



ONE 96

Full-floor all-suite boutique hotel in
the heart of Central-Sheung Wan, Hong Kong

one96.com

PREMIERE
PERFORMANCES
飛躍演奏香港

World class chamber music and recitals
世界級室內樂及獨奏音樂會



RITA CUGGIA

NEVERMIND BAROQUE ENSEMBLE 算吧啦巴洛克樂團

HK
DEBUT!
香港首演

Jean Rondeau, harpsichord
Anna Besson, flute
Louis Creac'h, violin
Robin Pharo, viola da gamba

Premiere Performances of Hong Kong is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region
飛躍演奏香港獲香港特別行政區政府「藝術發展配對資助計劃」的資助

Partner

 **Hysan** 希慎

Collaborator

 **Alliance Française**
香港法國文化協會
Hong Kong

Hotel Sponsor

ONE 96

PR Partner

 **FLEISHMANHILLARD**

28 OCT 2019

Monday 8pm
Concert Hall, Hong Kong City Hall
香港大會堂音樂廳

www.pphk.org
www.urbtix.hk

HYSAN'S CAUSEWAY BAY

COMMITTED TO A
SUSTAINABLE FUTURE



節目 PROGRAMME

勞煩閣下於音樂會後
完成電子問卷。
Please fill out our survey
after the concert.



馬萊斯

降B小調第四組曲
《為國王睡前時間而作的三重奏》
I 前奏曲
IV 吉格舞曲
VIII 瑪麗安娜
X 哀怨

庫普蘭

《國民：西班牙人》奏鳴曲

泰利文

G小調第四巴黎四重奏，TWV43:g1
行板
活板
慢板
快板

昆頓

A小調第三四重奏鳴曲，作品15
快板
柔板
詠歎調I與II
急板

吉耶曼

D小調第三四重奏鳴曲，作品12
溫和的快板
小廣板
詠歎調
快板

10' MARIN MARAIS

Trios for the King's Bedtime:
Suite IV in B-flat minor
I Prélude
IV Gigue
VIII La Marianne
X Plainte

8' FRANÇOIS COUPERIN

Sonade from Les Nations: L'Espagnole

12' GEORG PHILIPP TELEMANN

Paris Quartet No. 4 in G minor, TWV43:g1
Andante
Vivace
Largo
Allegro

15' JEAN-BAPTISTE QUENTIN

Quartet Sonata in A minor, Op. 15, No. 3
Allegro
Adagio
Arias I Modérément & II Tendrement
Presto

16' LOUIS-GABRIEL GUILLEMAIN

Quartet Sonata in D minor, Op. 12, No. 3
Allegro moderato
Larghetto
Aria
Allegro

場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

HOUSE RULES

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

Programme may be subject to change. The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

今晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及 radio4.rthk.hk) 錄音，並將於12月14日(星期六)晚上8時播出及12月19日(星期四)下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 14th December (Sat) at 8pm with a repeat on 19th December (Thu) at 2pm.

華納古典重點新品推介

行政總監致辭

MESSAGE FROM OUR EXECUTIVE DIRECTOR

Dear friends and music lovers,

Welcome to the first concert of our 2019-2020 Recital Series with the exciting young Baroque ensemble NEVERMIND. When programming this season, I was intrigued by the prospect of a young, hip ensemble (with a very unconventional name!) performing on period instruments and trying to break the stereotypes of Baroque music – especially one led by international harpsichord sensation Jean Rondeau. I hope you enjoy this fresh take on Baroque music.



We have an exciting Recital Series to come in 2019-2020, featuring a diverse mix of instruments and repertoire. The next concert in the series features the Sitkovetsky Trio, one of today's pre-eminent piano trios – back by popular demand after their spectacular performances in the 2018 Hong Kong International Chamber Music Festival. I hope to see many of you at this concert on Thursday November 14th, which is a co-presentation with the Hong Kong Sinfonietta.

We are also thrilled to announce the 11th Beare's Premiere Music Festival (formerly the Hong Kong International Chamber Music Festival), taking place from 8-16 January 2020. Some highlights of the festival include a rare performance of the complete Brandenburg Concertos, a multi-media presentation (film and music) of Tan Dun's Martial Arts Trilogy for piano trio, and a performance of Mendelssohn's famous Octet including 100 bars of unpublished music from the original manuscript. Tickets are on sale now; see www.pphk.org for more details.

I am very grateful to the Home Affairs Bureau for their support through the Art Development Matching Grants scheme, through which every dollar we are able to raise through donations and sponsorships are matched 150% by the Hong Kong Government. I would also like to thank our new hotel sponsor, One96, as well as Alliance Francaise, FleishmanHillard and Hysan for their support.

Enjoy the music!

Andrea D. Fessler

Founder and Executive Director

Premiere Performances of Hong Kong

01902 95419363



Paganini, Schubert
Vilde Frang, Michael Lifits

01902 95386429
01902 95385590 (Vinyl)



Versailles
Alexandre Tharaud
Sabine Devielhe, Justin Taylor

01902 95423384
01902 95423285 (Vinyl)



Facce d'amore
Jakub Józef Orliński
Il pomo d'oro, Maxim Emelyanychev

01902 95370060



Royal Fireworks
Alison Balsom, Balsom Ensemble

01902 95417352 (2CD + DVD)



Berlioz: La Damnation de Faust
Joyce DiDonato, Michael Spyres
Strasbourg Philharmonic Orchestra
John Nelson

01902 95400040
01902 95382896 (Vinyl)



Tree of Light
RIOPY

算吧啦巴洛克樂團 NEVERMIND BAROQUE ENSEMBLE



尚隆多，古鍵琴
安娜·貝森，長笛
路易斯·克雷阿，小提琴
羅賓·費羅，古中提琴

Jean Rondeau, harpsichord
Anna Besson, flute
Louis Creac'h, violin
Robin Pharo, viola da gamba

算吧啦巴洛克樂團由四位音樂家組成，他們對早期音樂、爵士以及傳統音樂充滿熱情。他們在巴黎國家高等音樂學院讀書時，創建此四重奏。

2014年，算吧啦巴洛克樂團在烏特勒支舉辦的范瓦沙納比賽獲特別獎。樂團主要在法國、歐洲及美國的音樂節與音樂廳中演出，包括波士頓早期音樂節、

NEVERMIND is a group composed of four musicians who all share a common passion for early music, jazz and traditional music. The quartet was founded while the musicians were studying at the Conservatoire Supérieur National de Paris.

