

Summer 2025

by Classix

木管室樂音樂會



24/08 (SUN) | 3pm

宣道會北角堂康澤正堂

(英皇道238號1樓, 炮台山港鐵站上蓋)

節目 Programme

Ludwig Thuille	Sextet for Piano and Woodwind Quintet, Op.6
Edouard Destenay	Trio for Piano, Oboe and Clarinet, Op.27
Freddie Mercury	Bohemian Rhapsody (Arr. Fox Chan) and more...!

Viola Ng

Tony Chan

Frederick Fung

Aaron Leung



Fox Chan
(Guest Player)

Alfred Lee
(Guest Player)

各位來賓：

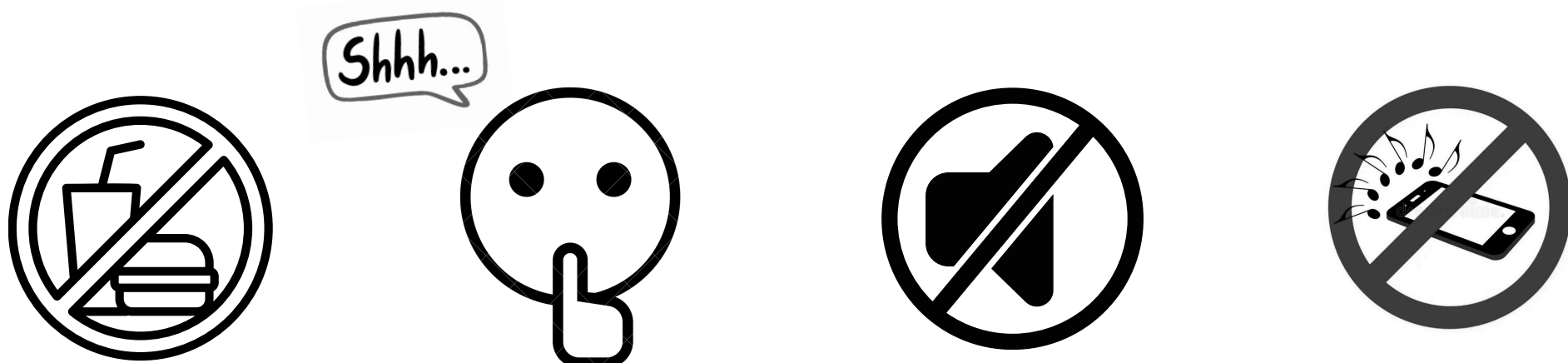
為了讓大家可以投入參與是次音樂會，請勿在場內飲食；請關掉所有響鬧裝置。

以不影響台上參與者及台下會眾為重，請在音樂會進行時盡量抑制咳嗽或發出聲響。

請待整首音樂完結才鼓掌。若於音樂演出中離席，需待適當音樂停頓時才能再次進入。

使用平板或智能電話閱覽音樂會場刊時，以不影響台上參與者及台下會眾為重。

多謝各位合作！祝大家有一個愉快的下午。



Programme

The Lord's My Shepherd (Tuen: Crimond)

Jessie Seymour Irvine
(1836–1887)

Terzetto, op. 22 for oboe, bassoon, and piano
I. Moderato

Casimir-Theophile. T. Lalliet
(1837-1892)

Four waltzes for Flutes, Clarinet and Piano

Dmitri Shostakovich
(1906-1975)

Trio in B Minor for Oboe, Clarinet and Piano, Op. 27
I. Allegro vivace

Edouard Destenay
(1925)

Bohemian Rhapsody for wind quintet

Freddie Mercury
(1946-1991)
arr. Fox Chan

~ Intermission ~

Sextet in B flat Major, Op. 6

Ludwig Thuille
(1861-1907)

Musicians



Frederick Fung Chi-chuen
Clarinet

Frederick Fung Chi-chuen completed his master's degree at The Hong Kong Academy for Performing Arts (HKAPA) under the tutelage of Lorenzo Losco and Andrew Simon.

