

DAL NIENTE

Helmut Lachenmann in Portrait
赫爾穆特·拉亨曼作品音樂會

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PROGRAMME

J.S. Bach: *Sinfonia 11 g minor*

Shelley Ng (piano)#

Helmut Lachenmann: *Guero* for solo piano

Shelley Ng (piano)#

Helmut Lachenmann: *Pression* for solo cello

Pun Chak Yin (cello)

Helmut Lachenmann: *Dal Niente (Intérieur III)* for solo clarinet

Linus Fung (clarinet)

Helmut Lachenmann/ J.S. Bach: *Third Part for two-part Invention in D minor*

Kitty Cheung (violin)^

William Lane (viola)

Pun Chak Yin (cello)

Helmut Lachenmann: *Toccatina* for solo violin

Kitty Cheung (violin)^

Helmut Lachenmann: *Trio fluido* for clarinet, viola and percussion

Vicky Shin (conductor)

Linus Fung (clarinet)

William Lane (viola)

Karen Yu (percussion)^

Beat Furrer: *Voicelessness (The Snow Has No Voice)* for solo piano

Shelley Ng (piano)#

#Emerging Artist

^ Associate Musician

Amy Chan (light artist)

William Lane, Vanessa Chan, Tim Chan (HKNME production)

Lai Ching Kong & team (audio support)

Jones Production

WARNING: this programme contains strong lighting effects

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PROGRAMME NOTES

J.S. Bach: *Sinfonia 11 g minor* BWV 797

Helmut Lachenmann: *Guero* for solo piano (1970/1988)

In "Guero" - as in "Pression" (1969/70) for cello or "Dal Niente" (1970) for clarinet - Lachenmann was to re-invent the nature of the instrument, in response to a commission from pianist Alfons Kontarsky. The performer scrapes along the white and black keys (or both in combination) eventually progressing towards the strings, thus producing six "manuals", each of which resembles the South American percussion instrument.

Helmut Lachenmann: *Pression* for solo cello (1969/70)

Pression emerged as an introduction to "instrumental musique-concrète". Within this aesthetic framework, it is common for sound phenomena to be so refined that they are no longer musical elements to be organised, rather a spectacular display of these elements' acoustic attributes. Timbres and dynamics arise not of their own volition but as components of a concrete sound situation characterised by texture, consistency, energy and resistance. As the composer puts it, "This does not come from within, but from a liberated compositional technique. At the same time it implies that our customary sharply-honed auditory habit is thwarted. The result is aesthetic provocation: beauty denying habit."

Helmut Lachenmann: *Dal Niente (Intérieur III)* for solo clarinet (1970)

Like Lachenmann's other compositions from this period, *Dal niente* is indebted from a technical perspective to the idea of "instrumental musique-concrète", in which all of the sounds point away from themselves to a certain extent toward the preconditions of their production, bringing the latter into the structural events as a kind of corporal experience. The instrument becomes a device: a characteristically manipulated filter for the player's breath as controlled by the composition and its interpretation. The independent modification in finger positions, types of attack, and the forms of articulation in air pressure thus become discernible as a multi-level polyphony. Artificial structures of time and elementary perception of sound processes - which are more objects of observation than of the sort of listening which is directed at expressivity - condition each other and relocate the expressivity that was ousted from the single gesture to the emphatically concentrated experience of an awareness of their anatomy.

Helmut Lachenmann/ J.S. Bach: *Third Part for two-part Invention in D minor* (1980)

In placing solo string pieces by Bach alongside solo string pieces by Lachenmann, this program emphasizes at once affiliation and difference. The difference is inevitable, between two composers born a century and a half apart; the affiliation may be felt in a sensitivity to the particular sound and technique of the instrument, in a strength of line, and in a shadow of dance.

Here, though, the connection is different, as Lachenmann writes music that Bach could have written but did not, adding to a two-part invention a third part that is new, written in 1980, and at the same time old, realizing something implicit in the original. Another sympathetic twist is in the scoring. Bach intended his inventions for keyboard players; Lachenmann, for once writing music where pitch, not timbre, is paramount, leaves the instrumentation free.