In 2014, NEVERMIND won the Special Prize of the Van Wassenaer Competition in Utrecht. The ensemble performs mainly in France, Europe and the United States in festivals and halls

法國奧維爾音樂節、巴黎香榭麗舍劇院、華沙愛樂樂團、荷蘭阿姆斯特丹音樂廳、比利時布魯日音樂廳等。過去數年間，樂團亦在多個知名場地表演，包括巴黎羅浮宮禮堂以及布魯塞爾美藝中心。他們亦經常獲邀前往德國，在法蘭克福舊歌劇院、圖林根巴哈音樂節以及漢堡易北愛樂廳演出。

樂團的首張專輯《對話》於2016年由阿爾發唱片公司發行，收錄法國作曲家昆頓和吉耶曼的作品。他們的第二張專輯《巴黎人四重奏》於2017年發行，向泰利文致敬。

2019年秋天，算吧啦巴洛克樂團將首度前往澳洲巡演，並初次帶來當代音樂表演，演奏菲利普·赫森特為小提琴、長笛、古中提琴以及古鍵琴創作的《大衛的豎琴》。該曲在2019年6月於佛羅維爾創作，並被帶至法國桑特藝術節、法國拉謝斯德約音樂節以及佩里戈音樂節。

2020年，樂團將首次在德國拜羅伊特演出，並與阿爾發唱片公司合作推出第三張唱片，向艾曼紐·巴赫的四重奏作品致敬。

such as the Boston Early Music Festival, Festival d'Auvers sur Oise, Théâtre des Champs Elysées (Paris), Warsaw Philharmonie, Muziekgebouw (Amsterdam), and Concertgebouw (Brugge). In the past years, the quartet has performed at other prestigious venues including the auditorium du Louvre (Paris), and BOZAR (Brussels). Now frequently invited to Germany, they have performed at the Alte Oper in Frankfurt, the Thüringer Bachwochen Festival as well as Elbphilharmonie in Hamburg.

Their first album *Conversations* was released in 2016 (Alpha/ Outhere) with music from French composers Jean-Baptiste Quentin and Louis-Gabriel Guillemin. Their second recording *Quatuor Parisiens*, dedicated to Telemann, was released in 2017.

NEVERMIND will début in Australia in the fall of 2019 and will explore contemporary music for the first time with the piece *La Harpe de David* composed by Philippe Hersant for violin, flute, viola da gamba and harpsichord. This piece was composed in June 2019 in Froville, before being played in other Festivals: Festival de Saintes, Festival de La Chaise-Dieu and Festival Sinfonia en Périgord.

In 2020, the group will make their début in Bayreuth, Germany and will record their third record with Alpha/ Outhere, dedicated to the quartets of Carl Philipp Emmanuel Bach.

Cellaring Service



Sommelier Service



Experience



Founded by a few Hong Kong based wine enthusiasts in 1995, now Mayfair has developed into a leading regional fine wine merchant providing integrated fine wine advisory, services and solutions with offices and tasting facilities in Beijing, Shanghai, Shenzhen and Hong Kong. With the rising emphasis on Cellar Management in the region, Mayfair takes pride in being one of the first specialty wine companies to offer personalized selection and wine management services for its high net worth clientele.

Beijing

Shanghai

Shenzhen

Hong Kong

成員簡介

ARTIST BIOGRAPHIES

尚隆多，古鍵琴

尚隆多是當今世界最炙手可熱的古鍵琴演奏家，除定期在歐洲及美國舉辦獨奏會，他亦參與室內樂演出，與管弦樂團合作。2012年，21歲的他獲得布魯日國際古鍵琴比賽冠軍，成為歷來最年輕的獲獎者，並獲歐盟頒發最具潛質的年輕音樂家EUBO發展基金獎。同年，他獲得布拉格之春國際古鍵琴比賽亞軍，以及專為這項比賽而設的「當代作品最佳演繹獎」。2013年，尚隆多贏得法國廣播電台獎。

尚隆多簽約法國伊拉托唱片公司成為其專屬藝術家。他的首張專輯《想象》於2015年1月推出，收錄巴赫作品，獲得法國古典音樂雜誌《驚艷古典》以及克羅斯學院頒出的兩個獎項。他最新推出的專輯《王朝》探索巴哈及其兒子們的鍵盤協奏曲。2016年，他為克里斯汀·施瓦霍夫執導的電影《寶拉》配樂，該片在洛迦諾電影節上首映。尚隆多不單以古鍵琴演奏家身份活躍在舞台上，亦成立「注意·忘記」組合，展示其爵士樂創作及鋼琴即興技巧。

尚隆多師從維萊特，並在巴黎國家高等音樂及美術學院以及倫敦市政廳音樂及戲劇學院深造。

Jean Rondeau, harpsichord

Jean Rondeau is one of the world's most in-demand harpsichordists with regular solo, chamber music and orchestral appearances throughout Europe and the United States. In 2012, at 21 years old, he became one of the youngest performers to take First Prize at the International Harpsichord Competition in Bruges, as well as the EUBO Development Trust prize, an accolade bestowed on the most promising young musician of the European Union. The same year, he received second prize in the Prague Spring International Harpsichord Competition, along with a nod for the best interpretation of the contemporary piece composed specially for that contest. In 2013, he also won the Prix des Radios Francophones Publiques.

Rondeau is signed to Erato as an exclusive recording artist. His debut album of music by J.S. Bach, *Imagine*, was released in January 2015 and received the Choc de Classica and Prix Charles Cros. His latest album, *Dynastie*, explores keyboard concertos by J.S. Bach & sons. In 2016, he composed his first original score for a film, Christian Schwochow's *Paula*, which premiered at the Locarno Film Festival. Apart from his activities as a harpsichordist, he founded the ensemble Note Forget, presenting his own jazz-oriented compositions and improvisations on piano.

Rondeau studied harpsichord with Blandine Verlet, as well as at the Conservatoire National Supérieur de Musique in Paris and the Guildhall School of Music and Drama in London.

安娜·貝森，長笛

安娜·貝森在國內國外屢獲殊榮，包括瑞士納沙泰爾國際比賽冠軍(2009年)、洛林管弦樂團長笛首席比賽亞軍(2010年)，並成功入圍德國馬德堡泰利文國際比賽決賽(2015年)。作為多才多藝的演奏家，安娜多年來活躍於獨奏及樂團演出。她合作的樂團包括：算吧啦巴洛克樂團、室內愛樂樂團、巴黎歌劇院、奧菲歐55和島嶼管弦樂團。她亦在知名藝術節上演出，包括羅亞曼修道院藝術節、烏特勒支早期音樂節、薩爾茲堡音樂節以及不萊梅音樂節等。安娜熱衷於拓展長笛的曲目，定期與當代作曲家合作。她畢業於法國巴黎國家高等音樂及美術學院，並曾在日內瓦音樂學院學習現代及巴洛克長笛演奏。

安娜得到梅耶基金會以及法國興業銀行的贊助。

Anna Besson, flute

Anna Besson has been praised for her success in national and international competitions, including first prize at the International Competition of Canton de Neuchâtel (2009), second prize in the competition for the principal flute position of Orchestre de Lorraine (2010), and a finalist of Magdeburg International Telemann Competition (2015). An active and versatile performer, Anna has spent several years developing her expertise as a soloist and orchestral musician within ensembles including NEVERMIND, La Chambre Philharmonique, Opéra de Paris, Orfeo 55, Insula Orchestra and La Belle Aventure. She has also played in prestigious festivals including Royaumont Abbey, the Utrecht Early Music Festival, Salzburger Festspiele, and the Bremen Festival. Anna is passionate about expanding the diverse repertoire of the flute, and regularly works with contemporary composers. Anna graduated from the Conservatoire National Supérieur de Musique de Paris and the Geneva Conservatory in modern and baroque flute.