He is an active orchestral and chamber music player. He was invited to be a guest player for orchestras such as the Hong Kong Philharmonic Orchestra, Hong Kong Sinfonietta, City Chamber Orchestra, Macao Orchestra, and the Sun Symphony Orchestra in Hanoi. He also participated in many opera productions organized by Musica Viva and Opera Hong Kong, Grand Opera and City Opera. He is a founding member of Classix and Meureka chamber ensemble groups, and was selected as a member of The Orchestra Academy Hong Kong founded by the Hong Kong Philharmonic Orchestra and Swire Group for various ensemble performances.

Frederick was a recipient of the SAR Philharmonic Scholarship. As one of the HKAPA Concerto Competition winners, he performed as a soloist in Fantasy on La Traviata with The Hong Kong Academy for Performing Arts Symphony Orchestra.



Aaron Leung Ka Yau
Flute

Aaron Leung is one of the most active flute concertist in Hong Kong. He obtained his Bachelor Degree with Dean's List under the tutelage of Emily Lin and Izaskun Erdocia at the Hong Kong Academy for Performing Arts. He then obtained Master Degree with Highest Distinction at Royal Conservatoire de Mons in Belgium with internationally renowned flutist Marc Grauwels.

As a soloist he performed with orchestras such as Sliven Symphony Orchestra, Waterloo Chamber Orchestra, Mons Virtuosi Chamber Orchestra and the Academy Orchestra of HKAPA. And he played with different leading ensembles such as Mahler Chamber Orchestra, Musique Nouvelles and Virtuosi di Waterloo.

Aaron Leung performs with a Cresta 9k Gold Flute endorsed by Miyazawa. Aaron Leung is currently teaching in The Education University of Hong Kong. In 2024, he released his first album with pianist Tony Chan "Aaron Leung plays Schumann & Franck". And next flute and harp album "Après Un Rêve" with harpist Natalie Lo released on 2025 under Da Vinci Classics.



Alfred Lee Kin Tat
Horn

Lee Kin Tat Alfred has recently graduated from Royal Academy of Music. Alfred frequently performs with various ensembles, including London Sinfonietta, Sun Symphony Orchestra, Hong Kong Philharmonic orchestra, Hong Kong Sinfonietta, Macao Orchestra etc. He frequently participates in high profile performances such as a China Tour with the BBC Symphony Orchestra and Last Night of the Proms in 2019. He is also now an emerging artist in Hong Kong New Music Ensemble.



Viola Ng Cheuk-Yan
Oboe

Viola Ng Cheuk-yan is currently a postgraduate student from Mannheim University of Music and Performing Arts majoring in Oboe under the guidance of Professor Emanuel Abbühl. Previously, she obtained her Masters and Bachelor degree from the Hong Kong Academy for Performing Arts under the tutelage of Professor YIU Song Lam, graduating with distinction and first-class honours, and winning the Dean's Prize and Academy Award in 2021. She is also a winner of the HKAPA Concerto trial and had a performance of the Mozart Oboe Concerto with the academy orchestra.

Cheuk-yan Viola is an active oboist in Hong Kong as she played with many different orchestras including The Hong Kong Philharmonic Orchestra, City Chamber Orchestra, Opera Hong Kong Orchestra, Hong Kong Bach Choir Orchestra, Inheritance Philharmonic Orchestra, Hong Kong Grand Opera Orchestra, Hong Kong Strings Orchestra and more.

Cheuk Yan Viola was a recipient of various scholarships, including the Asian Cultural Council Scholarship, where she could travel to the United States and participate in the Aspen Music Festival 2023 and perform as principal oboe and english horn player in their orchestras.



Fox Chan King-Hei
Bassoon

Fox Chan King-Hei is currently a student in the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim studying under the tutelage of Prof. Ole Kristian Dahl. He is also working as Utility Bassoonist in the Hong Kong Philharmonic Orchestra for the 2024 - 25 Season.

