



NAXOS



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Celebrating the 25<sup>th</sup> Anniversary  
of the Hong Kong University of  
Science and Technology!

2 CDs



THE INTIMACY OF  
CREATIVITY

FIVE YEAR RETROSPECTIVE

Hong Kong Philharmonic Orchestra • Bright Sheng

Music by: Schoenberg • Sheng • Yen • Tommasini • Margetić • Akiho • Ordway • Pärt

Performed by: Cheung • Wang • Zhao • Bamping • Simon • Pearson • Roberts

## Hong Kong Philharmonic Orchestra

### First Violins

Jing Wang, Concertmaster  
Leung Kin-fung, First Associate Concertmaster  
Bei De Gaulle, Third Associate Concertmaster  
Gui Li  
Anders Hui  
Li Zhisheng  
Rachael Mellado  
Ni Lan

### Second Violins

Zhao Yingna, Co-Principal Second Violin  
Leslie Ryang Moonsun, Assistant Principal Second Violin  
Gallant Ho Ka-leung  
Russell Kan Wang-to  
Liu Boxuan  
Katrina Rafferty

### Violas

Andrew Ling, Principal Viola  
Li Bo, Co-Principal Viola  
Ethan Heath  
Alice Rosen  
Sun Bin  
Zhang Shu-ying

### Cellos

Richard Bamping, Principal Cello  
Fang Xiaomu, Co-Principal Cello  
Chan Ngat Chau  
Song Tae-mi  
Yalin Song

### Double Basses

Jiang Xinlai, Associate Principal Double Bass  
Jeffrey Lehmsberg  
Jonathan Van Dyke

### Flute

Megan Sterling, Principal Flute

### Oboe

Michael Wilson, Principal Oboe

### Cor Anglais

Kwan Sheung-fung

### Clarinet

Andrew Simon, Principal Clarinet

### Bassoon

Benjamin Moermond, Principal Bassoon

### Horn

Lin Jiang, Principal Horn

**NAXOS**

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REINVENTING TOOLS  
REIMAGINING TRADITION  
創·新·美·術·天·地  
HKUST

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# THE INTIMACY OF CREATIVITY

## FIVE YEAR RETROSPECTIVE

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## Welcome from Prof. Tony F Chan

A warm welcome to **The Intimacy of Creativity (IC) Five Year Retrospective** recording, celebrating the 25th anniversary of HKUST!

HKUST is proud to be feature **The Intimacy of Creativity**, the centerpiece of our rapidly growing creative arts education programs. Furthermore, we are pleased to collaborate with the Hong Kong Philharmonic Orchestra and Naxos International for this special recording. At HKUST, we continue to believe exposure to creativity is vital to the future success of our students and the cultural life of Hong Kong.

My thanks to Y.K. Pao Distinguished Visiting Professor of Cultural Studies and internationally-acclaimed composer, pianist and conductor, Professor Bright Sheng, for assembling this special retrospective. I thank all of our guests for their inspiration and participation in our special anniversary celebration.

Lastly, I must thank Dr. and Mrs. Helmut Sohmen for their continued and generous support for **The Intimacy of Creativity** and the development of arts at HKUST.

Please enjoy this Five Year Retrospective recording!

Professor Tony F Chan  
President, HKUST

## About The Intimacy of Creativity

**The Intimacy of Creativity – The Bright Sheng Partnership: Composers Meet Performers in Hong Kong (IC)** is a first of its kind, annual Partnership devoted to promoting an intimate dialogue between composers and performers. Distinguished composers, together with selected Composer Fellows from Hong Kong and around the world, present and revise their compositions after in-depth discussions with world-renowned performers during public Open Discussions. The revised compositions are presented at Preview Concerts on the campus of HKUST and World Premiere Concerts in downtown Hong Kong.