Anna is an artist supported by the Meyer Foundation and Mécénat Société Générale.

路易·克雷阿，小提琴

路易·克雷阿在布雷斯特及巴黎學習現代小提琴演奏，並在國立德拉庫訥夫音樂學院學習巴洛克小提琴演奏，及在聖阿貝修道院學習古典主義及浪漫主義管弦樂團技法。路易是算吧啦巴洛克樂團的創團成員，並定期與法國知名的巴洛克樂團合作，包括羅浮宮音樂家合奏團、法國巴洛克古樂團、畢馬龍古樂團、「不過分」樂團、漸變色樂團以及奧菲歐55。路易亦熱衷參與講座音樂會，最出名的是與動畫樂團合作的莫扎特童年主題音樂會。

羅賓·費羅，古中提琴

羅賓·費羅是算吧啦巴洛克樂團的創團成員。費羅5歲開始學習古中提琴演奏，後於巴黎國立音樂美術學院早期音樂取得碩士學位。

他曾與多位指揮家合作，包括席捷斯瓦·庫伊肯、保羅·艾格紐、奧利維耶·施內貝利以及柯漢·雅克奈等，費羅亦被邀參與讓·克洛德·馬焦雷統籌、與皇馬廐古樂團的合作演出。

羅賓·費羅熱衷於發掘古中提琴演奏的可能性。他曾與「叢林之鍵」以及尚隆多的「注意·忘記」等爵士樂團合作，並與亞森以及讓·馬克·喬維爾等當代作曲家合作無間，亦活躍於不同類型的即興演出。2012年4月，他獲邀在巴比麥菲林於巴黎夏特萊劇院的音樂會上伴奏。

Louis Creac'h, violin

Louis Creac'h studied the modern violin in Brest and Paris, followed by studies of the baroque violin at the Conservatoire Nationale de la Courneuve. He also pursued Classical and Romantic orchestral studies at the Abbaye aux Dames de Saintes. Louis is a founding member of NEVERMIND, and also performs regularly with some of the most prestigious French baroque ensembles including Les Musiciens du Louvre-Grenoble, Le Concert Spirituel, Pygmalion, Ma Non Troppo, Les Ombres and Orfeo 55. Louis participates regularly in lecture-concerts, notably with l'Ensemble Anima Mea, on the subject of Mozart's childhood.

Robin Pharo, viola da gamba

Robin Pharo, a founding member of NEVERMIND, began playing the viola da gamba at age 5, and studied at the Early Music Department of Music and Dance's National Conservatory of Paris, where he obtained a Master Degree.

He has worked with various conductors including Sigiswald Kuijken, Paul Agnew, Olivier Schneebeli, Patrick Cohn-Akenine, and has been engaged by La Grande Ecurie et La Chambre du Roy under the direction of Jean-Claude Maggior.

Passionate about the unlimited possibilities of the viola da gamba, Robin Pharo has worked with jazz bands such as The Jungles Key, and Jean Rondeau's Note Forget. He currently works with contemporary composers such as Yassen Vodenitcharov and Jean-Marc Chouvel. He also loves improvising in different styles, and in April 2012, he was invited to accompany Bobby McFerrin on the stage of Chatelet Theatre in Paris.



Inspired by
Beethoven
相約大師柏麟系列



Hong Kong Sinfonietta
香港小交響樂團
音樂總監 Music Director 葉詠詩 Yip Wing-sie



BBC Music Magazine

"Excellent interpretation."

Kölner Stadtanzeiger

首席客席指揮 Principal Guest Conductor

柏鵬 Christoph Poppen

- Principal Conductor, Cologne Chamber Orchestra
- Artistic Director, Marvão International Music Festival, Portugal

Beethoven Triple Concerto 貝多芬三重協奏曲

16.11.2019

(星期六 Sat) 8pm

香港大會堂音樂廳
HK City Hall Concert Hall
\$420 \$280 \$160

節目 Programme

亨策

貝多芬

貝多芬

Hans Werner Henze

Beethoven

Beethoven

第一交響曲 (1947, 1991修訂) (香港首演)

C大調第一交響曲, 作品 21

C大調小提琴、大提琴及鋼琴協奏曲, 作品 56

Symphony No 1 (1947, rev 1991) (Hong Kong première)

Symphony No 1 in C, Op 21

Concerto in C for Violin, Cello & Piano, Op 56

"Unbounded, tireless energy... Bravo!"

The Strad

**薛高維茨基鋼琴三重奏
Sitkovetsky Trio**

**HKS20
Special Offer**

Enjoy a 20% discount when you purchase standard tickets to any two of the concerts below

- Sitkovetsky Trio Recital (14.11.2019)
- Beethoven Triple Concerto (16.11.2019)
- Cellomania: Alban Gerhardt Plays Julian Anderson (21.3.2020)

門票：城市售票網 Tickets at URBIX

2111 5999 | www.URBITX.hk

節目查詢 Programme Enquiries: 2836 3336 | info@hksinfonietta.org

**2019 / 2020
Season 樂季**
www.HKSL.org

香港小交響樂團由香港特別行政區政府資助
Hong Kong Sinfonietta is financially supported by the
Government of the Hong Kong Special Administrative Region
香港小交響樂團為香港大會堂場地伙伴
Hong Kong Sinfonietta is the Venue Partner of the Hong Kong City Hall

節目簡介

PROGRAMME NOTES

馬萊斯 (1656-1728)

降B小調第四組曲

《為國王睡前時間而作的
三重奏》(1692)

I 前奏曲

IV 吉格舞曲

VIII 瑪麗安娜

X 哀怨

MARIN MARAIS (1656-1728)

Trios for the King's Bedtime:

Suite IV in B-flat minor (1692)

I Prélude

IV Gigue

VIII La Marianne

X Plainte

馬萊斯是歷史上最偉大的維奧爾琴演奏家之一。演奏維奧爾琴的能力以及作曲技巧，使得他在二十歲的年紀已獲得凡爾賽宮廷的委約。這意味著他要為在位時間長久的「太陽王」路易十四效力。路易十四是一位重要的藝術贊助人，雖然他公開展示財富、權力及其藝術資助，他的藝術贊助只資助數位經遴選的音樂家，在其位於凡爾賽宮的私人寓所演奏，曲目是《為國王睡前時間而作的三重奏》。

今晚，我們將聽到馬萊斯第四組曲中的四個樂章。開篇的前奏曲展示附點節奏，予人儀式般的安寧感。在民歌式的吉格舞曲中，情緒全然改變，進入熱鬧而充滿活力的氛圍中。「瑪麗安娜」原本是組曲的第八樂章，莊重之中糅合優雅與靜謐，尤其適合為欲睡的國王演奏。伴隨下行的低音旋律以及數個色彩豐盈的和聲，整部組曲在經久不斷的「哀怨」中作結。惟願此時的國王仍足夠清醒以享受這旋律。

Marin Marais was one of the greatest viol players in history and it was that ability as much as his compositional skill that led to him being appointed to the Court of Versailles at the age of 20. This meant working for the long-reigning King Louis XIV, the so-called 'Sun King'. Louis XIV was, among other things, a great patron of the arts. However, there was a flip side to the very public demonstrations of wealth, power and patronage. This took the form of music performed by a select few musicians in the King's private apartments at Versailles – the *'Trios pour le coucher du Roi'* (Trios for the King's Bedtime).