Born in Hong Kong, Fox started learning the bassoon at the age of 11 under the guidance of Ms. Angel Cheung, and later Mr. Kam Shui during his Bachelor of Music (Honours) Degree in the Hong Kong Academy for Performing Arts, where he was awarded the full ABRSM Scholarship. He was selected as an academy fellow to play with the HKPhil in the 2021 - 22 (23) Season.

Apart from his regular appearances in local orchestras, Fox was a member of the Asian Youth Orchestra in 2019 and performed with orchestras such as Kurpfälzisches Kammerorchester, Kammerphilharmonie Mannheim and Sinfonia Varsovia Orkiestra. He also participated in the Ljubljana Festival in 2023. He is a committee member of The Bassoonion, where he began making arrangements for the group. His current repertoire also includes classical and pop music arranged for woodwinds, brass, string ensembles, and orchestra, which have been performed in Hong Kong, Thailand, Japan, Poland and Germany.



Tony Chan Hok Lai
Piano

Chan Hok Lai, borned and raised in Hong Kong, hold a Bachelor of Music degree from Chinese University of Hong Kong under the tutelage of Raymond Young, and Master of Music degree at The Boston Conservatory under the guidance of Michael Lewin.

Chan has performed Rachmaninoff second piano concerto with the CUHK student orchestra, and invited to play in Vienna-Hong Kong festival for a complete Beethoven sonatas marathon at Muth Concert Hall Vienna. He has given recitals in Hong Kong, Austria and the United States.

Apart from playing as soloist, Chan is also an active accompanist and chamber musician. He is a member of Classix winds sextet and collaborated with acclaimed artist such as Yu Yuan and Paolo Taballione.

His primary teacher included Raymond Young, Michael Lewin and Gariel Kwok. He also received tutelage from notable artists included Andrzej Jasinski, Andrea Bonatta, Alexander Kobrin, Edward Auer, Manfred Fock and Aquiles Delle Vinge.

Programme Notes

***The Lord's My Shepherd* (TUNE : Crimond)**

Jessie Seymour Irvine (1836–1887)

This arrangement for wind trio translates the well-known hymn into a piece suitable for both recital and worship settings. The original work contains a memorable melody and a chorus response, which are preserved in this instrumental version.

Each verse is arranged differently to maintain musical interest throughout the performance. This approach allows the piece to function effectively as a stand-alone instrumental work, showcasing the rich, blended sonority of the ensemble.

Terzetto, op. 22 for oboe, bassoon, and piano* Casimir-Theophile Theodore Lalliet (1837-1892) *I. Moderato

Casimir-Théophile-Théodore Lalliet was a French composer and virtuoso bassoonist, best remembered today for his chamber music compositions. A graduate of the Paris Conservatoire and member of the Paris Opéra Orchestra, Lalliet was one of the first composers to seriously elevate the bassoon in the chamber repertoire, pairing it with equal partners rather than relegating it to a supporting role.

The Terzetto, Op. 22, is a compact but skilful trio for oboe, bassoon, and piano. The opening Moderato sets the tone with a graceful melody. The oboe and bassoon trade melodic phrases, while the piano provides a gentle harmonic foundation. The movement feels conversational and elegant, with a touch of the French romanticism.

Critics have praised Lalliet's ability to write idiomatically for winds, calling the Terzetto "a showcase of wit and warmth" and "a rare gem that gives voice to the expressive depth of double reeds." Though not widely known today, Lalliet's chamber works remain favourites among wind players for their graceful craftsmanship and engaging musical dialogue.

Four waltzes for Flutes, Clarinet and Piano

Dmitri Shostakovich (1906-1975)

Dmitri Shostakovich remains one of the most enigmatic and influential composers of the 20th century. Navigating the shifting tides of Soviet cultural politics, his music often conceals biting satire beneath a veil of elegance and formal clarity. Yet throughout his career, he also composed lighter, more playful music, often for film, theatre, or domestic performance.