(Paul Griffiths)

Helmut Lachenmann: *Toccatina* for solo violin (1986)

Helmut Lachenmann wrote his *Toccatina* for the volume “Studien zum Spielen Neuer Musik für Violine” (EB 8356) edited by Igor Ozim and published by Breitkopf & Härtel in 1986. No one could foresee back then that this “Etude for violin solo” would take on an active life of its own. The piece was first seen as a model of new string techniques, as David Alberman explained in his 1998 essay “Beyond the Conventional,” published in the journal “The Strad.” But in the meantime, Lachenmann’s “Toccatina,” which truly does abound in unusual techniques, appears increasingly often on the programs of international festivals of contemporary music. This does justice to the work, which is, in effect, a delicate, fragile and introverted recital piece. Its title contains the word “toccare” (Italian for “to touch”); the composer took this definition literally and transposed it impressively into his piece.

Helmut Lachenmann: *Trio fluido* for clarinet, viola and percussion (1966/1991)

Though written six years after Lachenmann left Venice and full-time study with Luigi Nono, *Trio fluido* is still heavily influenced by Nono’s punctualist music. Rather than accepting this concept fully, it explores the various potential developments of and escapes from such point-to-point writing. In the course of the work the separated sequence of sounds is gradually both dissolved and paralysed, pushing the music at different points into the extreme world of sparse, separated gestures common in his music as well as a more continuous, cohesive texture of blown, bowed, rubbed and stroked sounds. The kind of gestural material that is increasingly vital in Lachenmann’s later music is foreshadowed in *Trio fluido* by a form of pitch gesture where instruments move through narrower and wider fields of pitch, and the elevated importance of instrumental techniques and physical gesture also foreshadow his more complete move away from pitch that began not long after this piece was completed. (Chris Swithinbank)

Beat Furrer: *Voicelessness (The Snow Has No Voice)* for piano (1986)

The Snow has no Voice exists as a highly unique form of piano notation - unprecedented, yet indebted to baroque forms of canon and counterpoint. Eschewing the standard function of the grand staff, Furrer writes 22 single lines of music to be juxtaposed together. Reading the score top to bottom, lines 1 and 2 are played together, followed by 2 and 3, 3 and 4 and so on until the end. The bottom voice of the previous composite lines becomes the top of the next. As each line is written in its own time signature, the result is a highly complex polyrhythmic counterpoint which slowly morphs over time. In fact, the rhythms become so complex it becomes impossible for a performer to realise them exactly, so a compromise must be made between proportional and notated rhythm. Marked "pianississississimo" and "extremely slow," the piece takes on a delicate murmuring quality, simultaneously static and constantly undulating. Written in 1986 and taking its name from a Sylvia Plath poem, *Voicelessness* stands in contrast from the frenetic, highly virtuosic music Furrer is known for writing today. On first listen one may relate it to a work of Morton Feldman due to its quiet, ambiguously repetitive nature, however its unique notation, abstracted use of counterpoint and anxiously shifting nature are uniquely Furrer. (Jack Yarbrough)

BIOGRAPHIES

HELMUT LACHENMANN was born in 1935 in Stuttgart, Germany. After studying the piano, theory and counterpoint at the Musikhochschule of Stuttgart (1955-1958), Lachenmann was a pupil of Luigi Nono in Venice (1958-1960). Gaining recognition in 1962 at the Venice Biennial with *Fünf Strophen* and at the classes in Darmstadt with *Echo andante*, he subsequently took part in Karlheinz Stockhausen's classes for new music in Cologne (1963-1964).

By the end of the 1960s, Lachenmann had developed the notion of instrumental musique concrète, in reference to the 'bruitist' sounds produced by instruments, and elaborated taxonomies based on the mode of production associated with a particular gesture and based too on the resulting sound. He inventively broadened the palette of the performers, differentiated the modes of play, the manipulations, and concerned himself with the whole structure of the instrument. Inviting the listener to active perception, Lachenmann also integrates into his compositions traditional musical objects, notably dance rhythms and evocations of traditional songs or works from the classical repertory. His music is characterised by both æsthetic purification and a rejection of all forms of pre-codified ordering.