We'll today hear four movements from Marais's fourth Suite. It opens with a Prélude featuring a preponderance of dotted rhythms, giving it a quiet sense of ceremony. The mood shifts completely to one of boisterousness in the folk-like Gigue. 'La Marianne', originally the eighth movement of the suite, combines grace and quietude with solemnity – as befitted a sleepy King. The suite ends with a sustained Plainte, with a descending bass-line, and some ravishingly coloured harmonies. One hopes that the monarch was still sufficiently awake at this point to enjoy them.

Co-Presenter
Hong Kong Sinfonietta
香港小交響樂團
Music Director: Yip Wing-sie
音樂總監：葉詠詩

"They play not just in three individual parts but more importantly, in three dimensions."
- The Australian

Alexander Sitkovetsky violin
Isang Enders cello
Wu Qian piano

Works by Beethoven, Rachmaninov and Tchaikovsky

SITKOVETSKY TRIO RECITAL
薛高維茨基鋼琴三重奏
14 NOV 2019
Thursday 8PM
Concert Hall, Hong Kong City Hall

"Mixing spitfire virtuosity with extreme delicacy."
- Telegraph

ALICE SARA OTT
愛麗絲·紗良·奧特

Works by Chopin, Debussy and Satie

PIANO RECITAL
鋼琴獨奏會
26 NOV 2019
Tuesday 8PM
Concert Hall, Hong Kong City Hall

"No other guitarist can match his graceful blend of personal charisma and technical finesse."
- The Independent

MILOŠ 米諾

THE VOICE OF THE GUITAR
結他的聲音
17 MAY 2020
Sunday 8PM
Concert Hall, Hong Kong Cultural Centre

"This is a rare work that is as flawless in its execution as it is ambitious in its vision."
- wqxr.org

DAVID GREILSAMMER
& THE GENEVA CAMERATA
大偉·格拉斯曼與日內瓦室內樂團
8 JUN 2020
Monday 8PM
Concert Hall, Hong Kong City Hall

Financial Support
藝術發展配對資助計劃
Art Development Matching Grants Scheme
HKSAR Government 香港特別行政區政府

Partner
Hysan 希慎

Concert Sponsor for Alice Sara Ott
新鴻基有限公司
SUN HUNG KAI & CO. LIMITED

Concert Sponsor for Miloš
KPMG

Supporters
Whitney Ferrare
Systematic Edge
Systematic Photo-Audio Strategies

GOETHE INSTITUTE

Hotel Sponsor
ONE 96

Collaborators
Alliance Française
香港法國文化協會
Hong Kong

BRITISH COUNCIL

香港藝術發展局

香港藝術發展局

香港藝術發展局

PR Partner
FLEISHMANHILLARD

庫普蘭 (1668-1733)

《國民：西班牙人》

奏鳴曲 (1726)

馬萊斯去世兩年前，另一位知名法國作曲家庫普蘭出版其作品《國民》。該曲由四首曲目組成，每首皆包含一首奏鳴曲及一組套曲。

這些曲目在以下方面有與眾不同之處：首先，它們是法式組曲與意大利奏鳴曲的不尋常結合。庫普蘭在曲目介紹中提及這些奏鳴曲回溯巴洛克作曲家柯里尼的作品模式，其中《法國人》、《西班牙人》以及《山村婦女》這三首，他甚至重新使用了更早期的、約1692年前後發表的作品。做出這樣看似後退的舉動，作曲家的動機是什麼？我們無法知道確定的答案，但可猜測是作曲家希望為後世留存過去的風格：在音樂正朝向華麗風格轉變時，提醒眾人巴洛克音樂的純粹。巴哈創作《賦格的藝術》以及《音樂的奉獻》這兩部作品時，亦有相似用意。兩位作曲家在各自生命的最後十年間創作這些作品，絕非巧合。

算吧啦巴洛克樂團將演奏《西班牙人》開篇的奏鳴曲，僅僅憑藉此曲，我們已見到不同國家風格的融合，開篇緩慢，以附點節奏寫成（標記為「莊重肅穆的」），繼而引出柯里尼式的奏鳴曲（教堂奏鳴曲），與接下來的段落（「活力的」）形成鮮明對比。傳統意義上的奏鳴曲由「慢—快—慢—快」四個樂章組成，

FRANÇOIS COUPERIN (1668-1733)

Sonade from *Les Nations*:

L'Espagnole (1726)

Two years before Marin Marais died, François Couperin, a member of one of the great French musical dynasties, published *Les Nations*, a sequence of four ordres each consisting of a sonata followed by a suite.

They are unusual in several senses: first because of their unorthodox mix of French-style suites and Italian-style sonatas. Couperin wrote in the introduction that the sonatas intentionally looked back to the model of Corelli, and for three of them – *La Française*, *L'Espagnole* and *La Piémontoise* – he actually reuses much earlier pieces from around 1692. What was his motivation for this seemingly backward step? We can never be sure but some have suggested that he was capturing the past for posterity – a reminder of the pure Baroque in an era when music was on the move towards a galant style. J. S. Bach, after all, was to do much the same thing in works such as his *Art of Fugue* and *The Musical Offering*. It's surely no coincidence that both composers produced these works in last decade of their life.

From *L'Espagnole* NEVERMIND are playing the opening Sonata but even within this there is a mix of national styles, from the intense dotted-rhythm slow opening (marked Gravement), which conjures a Corellian sonata da chiesa (church sonata) and contrasts with the following imitative Vivement. But whereas a traditional sonata of that ilk would consist of four movements in the order slow-fast-slow-fast, here we have no fewer than seven, their changing moods offering an irresistible array of character sketches. The sonata ends with

而這部作品有超過七個樂章。樂章間情緒起落變化，宛若一組極富吸引力的人物素描。全曲在一個標示為「活力的」樂章中收結，在此，庫普蘭將夏康與賦格兩種舞曲樣式以極其華麗的方式融為一體。

泰利文 (1681-1767)

G小調第四巴黎四重奏，

TWV43:g1 (1730)

行板

活板

慢板

快板

「長笛演奏家布拉維特先生，小提琴家吉尼翁，古中提琴演奏家小福爾克拉以及大提琴演奏家愛德華，呈現一場難以言說的精彩表演。無需多說，他們成功吸引了貴族與民眾的注意力，並讓我在極短時間內獲得眾多尊重。」1738年，當泰利文的第二巴黎四重奏（又被稱為「新四重奏」）在這座城市演出時，作曲家曾這樣回憶該曲受到的熱烈歡迎。

一些作曲家（最出名的例子是巴哈）在從不曾離開德國的情況下，寫下法國組曲、英國組曲以及意大利協奏曲等不同國家風格的作品，相比之下，泰利文更幸運，因為他能夠四處旅行，有助他在國際上成名。在泰利文的年代，他甚至比巴哈更出名。

a movement marked Vivement et marqué in which Couperin combines chaconne and fugue with real composerly panache.