Four Waltzes for Flutes, Clarinet and Piano is a delightful example of this more whimsical side of Shostakovich. Likely compiled posthumously from incidental or film music, the set is not part of his official opus list but offers insight into his melodic inventiveness and sense of irony. Each waltz carries a distinct character: from playful charm to subtle parody, blending elegance with undercurrents of unease—a hallmark of Shostakovich's style.

The first waltz is breezy and lyrical, evoking a ballroom atmosphere with a subtle wink. The second waltz leans toward the whimsical and slightly sardonic, filled with unexpected turns. The third introduces a more sentimental tone, its melancholy undercurrent hinting at deeper emotions. The final waltz bursts with humour and rhythmic vitality—its cheeky character and sudden shifts making it a playful conclusion to the set.

The unusual instrumentation creates a transparent texture and nimble ensemble sound. Though modest in scale, it is rich in personality and craftsmanship, showcasing Shostakovich's ability to infuse even his lightest music with intelligence and emotional resonance.

Trio in B Minor for Oboe, Clarinet and Piano, Op. 27* *I. Allegro vivace

Edouard Destenay (1925)

Though little known today, French composer Édouard Destenay contributed several refined and imaginative works to the late Romantic chamber repertoire. A student of Charles-Marie Widor, Destenay was also a respected organist and teacher based in Algiers, where he spent much of his professional life. His music blends the lyrical sensibilities of French Romanticism with classical structural clarity.

The Trio in B Minor, Op. 27, originally composed for oboe, clarinet, and piano, showcases Destenay's gift for colorful instrumental writing. The first movement, *Allegro vivace*, is a spirited and elegant conversation among the three instruments. From the opening bars, the movement bursts with energy—its driving rhythmic motifs and buoyant melodies evoking a sense of lively dialogue and effortless charm. The oboe and clarinet take turns weaving expressive lines while the piano offers both sparkling support and dynamic interplay.

One particularly interesting aspect of this movement is Destenay's treatment of the winds—not merely as soloists, but as integral partners in the musical fabric. Their timbral contrast is used to create rich textures and overlapping lines, a technique more commonly associated with orchestral writing than chamber music.

Bohemian Rhapsody for wind quintet

**Freddie Mercury (1946-1991)
arranged by Fox Chan**

Few rock songs have achieved the iconic status of Queen's *Bohemian Rhapsody*. Written by Freddie Mercury and released in 1975, the song defies categorization—melding classical music and hard rock into a seamless, theatrical whole. Its bold structure and emotional intensity have inspired countless interpretations across genres.

In this inventive arrangement for wind quintet, Fox reimagines Mercury's masterpiece through the rich colors and expressive range of the instruments. From the hauntingly lyrical opening to the operatic middle section and thunderous finale, the quintet brings a fresh, acoustic energy to the piece while preserving its drama and eccentricity.

Fox's arrangement showcases both the virtuosity and subtlety of the ensemble, translating electric bombast into chamber intimacy. It's a loving tribute to Queen's artistry and a testament to the adaptability of great music.

Sextet in B flat Major, Op. 6

Ludwig Thuille (1861-1907)

A close friend of Richard Strauss and a key figure in the late Romantic Munich school, Ludwig Thuille was a composer, teacher, and pianist whose music blends German Romantic lyricism with refined classical structure. Though his name is not widely known today, Thuille was highly respected in his time, especially for his chamber works.

Composed in 1888 and published in 1901, the *Sextet in B-flat Major, Op. 6* is his best-known and most frequently performed piece. It is a masterful example of late-Romantic chamber music, combining the warmth and richness of wind timbres with the harmonic depth of the piano.

The work is in four movements and displays Thuille's gift for melodic invention, textural clarity, and balanced interplay among the instruments. The outer movements are energetic and expansive, brimming with lyricism and rhythmic drive, while the inner movements—especially the slow second movement—offer moments of lyrical introspection and delicate ensemble writing.

Critics and performers alike have praised the *Sextet* for its elegant craftsmanship and expressive immediacy. It stands today as one of the great contributions to Romantic chamber music for winds and piano, offering both charm and substance in equal measure.