Cover photo credit: Lam Lui Kong



Credit: Cheung Chi-Wai/HK Phil

## Hong Kong Philharmonic Orchestra

Music Director: Jaap van Zweden  
Principal Guest Conductor: Yu Long

The Hong Kong Philharmonic Orchestra (HK Phil) is recognised as Asia's foremost classical orchestra. Its history stretches back to 1895 and the Orchestra has been fully professional since 1974. The Orchestra presents over 150 concerts within a 44-week season and attracts more than 200,000 music lovers annually.

Jaap van Zweden, one of today's most sought-after conductors, has been the orchestra's Music Director since the 2012/13 concert season. Maestro van Zweden was recently announced as the next Music Director of the New York Philharmonic. This appointment will not affect his tenure with the HK Phil; his commitment to the HK Phil extends at least to the summer of 2019. Yu Long has been appointed for an initial three-year term in the 2015/16 season as Principal Guest Conductor.

Under Maestro van Zweden, the HK Phil is undertaking a variety of initiatives including a four-year project to perform and record the complete *Ring of the Nibelung* (Richard Wagner). The orchestra also undertook a highly successful five-country, seven-city tour of Europe in the 2014/15 season, with concerts in London, Vienna, Zurich, Eindhoven, Birmingham, Berlin and Amsterdam.

Thanks to a significant subsidy from the Hong Kong Government and long-term funding from Principal Patron Swire, the Hong Kong Jockey Club and other supporters, the HK Phil now boasts a full-time annual schedule of classical music concerts, pops concerts, an extensive education program, and collaborations for staged opera with Opera Hong Kong and the Hong Kong Arts Festival. The Swire Group has been the Principal Patron of the HK Phil since 2006.

The Hong Kong Philharmonic Orchestra is financially supported by the Government of the Hong Kong Special Administrative Region. SWIRE is the Principal Patron of the Hong Kong Philharmonic Orchestra. The Hong Kong Philharmonic Orchestra is a Venue Partner of the Hong Kong Cultural Centre.





Orchestra, the Auckland Chamber Orchestra, and Wellington Youth Orchestra, among others. It has been performed in workshops by the New Zealand Symphony Orchestra as part of the CreativeNZ/SOUNZ Readings in 2009 and 2011. He has worked with conductors Yannick Nezet Seguin, Lucas Vis, Tecwyn Evans, Kenneth Young, Stefan Lano and Hamish McKeich. Karlo Margetić is also an active performer and is Co-Director of the SMP Ensemble, with which he has appeared as composer, clarinetist, conductor and narrator.



**Andy Akiho (USA)**  
IC2014 Composer Fellow

Described as “mold-breaking,” “alert and alive,” “dramatic,” and “vital” by *The New York Times*, **Andy Akiho** is an eclectic composer and performer of contemporary classical music. Recent engagements include commissioned premieres by the New York Philharmonic, National Symphony Orchestra, Shanghai Symphony, China Philharmonic, American Composers Orchestra, and Carnegie Hall’s Ensemble ACJW; performances with the LA Philharmonic and the Scharoun Ensemble of the Berlin Philharmonic; and three concerts of original compositions at the Kennedy Center in Washington, DC. His rhythmic compositions have continued to increase in recognition, recently winning the 2014 Rome Prize and a 2014 Harvard University FROMM commission.



**Scott Ordway (USA)**  
IC2015 Composer Fellow

**Scott Ordway** (b.1984) is an American composer and conductor. Much of Ordway’s work is inspired by landscape, both physical and cultural, and he has undertaken collaborative, place-based projects in Tunis, Mexico City, Detroit, Philadelphia, and northern Maine. His output is diverse, including three symphonies and two choral-orchestral settings of the mass; recent work is hailed as “an American response to Sibelius” (*The Boston Globe*), “a welcome austere moment” (*The Portland Press Herald*)

and “wild and distant” (*Boston Classical Review*). Ordway is based in Philadelphia where he is a member of the faculty at the Curtis Institute of Music.