GEORG PHILIPP TELEMANN

(1681-1767)

Paris Quartet No. 4 in G minor,

TWV43:g1 (1730)

Andante

Vivace

Largo

Allegro

"The remarkable manner in which the Quartets were played by Messrs. Blavet flute; Guignon, violinist; Forcroy junior, gambist; and Edouard, violoncellist, would deserve a better description than I can here give you. Suffice it to say that they made the ears of the court and the populace unusually attentive, and acquired for me in a short time an almost universal esteem." Thus Telemann recalled the warm reception that his second set of *Paris Quartets* (the so-called *Nouveaux Quatuors*) received in the city after which they're named in 1738.

While some composers, most notably J. S. Bach, wrote music in different national styles without ever leaving Germany – French and English Suites and Italianate concertos – Telemann was fortunate enough to be able to travel. This helped make his name internationally, and in his day he was more famous than Bach.

「新四重奏」面世的八年前，泰利文正在寫作一系列共六首四重奏，也被稱作「巴黎四重奏」，儘管創作地在漢堡。這一系列四重奏作品為長笛、小提琴、古中提琴或大提琴，以及通奏低音而作。但不同於泰利文同一時期的其他作品，它們顯然是為專業而非業餘音樂家而作。此系列作品由組曲、協奏曲以及奏鳴曲組成，在曲式及靈感來源方面各有不同，涉獵法國到意大利甚至波蘭的音樂曲風。

今晚我們聽到的是其中的第四首，來自第一輯巴黎四重奏，以G小調寫成。它採用傳統教堂奏鳴曲結構，在異常嚴肅的情緒中開篇，長笛奏出深沉的主題，由古中提琴接過，再交給小提琴。在接下來的快板樂章，泰利文用戲耍般的方法，將我們引入一個活潑的三部分賦格中，其後則放鬆下來，以多種不同方法使用賦格主題——有時完整呈現，有時以片段形式奏出——透過豐富多變的樂思，掩飾這樂章時長不滿三分鐘的事實。

泰利文改以大調寫作慢板樂章。主題旋律歡愉動人，大部分借鑒了初始動機，糅合不同樂器之音色，以達致精彩效果。整首奏鳴曲以一個敏捷輕巧的快板終結（轉入小調），最初由小提琴奏出主題句，後由長笛接過，繼而是古中提琴，活躍的古鍵琴一直伴奏。三件獨奏樂器以歡愉的方式各搶風頭，難怪巴黎會如此熱愛泰利文。

Eight years before the *Nouveaux Quatuors*, he'd written an initial sequence of six quartets, also confusingly known as the 'Paris Quartets', even though they were composed in Hamburg. They are scored for transverse flute, violin, viola da gamba or cello and basso continuo. But unlike a lot of Telemann's music from this time, they were clearly intended for professional rather than amateur musicians. The set consists of suites, concertos and sonatas and they range widely in terms of style and inspiration – from France to Italy and even Poland.

The fourth piece that we hear today is a Sonata in G minor from the first set of Paris Quartets, and it is traditional in the sense that it uses the four-movement sonata da chiesa form. It starts in a mood of utmost seriousness, with the flute introducing a sombre theme that is then taken up by the viola da gamba and later the violin. In the following Allegro, Telemann teasingly gives the impression that we are heading for a rigorous three-part fugue, but he later relaxes and uses the fugue subject in a variety of other ways – sometimes presenting it complete, at other times in fragments – with a richness of ideas that belies the fact the movement lasts under three minutes.

With the Largo, Telemann turns to the major. The lilting main theme is very endearing and he builds much from the initial motif, combining the different instrumental timbres to wonderful effect. The sonata concludes with an agile Allegro (now back in the minor), the theme first heard on the violin, then taken up by flute, followed by viola da gamba, all the while accompanied by fizzing harpsichord. The three solo instruments vie for the limelight in the most delightfully engaging manner. No wonder Paris loved Telemann.

大館
TAI KWUN

古蹟及藝術館
CENTRE FOR HERITAGE & ARTS

柏林藝術節
大館

TAI KWUN

PROJEKT
BERLIN

04.11 – 17.11.2019

保育活化 Conserved and revitalised by



香港賽馬會
The Hong Kong Jockey Club



更多節目及門票詳情請瀏覽大館網站
Please visit Tai Kwun website
for more programme and
ticketing information

昆頓 (約1690-約1750)
A小調第三四重奏鳴曲，
作品15 (約1740)

快板
柔板
詠歎調I與II
急板

吉耶曼 (1705-1770)
D小調第三四重奏鳴曲，
作品12 (1743)

溫和的快板
小廣板
詠歎調
快板

現代社會的音樂演奏可謂相當幸運。我們積極探索過百年前的音樂，古樂運動達到高峰的時候，音樂不再是出於軍事或說教的目的，而是許多不同的解讀均可兼容並蓄。畢竟，如欲實現真正的「真實」，唯一的方法是我們穿越時間回到過去，第一次聆聽巴哈的《布蘭登堡協奏曲》或是韓德爾的《彌賽亞》。

如今古樂運動的另一個優勢是我們已經擁有大量的研究，實踐了對音樂領域意義重大的探索。如果你翻看二十或三十年前寫作的巴洛克主題書目，昆頓這名字應該不會出現其中，吉耶曼或許也只是簡略被提及。例如，在1998年出版的、由朱莉·安妮·薩迪編撰的《巴洛克音樂

JEAN-BAPTISTE QUENTIN
(c1690-c1750)
Quartet Sonata in A minor, Op. 15,
No. 3 (c1740)

Allegro
Adagio
Arias I Modérément & II Tendrement
Presto

LOUIS-GABRIEL GUILLEMAIN
(1705-1770)
Quartet Sonata in D minor, Op. 12,
No. 3 (1743)

Allegro moderato
Larghetto
Aria
Allegro

One of the great joys of music-making today is that we've explored so much of the great music of the past. The period-instrument movement, which has been such a powerful pioneering force, has reached a point where it no longer has to be militant and dogmatic and so different interpretations can stand side by side. After all, the only way to be truly 'authentic' is if we were to travel back in time and hear something like Bach's Brandenburg Concertos or Handel's *Messiah* for the first time.