His research into what he calls 'Klang Komposition' (the composition of sound), led to works for all types of formation, for example *Consolation II* for chorus, first performance by the Schola Cantorum Stuttgart conducted by Clytus Gottwald in Basel in Switzerland (1968); *Pression* for cello, first performance by Italo Gomez in Como, Italy (1969); *Salut für Caudwell* for two guitarists, first performance by Wilhelm Bruck and Theodor Ross in Baden-Baden, Germany (1977); *Ausklang* for piano and orchestra, first performance by Massimiliano Damerini and the WDR Sinfonieorchester Köln conducted by Peter Eötvös in Cologne, Germany (1985); ... *Zwei Gefühle...*, *Musik mit Leonardo* for two reciters and instrumental ensemble, first performance by the Ensemble Modern conducted by Peter Eötvös in Stuttgart, Germany (1992); *Das Mädchen mit den Schwefelhölzern*, opera first staged by the chorus of the Staatsoper Hamburg and the Philharmonisches Staatsorchester Hamburg conducted by Lothar Zagrosek in Hamburg, Germany (1996); *Grido* for string quartet, first performance by the Arditti Quartet in Melbourne, Australia (2001); *Schreiben* for orchestra, first performance by the Tokyo Symphony Orchestra in Tokyo, Japan (2005); *My melodies* for eight horns and orchestra, first performance by the Symphony Orchestra of the Bayerischen Rundfunks conducted by Peter Eötvös at the Festival Musica Viva in Munich, Germany (2018).

A pedagogue, Helmut Lachenmann taught at the Musikhochschule of Stuttgart (1966-1970) and then of Ludwigsburg (1970-1976), before being appointed composition teacher in Hanover

(1976-1981) and Stuttgart (1981-1999). He has also been invited to give numerous composition seminars throughout the world.

BEAT FURRER was born in Schaffhausen (Switzerland) in 1954 and received his first musical training on piano at the Music School there. After moving to Vienna in 1975, he studied conducting with Otmar Suitner and composition with Roman Haubenstock Ramati at the Hochschule für Musik und Darstellende Kunst. In 1985 he founded the Klangforum Wien, which he directed until 1992, and with which he is still associated as conductor. Commissioned by the Vienna State Opera, he composed his first opera *Die Blinden*. His second opera *Narcissus* was premiered in 1994 as part of the Festival "steirischer herbst" at the Graz Opera. In 1996 he was composer-in-residence at the Lucerne Festival. His music theatre work *Begehren* was premiered in Graz in 2001, the opera invocation in Zürich in 2003 and the sound theatre piece *FAMA* in Donaueschingen in 2005. In autumn 1991 Furrer became a full professor of composition at the Hochschule für Musik und Darstellende Kunst in Graz. He has been guest professor in composition at the Hochschule für Musik und Darstellende Kunst in Frankfurt 2006–2009. Together with violinist Ernst Kovacic he founded "impuls", a International Ensemble and Composers Academy for Contemporary Music. In 2004 he was awarded the Music Prize of the City of Vienna, and in 2005 became a member of the Academy of Arts in Berlin. He was awarded the Golden Lion at the Venice Biennale in 2006 for his work *FAMA*. In 2010 his music theatre *Wüstenbuch* was premiered in Basel. In 2014 he was awarded with Great Austrian State Prize. In 2018 he received the Ernst-von-Siemens music prize in recognition of his lifetime's compositional output. His latest opera *La Bianca Notte* based on texts by Dino Campana, was premiered in Hamburg in spring 2015. In January 2019 his new opera *Violetter Schnee* (*Violet Snow*) with a libretto by Händl Klaus based on a libretto by Vladimir Sorokin premiered at the Staatsoper Unter den Linden in Berlin. Since the 1980s Beat Furrer has composed a wide range of works, from solo and ensemble music to orchestral and choral works and opera. He is well know for his nuanced exploration of the human voice and its relationship to instrumental sound.