## The Intimacy of Creativity Five Year Retrospective

### CD 1

**Arnold Schoenberg (1874–1951):** Verklärte Nacht (Transfigured Night), Op. 4  
(version for string orchestra) (1899)

**48:58**

- 1 Grave 7:12
- 2 Poco Adagio 8:34
- 3 Adagio 10:16
- 4 Adagio (molto tranquillo) 4:59
- 5 **Bright Sheng (b. 1955):** Deep Red (2014) 17:57

### CD 2

**56:42**

- 1 **Ming-Hsiu Yen (b. 1980):** Lego City (IC2011) 8:45
- 2 **Matthew Tommasini (b. 1978):** mountains...seas...buildings...trees... (IC2012) 7:13
- 3 **Karlo Margetić (b. 1987):** Svitac (IC2013) 8:34
- 4 **Andy Akiho (b. 1979):** 21 (acoustic version) (IC2014) 8:09
- 5 **Scott Ordway (b. 1984):** Let There Be Not Darkness But Light (IC2015) 8:54
- 6 **Arvo Pärt (b. 1935):** Cantus in Memory of Benjamin Britten (1977) 15:11

**Pius Cheung**, Marimba CD 1 [2], Chimes CD 2 [6]; **Mariel Roberts**, Cello CD 1 [1]-[4] CD 2 [1][4][6]; **Nolan Pearson**; Piano CD 1 [6]; **Andy Akiho**, Steel Pan CD 1 [4], Chimes CD 2 [6]; **Jing Wang**, Violin CD 1 [1]-[4] [5] CD 2 [6] [8]; **Zhao Yingna**, Violin CD 1 [1]-[4] [5] CD 2 [5] [6]; **Andrew Ling**, Viola CD 1 [1]-[4] [5] CD 2 [6]; **Richard Bamping**, Cello CD 1 [1]-[4] [5] CD 2 [2] [6] [6]; **Jiang Xinlai**, Double Bass CD 1 [1]-[4] [5] CD 2 [6]; **Megan Sterling**, Flute CD 1 [5]; **Michael Wilson**, Oboe CD 1 [5]; **Kwan Sheung-fung**, Cor Anglais CD 1 [5]; **Andrew Simon**, Clarinet CD 1 [5] CD 2 [1] [3] [5]; **Lin Jiang**, Horn CD 1 [5]; **Benjamin Moermond**, Bassoon CD 1 [5]; **Bright Sheng**, Conductor CD 1 [1]-[4] [5] CD 2 [6]; **Hong Kong Philharmonic Orchestra** CD 1 [1]-[4] [5] CD 2 [6]





Yingna Zhao



Scott Ordway



Mariel Roberts



Jing Wang



(from left to right): Phil Rowlands, Ming-Hsiu Yen, Andrew Simon, Nolan Pearson, Mariel Roberts



Andy Akiho

Five Year Retrospective Composer Fellows



**Ming-Hsiu Yen (Taiwan)**

IC2011 Composer Fellow

Credit: Michael Kreiser

Ming-Hsiu Yen has collaborated with conductors such as Osmo Vänskä, Shao-Chia Lü, and Alexander Dr̄car, and with orchestras including the Minnesota Orchestra and the Taiwan Philharmonic. She was awarded the Yoshio Irino Memorial Prize and the Heckscher Composition Prize, among others. Ms. Yen holds degrees in composition and piano performance from the University of Michigan and the Eastman School of Music. Her primary composition teachers have included Bright Sheng, William Bolcom, Christopher Rouse, Steven Stucky, and Gordon Shi-Wen Chin. She is currently Assistant Professor at the Taipei National University of the Arts.