Another of the great things about the period-instrument movement today is the tremendous amount of research that has been done. And – most importantly – significant musical discoveries have been made. If you turn to books on the Baroque written 20 or 30 years ago, chances are that the name Quentin does

指南》一書中，我們發現如下內容：「吉耶曼的一生起初優渥，可是因為他的酗酒與放蕩，最終自殺結束生命。」

算吧啦巴洛克樂團是演奏這兩位作曲家作品的能手，曾出版收錄兩人作品的唱片。他們也揭開了關於兩位作曲家生平傳記的一些迷思，包括吉耶曼的自殺故事。「1770年10月1日，吉耶曼的遺體在沙維爾附近被發現；他被刺了十四下。同日，他被葬於鎮上的公墓。他的死因迅速被定為自殺，似乎是一個讓人感到驚訝的結論。」

昆頓與泰利文的關聯建立在一場巴黎沙龍上。沙龍為培養偉大音樂家而設，成員包括曾在1738年吸引泰利文關注的笛手布拉維特。沙龍由杜哈雷夫人及杜哈雷小姐兩位出色的女士運營。兩人都是有天分的古鍵琴演奏家。毫無疑問的是，當時昆頓的作品以室內樂為主，還有小提琴奏鳴曲和為小提琴、橫向長笛、維奧爾琴以及通奏低音等三、四件樂器創作的六輯奏鳴曲。

昆頓的第三四重奏鳴曲開始歡愉生動，精力十足的對位旋律以及演奏者之間的親密效仿十分搶眼。第二樂章與上一樂章的情緒截然不同，古鍵琴與古中提琴奏出的旋律，配合長笛與小提琴的旋律線，柔軟交織，創造出令人驚喜的慢板樂章。在玩樂式的詠歎調I中，情緒迅速轉變，高音區的樂器時常引人注目，這與詠歎調II形成對照。在詠歎調II中，旋律由小調轉為大調，聽起來

not appear at all. And Louis-Gabriel Guillemain may only get a cursory mention – for instance in *The Companion to Baroque Music* edited by Julie-Anne Sadie and published in 1998, we find: 'Guillemain's life began well enough – but he was profligate and alcoholic, and eventually committed suicide.'

NEVERMIND have proven themselves to be champions of both composers, having recorded a disc devoted to their music. And they have also exploded a few myths in terms of the composers' biographies, including the suicide story. "On 1 October 1770, Guillemain's body was found near Chaville; he had been stabbed 14 times. He was buried the same day in the town's cemetery. His death was quickly ruled to be suicide, which seems a somewhat astonishing conclusion."

One thing that links Quentin to Telemann was a Parisian salon which nurtured great musicians, including the flautist Michel Blavet who so impressed Telemann in 1738. The salon was run by two remarkable women, Madame and Mademoiselle Du Hallay, who were both gifted harpsichordists. It's no surprise, then, that Quentin's output was devoted to chamber music, ranging from violin sonatas to the six books of "Sonatas in three or four parts for violins, transverse flutes, viol and continuo".

Quentin's third Sonata from Op. 15 begins with a real *joie de vivre*, the energetic counterpoint and close imitation between the players utterly irresistible. The second is in complete contrast and is set in motion by harpsichord and viola da gamba with the flute and violin lines silkily entwining to create an Adagio of rapt intensity. The mood shifts utterly for the genial playfulness of Aria 1, the upper instruments often taking the limelight. This contrasts with Aria 2, exchanging minor for major and a more

更為持久綿長。有感染力的快板充滿炫技段落，活力十足，一致的旋律與對位法寫成的段落兩相對照，作曲家在千變萬化的織體中，展示出豐富的想象力。

較昆頓略晚一代，吉耶曼儘管在巴黎出生，卻在意大利學習音樂。回到法國後，他先居於第戎，後來來到凡爾賽，在路易十四的國王樂團中擔任音樂家。吉耶曼是出色的小提琴家，曾為這件樂器留下眾多作品，亦寫出四重奏鳴曲的作品。第三奏鳴曲開篇樂章的對位法均以古鍵琴為基礎，寫法輕鬆，偶見新意。小廣板以嗟歎的短句寫成，活潑的和聲加添其中，令到整個樂章格外有感染力。綿長的詠歎調予人溫和親切之感，而結束時的快板火力全開，作曲家運用「對比」的功力十足煽情，予聽眾無盡的滿足感。

兩位作曲家的作品讓你感覺意猶未盡——恐怕再沒有什麼比這更好的讚美了。

中譯：李夢

sustained song. The infectious Presto is full of virtuoso flourishes and a skittering energy, unison writing contrasting with passages of counterpoint, Quentin showing a good deal of imagination in the ever-shifting textures.

From a slightly later generation, Guillemain, though Paris-born, studied in Italy before moving back to France, first to Dijon and then to Versailles, having been taken on as a musician in King Louis XIV's *Chambre du Roi*. That Guillemain was an exceptional violinist is palpable in the number of works he left for his instrument, but also in the writing found in such works as the Quartet Sonatas. The opening movement of Sonata No. 3 has an ease in its contrapuntal writing and takes off in some unexpected directions, all underpinned by the harpsichord. The Larghetto, built from sighing phrases, is spiced with pungent harmonies that make for a movement of true emotional impact. The chattering Aria brings a geniality to the proceedings, while the closing Allegro has real firepower and Guillemain's use of contrasts is highly dramatic and endless satisfying.

Both composers leave you longing to hear more – and there can surely be no finer compliment than that.

Programme notes by Harriet Smith

夏莉·史密斯為英國作家、編輯及廣播員。於劍橋大學修讀音樂及鋼琴後，曾為《留聲機雜誌》副編輯、《英國廣播公司音樂雜誌》編輯與及《國際鋼琴季刊》和《國際古典音樂評論》創刊編輯。她現居於田園般的倫敦肯特郡東岸。若然你未能在她的書桌尋找她的芳蹤，她應正在打理她的花園或帶她的愛犬菲亞在心曠神怡的海邊散步。

Harriet Smith is a writer, editor and broadcaster. After studies in music and piano at Cambridge University, she worked as deputy editor of *Gramophone magazine*, editor of *BBC Music Magazine* and founder-editor of *International Piano Quarterly* and *International Record Review*. She is now based in an idyllic spot on the east Kent coast and when not at her desk can be found attempting to tame her garden and taking bracing seaside walks with Freya the dog.

飛躍演奏香港簡介

ABOUT PREMIERE PERFORMANCES OF HONG KONG

飛躍演奏香港旨在把國際著名音樂家和演奏新星帶到香港演出及舉辦外展活動。在這個充滿活力的城市裡，引入文化藝術的氣氛，以音樂啟發大眾。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構，旨在為這個充滿活力的城市，引入文化藝術的氣氛，讓香港成為國際文化發展的重要城市。我們的節目豐富及多樣化，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。

飛躍演奏香港每年主辦超過100個活動，當中包括：

- 比爾斯飛躍演奏音樂節(前身為香港國際室內音樂節)五至六場音樂會及超過20個外展及教育活動
- 演奏系列(每年四至六場音樂會)
- 親子系列(每年二至四場音樂會)
- 校園室內樂教育計劃(每年超過50場校園音樂會)

我們的活動適合香港所有階層，不論有特殊需要的學生或是香港的精英分子也是我們的觀眾。我們相信每個人不論其身份地位、種族或語言，都會被世界級的音樂會感動。

Premiere Performances brings internationally celebrated musicians and the world's brightest rising stars to Hong Kong for solo recitals, chamber music and community outreach, building a vibrant local arts scene and inspiring audience members of all ages with performances that are accessible to all.

Founded in 2007 as a registered charity by Andrea D. Fessler, Premiere Performances aims to contribute to a vibrant local classical music scene and establish Hong Kong as a leader in the international cultural landscape. From international favourites to the world's brightest rising stars, our programmes feature a dynamic array of instruments, performance styles and genres.

Premiere Performances presents over 100 events each year including:

- **Beare's Premiere Music Festival (formerly the Hong Kong International Chamber Music Festival), 5-6 concerts and over 20 Education & Outreach events**
- **Recital Series (4-6 concerts per year)**
- **Family Series (2-4 concerts per year)**
- **Chamber Music In Schools (50+ in-school performances per year)**

From special needs students to the elite of Hong Kong, we have programmes aimed at all demographics. We believe that everybody, regardless of social class, ethnicity or language, will be moved by the power of a world class live music performance.

