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雅各臣《王子之鏡》

Busalik 最高音弦組

Golestan 格勒斯坦

A Walking Fire 遊走的火

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科斯特洛 暗中說，我的天使(馬修斯編曲)

KATE BUSH *Pi* (arr. Kyle Sanna)

布殊《圓周率》(薩納編曲)

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.

場地規則

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

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MESSAGE FROM RECITAL SERIES TITLE SPONSOR



花旗非常高興能夠參與飛躍演奏香港這樂季的演奏系列演出。

我們要特別感謝飛躍演奏為這些優秀及有才能的音樂家和表演者精心挑選演出曲目，豐富也拓展香港的文化表演藝術。

能夠支持這樣的活動，我們感到非常榮幸。

希望你們能盡情地享受這次的演出！

Citi is delighted to partner with Premiere Performances of Hong Kong for this season's Recital Series.

Through their curated programme of talented musicians and performers, Premiere Performances continues to expand the richness of Hong Kong's cultural and performing arts scene.

We are honored to play our part in supporting this.

We hope you enjoy the performance!



Bomsori Kim, violin & Pallavi Mahidhara, piano, May 2018

行政總監致辭

MESSAGE FROM OUR EXECUTIVE DIRECTOR



Dear friends and music lovers,

I am delighted to welcome you to the last recital of Premiere Performances' 2018/19 Recital Series by superstar mezzo-soprano Anne Sofie von Otter and groundbreaking string quartet Brooklyn Rider.

Two years ago, I saw this programme performed at a summer festival in Italy, and I knew immediately that I had to bring this to Hong Kong. I was incredibly impressed by the exquisite performance of Anne Sofie von Otter – especially as it is non-traditional repertoire for an opera singer. I hope you will agree that she is perfectly matched by the exceptional versatility of Brooklyn Rider string quartet who have played in our series twice before.

Looking forward to next season, we have some fantastic recitals lined up, featuring returning favourites (including guitar superstar Miloš!) and some of today's most exciting young stars. See page 16 for full details of the season!

We are extremely grateful to Citi for being the Title Sponsor of our Recital Series, as well as to the Home Affairs Bureau for supporting us through the Art Development Matching Grants Scheme. We would also like to thank the Luxe Manor for accommodating our artists, the Consulate General of Sweden in Hong Kong for being our Collaborator, and FleishmanHillard for PR Support.

Enjoy tonight's performance, and see you in September!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong



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安妮·蘇菲·馮奧，女中音

ANNE SOFIE VON OTTER, MEZZO-SOPRANO



國際知名的瑞典女中音安妮·蘇菲·馮奧達一直被認為是這個時代最出色的歌者之一。她與DG唱片公司合作的唱片獲獎眾多，包括國際唱片評論家獎，因演唱馬勒的《旅行者之歌》榮獲格林美獎，她和她的拍檔本格特·弗斯伯格合作的瑞典歌曲唱片榮獲「法國金音叉獎」。她曾與流行音樂傳奇埃爾維斯·科斯特洛合作錄製唱片《星願》，也曾在2010年10月與知名爵士鋼琴家布瑞德·梅爾道合作推出專輯《愛之歌》。後來，她在天真唱片公司推出的唱片包括《瑣事纏身》（與革新的弦樂四重奏布魯克林騎士合作）以及榮獲格林美獎「最佳古典獨唱聲樂專輯」的《甜蜜的法國》。

Internationally acclaimed Swedish mezzo-soprano Anne Sofie von Otter has long been considered one of the finest singers of her generation. Her recordings on Deutsche Grammophon have received numerous awards including an International Record Critics' Award, a Grammy Award for Mahler's *Des Knaben Wunderhorn*, and a Diapason d'Or for a recording of Swedish songs with Bengt Forsberg. She collaborated with pop legend Elvis Costello on the disc *For the Stars* and in October 2010 released *Love Songs*, a collaboration with renowned jazz pianist Brad Mehldau. Subsequent recordings for Naïve Records include *So Many Things* – a collaboration with trailblazing string quartet Brooklyn Rider – and *Douce France* which received a Grammy Award for Best Classical Solo Vocal Album.