**Matthew Tommasini (USA)**

IC2012 Composer Fellow

Matthew Tommasini (b.1978) has been awarded top prizes including the Charles Ives Scholarship from the American Academy of Arts and Letters and the ASCAP/CBDNA Frederick Fennell Prize and grants from the ASCAP Foundation's Leonard Bernstein Fund and the American Music Center's Composer Assistance Program (CAP). His orchestral works have been performed by the American

Composers Orchestra at the Underwood Reading Sessions, the Riverside Symphony at the Riverside Reading Sessions, and by the Ann Arbor Symphony Orchestra, and the New York Youth Symphony. His chamber works have been performed by Richard and Mika Stoltzman, the Daedalus Quartet, and the Parker Quartet. Mr. Tommasini holds degrees in composition from the University of Michigan (DMA, MA) and UCLA (BA). Currently, he lives in Hong Kong where he is Associate Artistic Director of The Intimacy of Creativity, and Composer-in-Residence/Visiting Associate Professor at the Hong Kong University of Science and Technology.



**Karlo Margetić (New Zealand)**

IC2013 Composer Fellow

Karlo Margetić (b.1987) holds degrees in composition and clarinet from the New Zealand School of Music and is currently Emerging Composer in Residence with the Vector Wellington Orchestra. He was Composer-in-Residence with the NZSO National Youth Orchestra in 2007 and Young Composer-in-Residence with the Auckland Philharmonia Orchestra in 2007 and 2008. Karlo Margetić has been the recipient of numerous prizes in composition, including the NZSO/Todd Young Composer Award (2006), the Trusts Young Composer Competition (Auckland Philharmonia 2005), and the New Zealand Community Trust Chamber Music Contest SOUNZ prize for original composition (2004 and 2005). His music has been commissioned and performed by the NZTRIO, STROMA, the Bärmann Trio, the Auckland Philharmonia



## Lin Jiang

Principal Horn

**Lin Jiang** is widely considered to be one of the most gifted horn players of his generation. Being one of Australia's most sought after horn soloists, he has performed with the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, the Tasmanian Symphony Orchestra, Orchestra Victoria, the Auckland Philharmonic Orchestra, the Malaysian Philharmonic Orchestra, the Hong Kong Philharmonic Orchestra and the Australian Youth Orchestra. At the age of twenty-one, he won the principal horn position of the Malaysian Philharmonic Orchestra, making him the youngest person to have ever won a principal position in the history of the orchestra. He has performed extensively throughout the Asia Pacific region with orchestras that include the Australian Chamber, the Melbourne Symphony and the Asia Philharmonic. He has worked with renowned conductors including Riccardo Muti, Fabio Luisi and Myung-Whun Chung.



## Benjamin Moermond

Principal Bassoon

**Benjamin Moermond**, an American bassoonist from Cincinnati, joined the Hong Kong Philharmonic Orchestra in September 2010. While a student at The Juilliard School, he was equally active as an orchestral and chamber musician and was a member of the emerging PUFF! Quintet, who were finalists in the 2009 Naumburg Chamber Music Competition and winners of the Treetops CMS J. C. Arriaga Chamber Music Competition. He also performed occasionally as a substitute with the New York Philharmonic. Recent summer activities have included The Juilliard Orchestra's tour to China in the summer of 2008, the Pacific Music Festival in Sapporo in 2008, the Lucerne Festival Academy in Switzerland in 2008 and 2009, the Youth Orchestra of the Americas European tour in 2006, and a five-week residency at the Opera Theatre and Music Festival of Lucca, Italy in 2005.



Matthew Tommasini



Bright Sheng



Hong Kong Philharmonic Orchestra, Bright Sheng



Ming-Hsiu Yen



Pius Cheung



Karlo Margetić

Credit: Cheung Wai Lok and Lam Lui Kong





## CD 1

### 1-4 Arnold Schoenberg (1874-1951): Verklärte Nacht (Transfigured Night) (1899)

*Verklärte Nacht* helped launch a young emerging composer, Arnold Schoenberg, to fame after it was premiered in 1899. The premiere was actually met with controversy given its bold, original harmonic language and the sexual references found in the poem of the same title by Richard Dehmel, upon which the work is based. The tone poem, traditionally an orchestral form, composed for chamber ensemble, *Verklärte Nacht* tells of a woman who confides to her lover during a moonlit walk that she is pregnant with another man's child. Her lover replies, compassionately, that the strength of their love will transform the unborn child into his own child. Echoing the influences of Brahms and Wagner, the work is cast in one single movement with five sections and is scored for string sextet. Later, the composer rearranged the string sextet version for string orchestra. This recording is the 1943 version for string orchestra.