飛躍演奏香港需要你們的支持！

WE NEED YOUR SUPPORT!

飛躍演奏香港是註冊慈善團體及非牟利機構，為香港樂迷呈獻國際級獨奏及室內樂演奏會。本機構僅有約一成半開支由音樂會門票收入支付，餘額有賴捐獻者慷慨解囊，讓我們繼續將最好的音樂演出帶給香港觀眾。

我們獲得政府的「藝術發展配對資助計劃」資助，您們捐助我們每一分一毫香港政府均會作出1.5倍的配對資助，加倍支持我們的發展。

飛躍演奏香港乃註冊慈善機構，凡捐款港幣100元或以上均可提供申報免稅收據。

Premiere Performances is a registered charity and a non-profit organisation. Only about 15% of Premiere Performances' costs are covered by ticket sales. The generous contributions of our patrons and sponsors help us make up the shortfall so that we can continue to bring the best in the world to Hong Kong for you, its audiences.

As we are a recipient of the Art Development Matching Grants Scheme, every dollar you donate to Premiere Performances will be matched 150% by the Hong Kong Government, more than doubling your contribution.

As a registered charity, any donation of **HK\$100** or more to Premiere Performances is tax-deductible with receipt.

立即捐款成為飛躍演奏香港之友

Donate Now to Become a Friend of Premiere Performances

「飛躍演奏香港之友」的禮遇 Benefits of the Friends Circle	港幣 HKD 100+	港幣 HKD 1,000+	港幣 HKD 5,000+	港幣 HKD 10,000+	港幣 HKD 18,000+	港幣 HKD 25,000+	港幣 HKD 50,000+
獲確認信及申報免稅收據 Letter of Recognition and Charitable Tax Receipt	✓	✓	✓	✓	✓	✓	✓
優先訂購門票 Advance Booking Period	✓	✓	✓	✓	✓	✓	✓
成為「飛躍演奏香港之友」 Membership to Friends Circle		✓	✓	✓	✓	✓	✓
鳴謝於飛躍演奏香港所有音樂會的場刊及網站上 Name in House Programmes and on Website		✓	✓	✓	✓	✓	✓
專責訂票服務 Concierge Ticketing Service			✓	✓	✓	✓	✓
彈性更改門票 Flexible Rescheduling			✓	✓	✓	✓	✓
獲邀請欣賞一次私人沙龍音樂會 Invitation to One Private Salon Concert				✓	✓	✓	✓
獲邀請參觀音樂會總綵排 Access to Closed Dress Rehearsals					✓	✓	✓
獲邀請欣賞兩次私人沙龍音樂會 Invitation to Two Private Salon Concerts						✓	✓
獲邀請欣賞飛躍演奏香港全年的私人沙龍音樂會 Invitation to All of Premiere Performances' Salons for One Year							✓

感謝您的慷慨支持！Thank You So Much for Your Generous Support!

捐款方法

HOW TO DONATE



網上捐款

Online Donation

到www.pphk.org網站上點擊「支持我們」或透過以下二維條碼 (QR code) 並以信用卡捐款

Click on "Support Us" at www.pphk.org or follow this QR code to make a donation on your credit card



郵寄劃線支票

By Mailing Crossed Cheque

郵寄至香港銅鑼灣禮頓道77號禮頓中心15樓1522室飛躍演奏香港收，抬頭「飛躍演奏香港有限公司」或「Premiere Performances of Hong Kong Ltd.」

Send a cheque made out to "Premiere Performances of Hong Kong Ltd" to Premiere Performances, Room 1522, 15/F, Leighton Centre, 77 Leighton Rd, Causeway Bay

銀行轉賬

Make a Bank Transfer

至花旗銀行戶口 250-390-48085510，然後電郵入數紙至info@pphk.org

Deposit to Citi account number 250-390-48085510 and email the receipt to info@pphk.org

飛躍演奏香港有限公司

Premiere Performances of Hong Kong Limited

Staff

Andrea Fessler	Executive Director and Founder
Loretta Cheung	Box Office Manager
Ainsleigh Hennig	Development Officer
Alice Lam	Arts Administration Officer
Sharen Lau	Marketing Manager
Henry Leung	General Manager
Marinella Li	Development Manager
Yim Kwan Lo	Assistant Project Manager
Leo Phillips	Director of Chamber Music

Board of Governors

Andrea Fessler
Winnie Kwan
Harry Lee
Shu Yin Lee
Ester Li
Joanne Ooi
Vivek Sharma
Ada Tse

Young Music Lovers Circle Steering Committee

Catherine Cheng
Andrew D'Azevedo
Oshan Gunawardana
Radhika Mahidhara
Philippa Salewicz
Megan Schmalzried
Jian Shen
Fiona Steffensen

Pro Bono Legal Counsel

Paul Hastings LLP



飛躍演奏香港之友

FRIENDS OF PREMIERE PERFORMANCES

飛躍演奏香港謹此向以下人士的慷慨捐助深致謝忱。

Thank you to all of our generous donors whose support allows Premiere Performances to provide the world class range of programming and outreach that we present.

Contributions over \$50,000

Anonymous (6)
Audry Ai & Tom Morrow
Andrew Alexander
Sarah & Anthony Bolton
Jessica Bruser & Heath Zarin
The Capital Group Companies
Charitable Foundation
Rohin Chada
Charities Aid Foundation America
Ester & Eugene Chung
Anne Farlow & Oliver Bolitho
Andrea Fessler & Davide Erro
Whitney Ferrare
Leonie Foong & Wen Tan
Great Eagle Holdings Limited
Goldman Sachs Matching Gift
Program
Wendy & Danny Hegglin
Jean Ho
Jenny Hodgson
Abby & Fred Hu
Haewon Hwang & Nick Taylor
Winnie Kwan & Mark Shuper
Shu Yin Lee
Kim & Adam Leitzes
Jeff Levy
Lipman Karas
Camilla & John Lindfors
Y.S. Liu Foundation Ltd.
Macquarie Group Foundation
Sharene and Ian Mak
The Ronald & Rita McAulay
Foundation
Vivek Sharma
Fiona Steffensen
Julie & Sebastian Wittgenstein
Elaine Wong and Fritz
Demopoulos
Clara Wu Tsai & Joe Tsai
YangTse Foundation

\$25,000 - \$49,000

Aaron Chandrasakaran
Mira Christanto
Spencer Goh
Bobbi Hernandez & Morgan Sze
Susan Ho & Andrew Brandler
Rimmo Jolly
Janice Lee & Joe Bae
Niklaus Leung
Tracy Li
Alison Lusher & Benjamin Falloon
Moon Yik Company Limited
Amna & Ali Naqvi
Tung Family Foundation
Jeanie Woo
Adrian Wu
Sofia Zanchini & Gaetano
Bassolino
Jason Zhang