AMY CHAN (HK) is a light artist, theatre practitioner, artistic director of Drama COLLABoratory and pathologist. Interest in expanding the notion of light in postdramatic theatre through the exploration of musicality, performativity and theatricality of light in performance and installation, and the in-betweens of light-music, performance-installation and arts-medicine. Lightscape (light and space) is the co-performer, protagonist and antagonist in her works. A Master of Fine Arts (with distinction) graduate of Hong Kong Academy for Performing Arts, major in lighting design with core research on light in postdramatic theatre, her artistic research has been presented in various international conferences such as The Congress of the Society for Theatre Studies of Germany and Performance Studies International annual conferences, and is published in peer-reviewed journal *Critical Stages*. She was an invited speaker of the Postdramatic Theatre Worldwide Symposium (2019) in Akademie der Künste, Berlin, Germany, discussing the resonance and perspectives of postdramatic theatre in Hong Kong and on her own light-theatre works 20 years after the first publication of internationally renowned theatre scholar Hans-Thies Lehmann's groundbreaking book.

amychan-light.com

VICKY SHIN (HK/ Canada) was highly praised for his remarkable rhythm by *La Presse* Montreal. Multi-talented conductor and percussionist Vicky Shin has collaborated with various ensembles across Asia, North America, and Europe in both conducting and percussion.

Shin's potential in conducting has been revealed during his undergraduate studies, by being invited to be the first undergraduate student ever of the McGill Wind Symphony and the McGill Wind Orchestra. He has been active in North America and Europe in the past decade. He founded Ensemble 514 in Montreal, Canada to deliver the works by living composers. He also served as the Music Director of the McGill Savoy Society, performing operettas by Gilbert and Sullivan. In Europe, he appeared in the International Ensemble Modern Akademie Klangspuren Ensemble, Ensemble Linea, and was the first conducting fellow at the soundSCAPE New Music Festival in Italy. Later, he was appointed as the Assistant Conductor of the Eastman Musica Nova and Conductor of the OISSIA New Music Ensemble in Rochester NY. During his residence in Rochester, Shin conducted several ensembles including the Eastman Wind Orchestra, and Ensemble Modern.

Shin finds the interaction between performers and composers unique, and which renders the creative process of rehearsing enlightening. Hence, his main focus is to perform contemporary music. Most recently, Shin has worked with Steve Reich and the Shanghai Symphony Orchestra players as assistant to Brad Lubman, and also served as chorus master for the Asian Premiere of the Pulitzer Prize-winning opera *Angel's Bone* by Du Yun.

He is currently the Associate Conductor of the Hong Kong New Music Ensemble, recording several records, and premiered several new works. He is also the Founder/Music Director of Ensemble Traversée, aims to bring performance threading ancient to recent to Hong Kong audience. In the season of 2022-23, Shin will appear as conductor at the Hong Kong Arts Festival in the dance opera production “Love Streams,” and premiering various new works by local and overseas composers.

Shin obtained a Master’s degree in Conducting from the Eastman School of Music and a Bachelor’s degree in music from McGill University’s Schulich School of Music. Shin’s principal conducting teachers include Brad Lubman, Alain Cazes, and Alexis Hauser. In addition, he was privileged to have attended rehearsals and master classes by Maestro Peter Eötvös, Yannick Nezet-Seguin, and Kent Nagano.

He often draws his musical inspirations through cityscape photography with his trusted Leica camera.

SHELLEY NG (HK) has performed at the Tanglewood Music Festival, Aspen Music Festival, Santa Fe Chamber Music Festival, and Taiwan International Festival of Arts. Her performances and interviews have been featured on Radio Television Hong Kong and WHRB, Harvard Radio Broadcasting. In 2019-2022, She toured Mediterranean Europe, Mexico, USA, Central America, and the Caribbean in over 270 solo and chamber music concerts with the resident piano quartet and quintet on Lincoln Center Stage. Shelley is currently Emerging Artist of the Hong Kong New Music Ensemble. Before accepting this position, she was the piano faculty and chamber music coach at the Rice University Preparatory Program and staff pianist of studios of Midori Gotō, Pamela Frank, Bing Wang and Margaret Batjer at University of Southern California.