Matthew Tommasini

### 5 Bright Sheng (b. 1955): Deep Red (IC2014)

*Deep Red*, co-commissioned by the Eastern Music Festival and Tanglewood Music Center, received its world premiere performance on July 21st, 2014, in Greensboro, North Carolina, with Gerard Schwarz conducting and John Parks as the soloist.

The orchestration calls for the solo marimba with an ensemble of 11 players: flute (doubles piccolo), oboe (doubles English horn), clarinet in B flat, bassoon, French horn in F, piano, 2 violins, viola, cello and double bass.

One of the most challenging aspects in writing for the marimba is the instrument's limited range of timbre. In this work, I attempted to remedy this by using different devices in orchestration, some subtle while others are bold. What I hope to achieve is an assortment of tonal colors within the warm "deep red" marimba sound.

The basic thematic material of the work comes from the reconstruction of a love song I wrote during my teenage years living in Qinghai, a remote province on the Tibetan Plateau in NorthWestern China, where folk music was abundant.

Bright Sheng

## CD 2

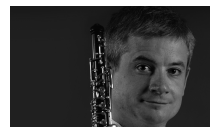
### 1 Ming-Hsiu Yen (b. 1980): Lego City (IC2011)

The idea of this composition, *Lego City*, came from my first impression of Hong Kong's urban scene. The amount of high rises and the degree of density formed a very surreal image to me. While standing by Victoria Harbour, I had the illusion that I was a human figure living in the game of Lego.

Similar to connecting different pieces of Lego bricks to build a city, the composition consists of different melodic and rhythmic figures that are interlocked together. With running notes and variations of rhythmic patterns, I also tried to portray the excitement of Hong Kong life.

Ming-Hsiu Yen

8.573614-15



### Michael Wilson Principal Oboe

Michael Wilson was appointed Principal Oboe of the Hong Kong Philharmonic Orchestra in September 2009. Prior to this he was Co-Principal Oboe from September 2005. Before moving to Hong Kong, he was working regularly with London based orchestras including the London Philharmonic Orchestra with whom he toured extensively in Germany under the direction of their then Chief Conductor, Kurt Masur. He also

worked with other UK orchestras, which gave rise to the opportunity to play Vivaldi's *Concerto for Oboe and Violin in B flat Major, RV 548*, with Nigel Kennedy. Michael studied at the Guildhall School of Music and Drama in London where he graduated with First Class Honours and received the Philip Jones prize for woodwind. He was then awarded a place in the then newly founded orchestra, the Southbank Sinfonia, based in London.



### Kwan Sheung-fung Cor Anglais

Kwan Sheung-fung graduated from The Hong Kong Academy for Performing Arts with distinction in 2009, majoring in Oboe and minoring in English horn. He studied under the tutelage of Yiu Song-lam and was a recipient of numerous scholarships. Upon graduation he was awarded a Bernard van Zuiden Music Scholarship to further his studies in Germany. He then obtained his Master of Music (Oboe) at the

Hochschule für Musik Karlsruhe in 2011, under the guidance of Prof. Thomas Indermühle. Kwan joined the Hong Kong Philharmonic Orchestra in 2013. He has also performed with the Hong Kong Sinfonietta, City Chamber Orchestra of Hong Kong, Macao Orchestra and the Singapore Symphony. He was a member of the Asian Youth Orchestra and Baltic Youth Philharmonic and made concert tours in Asia and Europe.



