this bird has another peculiarity: its song consists of a flute-like harmonic series, with each element being



sounded just like a filter sweeping a harmonic series, or even like one of the flexible ridged plastic tubes that are spun in the air to obtain a sort of humming melody.

During the mating season, the male booby waddles oddly and beats his wings to attract the attention of females - his comical and awkward postures are at odds with the subtlety of his song, but make him very popular with tourists. The female sits happily on the fruits of this debauch, emitting a dissuasive horn sound from time to time - this being the only justification for the sparse multiphonics, little pecks that disfigure the flute's otherwise fluid and melodic discourse...

The flute simulate these harmonic sweeps and these are advanced in musical structures as the piece proceeds. The piano colours, or frames the flute - perhaps of course, in another reference to Olivier Messiaen - evoking various sonic echoes of the blue footed booby habitat: barren, wild, volcanic, but also heavenly islands, where, due to their protection from the intrusion of man, the animals live in a state of primeval innocence.

The piece was written for Dominique My and Patrice Bocquillon, in memory of Olivier Messiaen.



The Day After Drowning: for piano and electronics (2016) Damien RICKETSON (1973-)

Australian based composer Damien Ricketson was commissioned to write this piece for pianist Zuban Kanga, who premiered the piece in a concert named 'the Cyborg pianist' in 2016 October. The piece creates a scene having Erik Satie's Gnossienne No.1 played by Reinbert de Leeuwn, the renowned Satie interpreter, from the floor of the ocean.

In this reimagining, the languid tempo of de Leeuw's interpretation of Satie is grotesquely distended as though time is dilating and the natural resonance of the piano augmented as though heard through a strange medium. While the pianist plays the piano part, which is largely similar to Satie's original piece but developed extensions, the sound engineer has to follow closely the score and play the corresponding track from the audio files, and thus creating the special 'drowning' effect.



Concertino for flute and orchestra, Op.107 Cécile CHAMINADE (1857-1944)

Cécil Chaminade, despite of gender, was predicted a famous career at the early age of eight by Bizet after he heard some of her early

compositions. Ten years later Ambroise Thomas also prophesised great things for her: "This is not a woman composer but a composer-woman." Chaminade was a notable pianist, and toured widely across the continents, playing many of her own pieces in her concerts. She wrote orchestral music, ballets and songs, but was mainly known for her piano works. Chaminade was limited by societal expectations of women composers, writing mostly character pieces and mélodies. While not garnering the acclaim of "significant" works like concertos, symphonies, and operas, these pieces did sell extremely well in the print market and made her popular in England and the United States.

Initially written for flute and piano, the work has also been orchestrated for flute and orchestra. The piece was commissioned by the Paris Conservatoire in 1902 to be an examination piece for flute students. The Concertino is dedicated to flautist and teacher, Paul Taffanel. Supposedly, Chaminade wrote this work to punish a flute-playing lover after he left her to marry somebody else. She thus wrote an extremely difficult concertino which he would not be able to play. The piece has remained popular in flute repertoire and is still used as an examination piece.

The opening Moderato presents an expansive melody and leads on to a faster section, marked Più animato, followed by a virtuoso passage for the flautist, full of chromatic runs and brilliant staccato arpeggios. A short cadenza follows, after which we hear the opening theme returning before a short and exciting coda brings this piece to an end.

PROJECT MOCH3

SPIN OFF CONCERT SERIES COLOURS OF THE NIGHT

4 June, 2021年6月4日 星期五 Friday 8PM 荃灣大會堂演奏廳 Tsuen Wan Town Hall Auditorium

















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George CRUMB **Eine Kleine Mitternachtmusik (2001) Ludovico EINAUDI** Night from *Elements*

Nocturne in E minor H.46 John FIELD **Charles GRIFFES Nocturne Op.6 No.2**

林樂培 Doming LAM Moonlight Over the Spring River 春江花月夜

Nocturne in D-flat, Op.8 Sergei LYAPUNOV Salim PALMGREN **Nocturne in 3 Scenes**

Francis POULENC Nocturne No. 1 in C major, FP56 No. 3 Notturno from 6 Pieces for Piano **Ottorino RESPIGHI**

Joaquin RODRIGO Serenata Espanola Alexei STANCHINSKY Nocturne (1907)

> **Louis VIERNE** Nocturne in A minor, Op.34 No.1

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Project M0CH3 presents Spin off concert series – Contemporary French Music is an associated project with Le French May Arts Festival 2021

Presented by: Project M0CH3

Performers: Christine CHENG Shing Ying

Stephen LEE Cheung Fung

Administrative Officer: Hayden FOK @ Project M0Ch3

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