<https://www.shelleyngyc.com/>

LINUS FUNG (HK) is an active and versatile clarinetist who works as a core member of the Hong Kong New Music Ensemble (HKNME). He has performed in Shanghai New Music Week, Seoul International Computer Music Festival, Macau Huan Yuan Exhibition, Hong Kong Arts Festival, Hong Kong New Vision Arts Festival, and various events since season 2016-17.

Linus is an active ensemble clarinetist. He performs regularly as a member of the Wuji Ensemble, Freespace Ensemble, and as the principal clarinet in Ponte Orchestra of Hong Kong. He has freelanced in various projects with the Hong Kong Composers’ Guild, Hong Kong Sinfonietta, Opera Hong Kong, Cantabile, among many other freelancing occasions.

As a soloist, Linus has given numerous solo recitals in Hong Kong, Macau, Shantou and Manchester, including a recent full-length recital in Hong Kong City Hall's "Our Music Talents" Recital Series invited and presented by HKSAR LCSD. During spring 2018 and 2019, he was also invited to perform concerti with the Hong Kong Medical Association Orchestra and Chung Chi Wind Orchestra respectively. In October 2020, Linus was invited to give a lecture recital titled "Stravinsky's Clarinet" in the University of Hong Kong with Prof. Chan Hing Yan.

As a chamber musician, Linus is the clarinetist of the LENK Quartet, formed in 2021 by veteran pianist Ms. Nancy Loo.

As a curator, Linus is the clarinetist and curator of an active local classical chamber group, The TimeCrafters. The group has been featured in many local arts scenes including the Hong Kong Arts Festival Plus, Hong Kong Arts Festival Outreach, and Tai Kwun lunchtime series. In spring 2018, he founded and curates the clarinet ensemble "Reed A Bit", an ensemble which aims at presenting community and family concerts.

Linus studied music in The Chinese University of Hong Kong under the tutorship of Martin Choy. He then further studied in Royal Northern College of Music under the tutorship of John Bradbury, Lynsey Marsh and Nicholas Cox.

<https://funkyatshanmusic.com/>

KITTY CHEUNG (HK) has performed around the world in Asia, Africa, Europe, Latin America and North America. She is the co-founder of Contrast Trio (violin-saxophone-piano) and Romer String Quartet, and violin faculty at the Hong Kong Baptist University. She was previously the Associate Concertmaster of the Hong Kong Sinfonietta from 2011 to 2017, and taught at The Chinese University of Hong Kong as Ensemble-in-Residence with both her quartet and trio in 2014-15 and 2017-18 respectively. In the past she also performed in London Symphony Orchestra, Rochester Philharmonic Orchestra, Hong Kong Philharmonic Orchestra and Hong Kong New Music Ensemble, and led ensembles which recorded under the labels Decca, Loft, New World and Bridge. She has given solo recitals in Germany, Vienna, UK, USA, Thailand, Hong Kong and Shanghai, and made solo appearances with orchestras including the Hong Kong Sinfonietta and Hong Kong City Chamber Orchestra. She recorded broadcast performances for BBC Radio 3 and Radio Television Hong Kong.

As a chamber musician she performed at Carnegie Hall, Vienna Konzerthaus, Wigmore Hall, Toppan Hall in Japan, Sabah Art Gallery in Malaysia, Shanghai Concert Hall, Eastman School of

Music and Lakes Area Music Festival in USA, Central Conservatory of Music in Beijing, The University of Macau, Marvao International Music Festival in Portugal, Hong Kong Week in Taiwan, Hong Kong Art Festival, Hong Kong International Chamber Music Festival, and Hong Kong World Cultures Festival. Her string quartet enjoys many cross-genre performances in collaboration with artists ranging from dancers, choreographers, multimedia artists, and storytellers to indie rock bands.