### Andrew Simon Principal Clarinet

Boasting a distinguished career spanning three decades, New York-born clarinetist Andrew Simon has appeared as soloist and guest lecturer on four continents. As Principal Clarinet of the Hong Kong Philharmonic Orchestra (since 1988), Simon has recorded solo works by Baermann and Stravinsky and has performed concerti over 60 times, including John Corigliano's *Concerto for Clarinet and Orchestra*

which he studied with the Academy Award-winning composer. Notable concerto performances include those with the Mainz Mozart Orchestra (US), the Singapore Symphony, as well as giving the Australia and Asia premieres of the original, unpublished version of Copland's *Concerto*. Following the success of his first recital CD, "HOT" ("This is a five-star recording" – *The Clarinet*), he recently released "Ebony and Ivory", for Naxos [8.573022] ("A Winner" – *Fanfare* magazine).

8.573614-15





## Richard Bamping

Principal Cello

**Richard Bamping** has held the title of Principal Cellist of the Hong Kong Philharmonic Orchestra since 1993. His many solo appearances with the Philharmonic have been greeted with critical acclaim. As a freelance cellist based in London, Richard Bamping played in many chamber music ensembles performing across the United Kingdom, Europe and the U.S.A. He has also performed with many of the leading orchestras in Europe including the Philharmonia, the Royal Philharmonic and the European Community Chamber Orchestra, and served for four years as Principal 'Cellist with the London Soloists' Chamber Orchestra. In 1990, Leonard Bernstein chose Richard Bamping to play Principal Cello for the first Pacific Music Festival in Japan, where he also worked closely with Michael Tilson Thomas and Marin Alsop.



## Jiang Xinlai

Associate Principal Double Bass

**Jiang Xinlai** has been the Assistant Principal Double Bass of the Hong Kong Philharmonic Orchestra since 1997. In 1994, Jiang went to the USA to pursue her Bachelor's Degree at the New England Conservatory of Music, where she studied with Lawrence Wolfe and earned her place in the National Dean's List. In 1996, she won First Prize in the conservatory's string competition, and transferred to The

Juilliard School, studying with Orin O'Brien. During the summer of 1995, she toured Japan with the Pacific Music Festival, as well as Chile and Argentina with the New England Conservatory Youth Philharmonic Orchestra. In the following two years, Jiang was a fellow at the Tanglewood Music Center and at the National Orchestra Institute, both in the United States.



## Megan Sterling

Principal Flute

Principal Flute of the Hong Kong Philharmonic Orchestra since 2002, Megan Sterling has enjoyed working with some of the world's top conductors and soloists. She has appeared several times as a soloist with the orchestra, as well as in recitals, radio broadcasts, Canto-pop recordings and chamber music in Hong Kong and the region. She has appeared live on Australian national television and radio, Hungarian National

Radio, RTHK, and in recital on WGBH, Boston, and she has also performed at Parliament House for the Australian Prime Minister. Megan has appeared in a Principal role with most of Australia's leading orchestras and is a founding member of the Australian World Orchestra, which brings Australian musicians from elite orchestras around the world to play together – for the 2013 season under the baton of Zubin Mehta.

## 2 Matthew Tommasini (b. 1978): mountains...seas...buildings...trees... (IC2012)

The title of this work comes from a travel guide describing the physical landscape of Hong Kong. As the cello and marimba convey images of majestic mountains and frantic urban spaces, to peaceful and haunting visions of greenery and the open sea, the work gradually evolves into an exploration of an emotional landscape.

*mountains...seas...buildings...trees...* was composed for the 2012 season of The Intimacy of Creativity where it was premiered by Trey Lee, cello, and Ji Hye Jung, marimba, at the May 1, 2012 World Premiere Concert at the Hong Kong City Hall Theatre.