\$18,000 - \$24,900

Anonymous (1)
Nicolas Aguzin
Esther & John Chi
Gavekal Endowment Limited
Nelson K. F. Leong
Doreen & Alain Le Pichon
Christina Matula-Häkli & Jukka
Häkli
Katherine & Willard McLane
Elena & Andrea Vella
Julie Welch

Mr. K K Yeung, JP
Mi-Ran & Chi-Won Yoon

\$10,000 - \$17,900

Anonymous (1)
Dania & Hani Abuali
Anchor International
Tzo Tze Ang & Eashwar Krishnan
Brenda Baker & Steve Baum
Vishal Bhammer
Leslie & Brian Brille
Ming Chen & Jelmar deJong
Cheng Kar Wai
Pamela Cheng
Vincent Chui
Rebecca & Anthony Correa
Sachin Divecha
Haylie Ecker & Marc Fisher
Marissa Fung Shaw
Sabrina & Spencer Fung
Natalie da Gama-Rose
Daphne Ho
Jane Kim
Jancu Koenig
Tamara Kovse & Zoltan Varga
Tasha & Anish Lalvani
Edward Lau
Chun Hui Lin
Radhika Mahidhara
Taeko & Gerard Millet
Joanne Ooi & John Bleach
Ingrid & Jonas Palsson
Yana & Stephen Peel
Ellen & Frank Proctor
Lily & Andrew Riddick
Justine & Damian Roche
Mia Sakata & Emerson Yip
Sau Ching Charity Foundation Ltd
Takatoshi Shibayama
Anna Stephenson & Alan Leigh
Maggie & Nelson Tang
Melanie Tang & Nick Simunovic
Anne & John Witt
Adrian Wu
Clara Yip & Jian Shen
Hugh Zimmern

\$5,000 - \$9,900

Anonymous (2)
Anisha Abraham
Juliana Beckel & Jacob Carnow
Molly Bersani
Iain Bruce
Lissi & Michael Bucher
Janice Chan and Louis Choy
Doug Chow
Lewis Chung
Chung See-yuen
David Coates
Credit Suisse Foundation
Lydia Denworth & Mark Justh
Miki Edelman
Joseph Fok
Carolyn Fong & James Rodriguez
de Castro
Alison Harbert
Esther Heer
Deborah & Paul Hennig
Claire Hsu & Benjamin Vuchot
Sonny Hsu
Doreen Jaeger-Soong
Inna Kanounikova
Selina Kuok & Paolo Picazo
Charlotte Lai Wing Sze

Amy & Mattias Lamotte
Andra Le Roux-Kemp
Tak Lee
Lee Family
David Li
Helen & Arne Lindman
Deborah & Michel Lowy
Tytus Michalski
Evan Miracle
Nadine Ouellet & David Legg
Dimitra & Dimitri Perrotis
Lorenzo Restagno
Andrea Roth
Chrissy Sharp & Michael Lynch
Jeffrey Shiu
Audrey & Eric Slighton
Miki & Andrea Sorani
Ivan Strunin
Rajan Sujananani
Amy Tam
Su-Mei & Marcus Thompson
Christine Van & Martin Matsui
Clare Williams
Ella Wong
Amy Wood
Jessamy Woolley & Ralph Sellar
Tony Xu
Kirsten & Adam Zaki
Jennifer Zhu Scott & Adrian Scott

\$1,000 - \$4,900

Anonymous (4)
Meenakshi Ambardar
Kylie Anania
Alicia Audibert
John Batten
Robin & Alexandra Black
Cheryl Blanco
Mimi Brown and Alp Eril
Roberto Bruzone
Elizabeth Chan
Karen Chan
Kilian Chan
David Chao
Elaine Cheng
Lucy Choi
Regina Chui
Elizabeth Clark & Richard Boseley
Susan Clear
Mark L. Clifford
Mark Cohen
Andrew D'Azevedo
Ti & Gerald Dennig
Devialet Ltd
Charles Firth
Angus Forsyth
Alise Franck
Emma Louise Fung – ELFWORKS
Nelly & Kenneth HC Fung
Emily Gillett
Ember & Evan Goldstein
Ellen Gorra
Lori Granito - Go Gourmet
Oshan Gunawardana
Claude Haberer
Corey Hall-Cooper
Wu Han & David Finkel
Rumiko Hasegawa
Allison Haworth West & Michael
West
Lina and Rami Hayek
John Heath
Elaine Ho
Kevin Ho
Younma & Bruno Hostelet
Dede Huang & Alec Stuart
Hui Yui
Betty Hung
Mimi & Peabody Hutton
Carolyn & Pekka Johnson
Martine & Michel Jospé
Deborah Kan & Joseph Gallagher
Kong Wing Fai
Kong Yuk Yi, Anna
Samantha & Jonathan Kriegel
Randolph Kwei
Cissy Lam & Robert Tang
Eric Landolt
Chui-Inn Lee
May Lee
Joan Leung
William Littlewood
Yang Liu
Judy Lo
George Long
John Louie
Craig & Michelle Lovett
Donald Lung
Sandra Mak & Alex Hee
Jonathan Mandel
Stephen Matthews
Kwok-Ling Mau
Jane McBride
Sophie Mensdorff
Micramusic Limited
Siu Ming & Friends
Louisa Mitchell
Forrest Morr
Grandma & Cherry Ng
Jane Ng
Amy & Lincoln Pan
Laura Peh
Yvonne Poon & John H Boey
Gweneth Rehnborg
Georgina & Thibaut de Rocquigny
Rubicon Communications Ltd.
Barbara Ann Rust
Philippa Salewicz
Megan Schmalzried
Andy Schroth
Helen Scott
Andrew Sheard
Nicole & Jonathan Silver
Jinus & Lionel St. Exupery
Dan Strumpf
Jean Sung & Peter Krismer
Zack Susel
Time Out Hong Kong
Harriet & C.C. Tung
Caroline & Douglas Van
Lidia Wagstyl
Kim & Thomas Walther
Cynthia Wang & Michael Lin
Olivia Wang
Kohei Anthony Watanabe
Tim Weinert-Aplin
William Westbrook
Jennifer Wilson
May Wong
Sook Leng Wong
Wong Nai Hei
Benjamin Wu
Margaret Yang
Pauline Yeung
Peter Yu
Jelena Zec & Jonathan McCullagh

FAMILY CONCERT
親子音樂會

VIVA! PIPERS

非凡管樂派

Peter and The Wolf 彼得與狼
Programme in Cantonese 節目以粵語演出

Inspiring Young Audiences Aged 5-11 適合 5-11 歲兒童欣賞

和小朋友一起認識
木管樂五重奏家族：
長笛、單簧管、雙簧管、
巴松管及法國號！

3 Nov 2019
Sunday 星期日 4pm
Theatre, Sai Wan Ho Civic Centre
西灣河文娛中心劇院
\$280 / \$220 / \$100

Premiere Performances of Hong Kong is financially supported by the Art Development Matching Grants Scheme of the Government of the Hong Kong Special Administrative Region 飛躍演奏香港獲香港特別行政區政府「藝術發展配對資助計劃」的資助

Partner

Hysan 希慎

PR Partner

FLEISHMANHILLARD

For discounts & concert details
查詢購票優惠及音樂會詳情

www.pphk.org