Kitty holds Doctor of Musical Arts and undergraduate degrees, and the Performer's Certificate from the Eastman School of Music, where she also won prizes in excellence in teaching, excellence in chamber music and the Lecture Recital Prize. She was also appointed the Teaching Assistant of Professor Charles Castleman. Prior to that, she received Master of Music and Master in Music Performance (Guildhall Artist) degrees, both with distinction from the Guildhall School of Music and Drama. Her teachers included Lin Yao-Ji, Ho Hong-Ying, Charles Castleman, David Takeno and Zvi Zeitlin.

<https://www.romerstringquartet.com/kitty-cheung>

WILLIAM LANE (Australia) performs as a soloist, orchestral and chamber musician in Australia, Asia, Europe and North America. He studied under Jan Sedivka, Bruno Giuranna and Garth Knox, as well as in Germany at the International Ensemble Modern Academy, and in Switzerland at the Lucerne Festival Academy under Pierre Boulez. He was a prizewinner of Valentino Bucchi Competition in Rome in 2005. Lane was Principal Viola of Ensemble Resonanz and a member of the Hong Kong Philharmonic; and has appeared as guest violist of Ensemble Modern and the Lucerne Festival Strings. Based in Hong Kong since 2008, he is Founder, Artistic Director and Violist of Hong Kong New Music Ensemble, Asia's most active professional chamber ensemble dedicated to new music. In 2013 he was awarded the Award for Young Artist (Music) from the Hong Kong Arts Development Council.

PUN CHAK YIN (HK) received his Diploma and Bachelor of Music Degree in cello from Hong Kong Academy for Performing Arts (HKAPA) in 2012 and 2015, under the tutelage of cellist Karey Kwok-Chee Ho. In 2017, Pun completed his Master of Arts Degree in cello performance at Royal Academy of Music, where he was awarded the Mary Stuart Harding entrance award, under the tutelage of Professor David Strange. Pun is currently teaching at the HKAPA Junior Music Programme.

Pun has participated in masterclasses with cellists including Professor Li Ji Wu, Bion Tsang, Professor Zhu Yi Bing, and Jens Peter Maintz. He has also participated in music festivals and projects, such as Musicus Festival, and the Modern Academy 2015. Over the years, Pun was

awarded scholarships including Breguet Trey Lee Scholarship in Pursuit of Musical Excellence, Freemason's Lodge Scholarship, First Initiative Foundation Music Scholarship, and Breguet Trey Lee Performing Arts Scholarship.

Active in chamber music playing, Pun has participated in masterclasses with Vladimir Mendelssohn and Miami Quartet, and gave performances of string quartets and piano trios, including "Academy New Generation Artists Concert" and "Academy Dance: Opus 16: Point of Departure", while studying at the Academy. As the cellist of several ensembles, Pun also gave performances in St. John's Smith Square, "Concert of Finland 100 & Hong Kong 20th return", and "The 19th China Shanghai International Arts Festival". Pun has joined the Hong Kong New Music Ensemble (HKNME) as the associate musician in 2021.

Founded in 2008 by William Lane, the **HONG KONG NEW MUSIC ENSEMBLE (HKNME)** is Asia's premiere new music group, dedicated to presenting contemporary music to the highest possible standard.

The Ensemble has led numerous world and regional premieres of important contemporary works — a number of which commissioned by the HKNME — at prestigious music festivals and venues around the world, including the Hong Kong Arts Festival, New Vision Arts Festival (HK), Tongyeong International Music Festival / ISCM (South Korea), ECHOFLUXX Festival of New Media (Czech Republic), CYCLE Music and Art Festival (Iceland), Shanghai New Music Week (CN), Beijing Music Festival (CN), Hong Kong Week (TW), MONA FOMA (Australia), Hong Kong Music Series (London), Angel Orensanz Center (New York City) and Wilsey Center for Opera (San Francisco).

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