Matthew Tommasini

## 3 Karlo Margetić (b. 1987): Svitac (IC2013)

*Svitac* is the Bosnian word for firefly. I have always been fascinated by bioluminescence. I remember being obsessed with the fireflies I encountered on a holiday in Croatia when I was little. The clarinet part makes use of microtonal trills and soft, wailing glissandi. The accompaniment is intended for an upright piano in order to obtain a soft and sustained (though slightly unstable) tone with the use of the practice pedal. *Svitac* was written for clarinetist Ellen Deverall.

Karlo Margetić

## 4 Andy Akiho (b. 1979): 21 (acoustic version) (IC2014)

*21* was written for cellist, Mariel Roberts, in October 2008. After meeting Mariel at the Bang on a Can Summer Music Festival, I became extremely impressed with her keen sense of rhythm and musically, and it inspired me to write a duet for cello and steel pans. The title *21* refers to the twenty-first measure of the Fugue movement in J.S. Bach's *Violin Sonata No. 1 in G minor BWV 1001*. The harmonic chords in this bar are the inspiration of the sequence of notes for *21*.

Andy Akiho

## 5 Scott Ordway (b. 1984): Let There Be Not Darkness But Light (IC2015)

*Let There Be Not Darkness But Light* (2012, commissioned by the Aspen Summer Music Festival) derives its expressive power from the contrast between extremes of force and stillness. In this short piece for clarinet, violin, cello, and piano, a series of fragmentary, rhythmically dissonant episodes culminate in a moment of catharsis and a quiet, inward-looking coda.

Scott Ordway

## 6 Arvo Pärt (b. 1935): Cantus in Memory of Benjamin Britten (1977)

In the past years we have had many losses in the world of music to mourn. Why did the date of Benjamin Britten's death – 4 December 1976 – touch such a chord in me? During this time I was obviously at the point where I could recognize the magnitude of such a loss. Inexplicable feelings of guilt, more than that even, arose in me. I had just discovered Britten for myself. Just before his death I began to appreciate the unusual purity of his music – I had had the impression of the same kind of purity in the ballads of Guillaume de Machaut. And besides, for a long time I had wanted to meet Britten personally – and now it would not come to that.

Arvo Pärt





Credit: Peter Shin

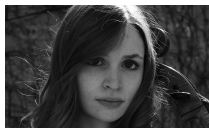
## Bright Sheng, Artistic Director and Conductor

MacArthur Fellow **Bright Sheng** was born in Shanghai in 1955, and moved to New York in 1982. He is currently the Leonard Bernstein Distinguished University Professor at the University of Michigan, and YK Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology. He has collaborated with such renowned musicians as Leonard Bernstein, Kurt Masur, Christoph Eschenbach, Charles Dutoit, Leonard Slatkin, Jaap van Zweden, Yo-Yo Ma, Peter Serkin, Emanuel Ax, Gil Shaham, Yefin Bronfman and Evelyn Glennie, among others. His music has been commissioned and performed by many of the most important musical institutions in North America, Europe and Asia, including the White House, Beijing Olympics, the New York Philharmonic, Boston Symphony, Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, Royal Concertgebouw, St Petersburg Philharmonic, San Francisco Opera, and the San Francisco Ballet. He has served as Composer-in-Residence at the Lyric Opera of Chicago, Seattle Symphony, and New York City Ballet, and as Artistic Advisor to Yo-Yo Ma's Silk Road Project. He is the Artistic Director of The Intimacy of Creativity, an annual two-week workshop in Hong Kong with a new approach to creativity, which he founded in 2011. As a conductor he has appeared with the St Petersburg Philharmonic, San Francisco Symphony, Detroit Symphony, Hong Kong Philharmonic, China National Symphony, and the Shanghai Symphony Orchestras, among others.