馮奧達極富影響力的歌劇錄音包括《依多美尼歐》、《狄托的仁慈》、《阿爾賽斯特》以及《奧爾菲歐與尤麗狄茜》(由加德納指揮)，韓德爾的《阿里歐唐德》與《赫拉克勒斯》(由馬克·明考夫斯基指揮)，以及《阿里阿德涅在納索斯》(由朱塞佩·西諾波利指揮)。

近期扮演的角色包括：在薩爾茲堡音樂節上演出《凱撒大帝》中的科娜麗亞(與切奇莉亞·巴托莉合作)，以及在漢堡國立歌劇院的《露露》中飾演女伯爵(導演為克里斯多夫·馬塔拉)。她亦在《瓦爾特洛德》(西蒙·歷圖指揮)中亮相，並在湯瑪斯·阿德斯歌劇《毀滅天使》的世界首演中飾演萊奧諾一角。

安妮·蘇菲·馮奧達日程繁忙，頻繁在世界各地演出，近來的合作夥伴包括：柏林愛樂樂團，大都會歌劇院，波士頓交響樂團，華盛頓國家交響樂團，瑞典電台交響樂團，以及倫敦愛樂樂團。

Seminal opera recordings include *Idomeneo*, *La Clemenza di Tito*, *Alceste* and *Orfeo ed Euridice* under John Eliot Gardiner, Handel's *Ariodante* and *Hercules* under Marc Minkowski, and *Ariadne auf Naxos* under Giuseppe Sinopoli.

Recent roles have included Cornelia (*Giulio Cesare*) at the Salzburger Festspiele with Cecilia Bartoli and Countess Geschwitz in Christoph Marthaler's production of *Lulu* at Staatsoper Hamburg. She appeared as Waltraute (*Die Götterdämmerung*) under Sir Simon Rattle, and she created the role of Leonore in the world premiere of Thomas Adès' *The Exterminating Angel*.

A busy concert schedule takes Anne Sofie von Otter to all corners of the world where recent appearances have included the Berliner Philharmoniker, the Metropolitan Opera, Boston Symphony Orchestra, Washington's National Symphony Orchestra, Swedish Radio Symphony Orchestra, and the London Philharmonic Orchestra.



布魯克林騎士，弦樂四重奏 BROOKLYN RIDER, STRING QUARTET



甘德斯曼，小提琴
雅各遜，小提琴
寇德，中提琴
尼古拉斯，大提琴

Johnny Gandelsman, violin
Colin Jacobsen, violin
Nicholas Cords, viola
Michael Nicolas, cello

被譽為「室內樂之未來」(《弦樂》雜誌)的布魯克林騎士弦樂四重奏，以其扣人心弦的表演吸引眾多樂迷關注，並不斷獲得古典音樂、世界音樂和搖滾音樂評論家的高度讚賞。美國國家公共廣播電台(NPR)稱布魯克林騎士四重奏「以極富活力與創造力的二十一世紀樂團之姿，重塑三百年歷史的弦樂四重奏樣態」。

Hailed as "the future of chamber music" (Strings), Brooklyn Rider offers eclectic repertoire in gripping performances that continue to attract legions of fans and draw rave reviews from classical, world, and rock critics alike. NPR credits Brooklyn Rider with "recreating the 300-year-old form of string quartet as a vital and creative 21st-century ensemble."

2018年秋天，布魯克林騎士與墨西哥爵士歌手艾蕾拉合作專輯《夢想家》，由索尼唱片公司發行。專輯中包含伊比利亞美洲的音樂瑰寶，以及根據奧克塔維奧·帕斯、魯文·達里奧與費德里戈·加西亞·洛卡文本而創作的曲目。今個樂季，布魯克林騎士也將推出新項目「療愈模式」，呈現貝多芬弦樂作品132，並委約里娜·埃斯梅爾、加布里埃拉·萊娜·弗蘭克、馬塔納·羅伯茨、卡洛琳·蕭以及杜韻創作的五部新作。

2015年，布魯克林騎士為慶祝其成立十周年舉行了名為「布魯克林騎士年曆」的一系列多元活動，包括錄製並巡演十五部受到不同藝術家靈感啟發而創作的委約作品。2016-2017樂季，布魯克林騎士與安妮·蘇菲·馮奧特錄製專輯《瑣事纏身》，由天真唱片公司發行，收錄雅各臣、卡洛琳·蕭、阿當斯、尼可·穆利、碧玉、史汀、凱特·布殊以及埃爾維斯·科斯特洛的曲目。

In fall 2018, Brooklyn Rider released *Dreamers* on Sony Music Masterworks with Mexican jazz vocalist Magos Herrera. The recording includes gems of the Ibero-American songbook as well as pieces written to texts by Octavio Paz, Rubén Darío, and Federico García Lorca. Brooklyn Rider will also debut their *Healing Modes* project this season which presents Beethoven's Opus 132 alongside five new commissions by Reena Esmail, Gabriela Lena Frank, Matana Roberts, Caroline Shaw, and Du Yun.