## Pius Cheung, Marimba

Dubbed a "neo-Romantic marimba virtuoso", **Pius Cheung** is widely known as a master soloist on his instrument. His career began with his groundbreaking recording of Bach's *Goldberg Variations*, which was written about in a feature story in *The New York Times*. Since then, his performance credits include concerto appearances with the Hong Kong Philharmonic Orchestra, The Philadelphia Orchestra, Opote Symphony, as well as solo recitals at Carnegie Hall and Kennedy Center. Mr. Cheung is currently an Assistant Professor of Percussion at the University of Oregon. He is a Yamaha and Innovative Percussion Signature Artist.



## Mariel Roberts, Cello

"Trailblazing" cellist **Mariel Roberts** (*Feast of Sounds*) is a deeply dedicated interpreter and performer of contemporary music. Recent performances have garnered praise for her "technical flair and exquisite sensitivity" (*American Composers Forum*), as well as her ability to "couple youthful vision with startling maturity". (*Indigest Magazine*), Mariel performs internationally as a member of the Mivos String Quartet, and has performed as a soloist and chamber musician in venues around the world, striving to expand the technical and expressive possibilities of her instrument through close relationships with other innovative performers and composers.



## Nolan Pearson, Piano

**Nolan Pearson**, noted by *The New York Times* as a "high-energy pianist" who brings "beauty and cohesiveness" to his performances, is a widely active soloist and chamber musician based in Chicago. Especially engaged with new music, he has commissioned many solo works and won major grants including the Edes Prize for Emerging Artists and the Kate Neal Kinley Memorial Fellowship. Mr. Pearson studied principally with Ursula Oppens and Robert Shannon, and at Tanglewood, where he was the original pianist of *The New Fromm Players*. He has been an Instructor at Northwestern University since 2009 and is currently pursuing a medical degree.

## Members of the Hong Kong Philharmonic Orchestra



## Jing Wang Concertmaster

Born in Guilin, China, **Jing Wang** began playing violin at the age of three; he made his first public appearance three years later in Marseille, France and his concerto debut aged nine with the Quebec Symphony Orchestra, Canada. Subsequent engagements have taken him across North America and Europe and include concerto appearances with the Czech Radio Philharmonic, Moscow State Symphony, Montreal Symphony and Metropolitan Orchestra of Montreal. Jing Wang has given solo recitals and chamber music performances at prestigious venues including the National Arts Center in Ottawa and throughout Canada where his performances are frequently broadcast on CBC Radio-Canada.



## Yingna Zhao Co-Principal Second Violin

**Zhao Yingna** currently holds the position of Co-Principal Second Violin of the Hong Kong Philharmonic Orchestra. Prior to coming to Hong Kong, Zhao attended the Hanns Eisler School of Music in Berlin where she received both Bachelor's and Master's degrees. While in Germany, she was the Assistant Principal Second Violin of the Deutsche Oper, Berlin. In 2005, she was first appointed concertmaster and soloist of the Schleswig-Holstein Music Festival Orchestra, which collaborated with world-renowned conductors such as Christoph Eschenbach, Christopher Hogwood, Herbert Blomstedt, Ivan Fischer, and Mikhail Pletnev. Zhao was a first prize winner of the International Violin Competition, "Andrea Postacchini" in Italy. She was also a winner of the "Deutsche Stiftung Musikleben" of Hamburg, in recognition of which she was awarded a Carlo Giuseppe Testore violin from the German Music Instruments Foundation.



## Andrew Ling Principal Viola

A native of Hong Kong, **Andrew Ling** is currently the principal violist of the HK Phil. He has given solo performances with the HK Phil to critical acclaim. In the past, he had assumed the role of concertmaster at the Indiana University (IU) Concert Orchestra, the Terra Haute Symphony Orchestra, and of the principal violist of the IU Philharmonic Orchestra. He is an active chamber musician, having performed with Cho-Liang Lin, Jaime Laredo, Trey Lee, and the Shanghai Quartet. He has also been invited as a guest artist at the Chamber Residency of Banff Centre in Canada and the Hong Kong International Chamber Music Festival.