Brooklyn Rider celebrated its tenth anniversary in 2015 with the groundbreaking multi-disciplinary project *Brooklyn Rider Almanac*, for which it recorded and toured 15 specially commissioned works, each inspired by a different artistic muse. During the 2016-17 season, Brooklyn Rider released an album with Anne Sofie von Otter entitled *So Many Things* on Naïve Records, including music by Colin Jacobsen, Caroline Shaw, John Adams, Nico Muhly, Björk, Sting, Kate Bush and Elvis Costello.

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關於節目

ABOUT THE PROGRAMME

音樂反映了我們豐富且細緻入微的生活，弦樂四重奏的豐富曲目的確能讓我們明白人類的處境。不過，儘管我們對於弦樂四重奏的傳統深覺感恩，與無與倫比的女中音安妮·蘇菲·馮奧達合作，仍能不斷提醒我們沒有什麼能比人聲更加富有表現力。確實，每一位懷有樸素意願的弦樂演奏者都渴望得到如同人聲那般富有表現力和戲劇性的調色板（如果我們能從每位懇請我們唱歌的老師那裡得到五分錢，我們現在一定會很富有）。排練開始後，我們立刻發現弦樂四重奏曲目的結構與安妮·蘇菲非凡的嗓音糅合在一起，產生出令人心滿意足的統一感。弦樂與人聲的並置讓我們歌唱，同樣，容我們大膽猜測，也讓安妮·蘇菲開始演奏。依照我們的經驗，當兩種媒介彼此觸碰的時候，有趣的「事情」總會發生。

為這個合作項目找尋曲目的時候，我們有些悲哀地發現今時今日，總是有些牆橫亙在音樂之中。這是流行音樂嗎？這是藝術音樂嗎？這首曲目屬於哪個陣營？這樣多少有些膚淺的斷層讓觀眾與音樂家都迷失了方向。撥開眼前浮雲，或許形容今晚音樂會曲目的最簡單方法，是將多元的歌曲與音樂作品聚合在一起，而獲選曲目的唯一條件是這些音樂能夠觸碰我們的心弦。將兩種

Music is a reflection of our richly nuanced lives, and the repertoire under the vast umbrella of the string quartet medium indeed teaches us much about the human condition. But as grateful as we are for that tradition, working with the incomparable Anne Sofie von Otter has been a near constant reminder that there is nothing quite as expressive as the human voice. Indeed, every string player of honest intentions aspires to the expressive and dramatic palette of the human voice (if we only had a nickel for every teacher who implored us to sing...). As our rehearsal process began, we immediately sensed that the architecture inherent in the string quartet fused with Anne Sofie's singular voice yielded something satisfyingly whole. The juxtaposition allowed us to sing, as much as we would venture to guess that it allowed Anne Sofie to play. In our experience, it is almost always in the reaching between two mediums where the interesting "stuff" happens.

As we went about the works of gathering the music for this project, we lamented that walls too often separate the music of today. Is it popular music? Is it art music? To which camp does it belong? These somewhat superficial chasms leave audiences and musicians alike in a disorienting landscape. Casting those clouds aside for now, perhaps the simplest way to describe the collaborative music on tonight's programme is as a constellation of diverse songs and compositions whose only prerequisite for inclusion was that the music touched an emotional chord for us

媒介的各自需求綜合在一切，能夠為音樂帶來生命，而我們為此尋找最能引起共鳴的編曲家與作曲家。經過互相引介的過程，我們找到一群音樂家，幾乎每個人都來自我們的家鄉以及過往合作經驗中，為了同樣的目標而聚在一起。

—— 布魯克林騎士四重奏

collectively. Achieving a synthesis between the highly particular needs of our respective mediums was of paramount importance to bringing it all to life, and we sought out the most sympathetic arrangers and composers we could possibly find. It was through a process of mutual introductions that we gathered this family of musicians, most everybody hailing from our respective homes and past experiences, all now separated to each of us by only one degree.

—— Brooklyn Rider



節目簡介 PROGRAMME NOTES

雅各臣 (1978-) 《王子之鏡》

最高音弦組
格勒斯坦
遊走的火

遇見卡曼奇琴演奏家兼作曲家凱漢·卡勒後，我喜歡上了波斯古典及民俗音樂。旋律似在用一種史詩般的語氣訴說時間與歷史，又總是植根於熱烈的個性以及詩意的精神狀態中。

《王子之鏡》暗示統治者的指南，為國王效仿或者避免某些事情提供方法。（馬基維利的《君主論》或許是西方世界中最著名的統治指南。）

這一組曲開篇處的兩首曲目，來自十六及十七世紀的鄂圖曼帝國。根據凱漢·卡勒及其他權威學者的研究，帝國宮廷曾經聚集為數眾多的波斯音樂家，而這些音樂家的名聲遠播至伊斯坦堡。事實上，「阿加姆」這個詞（是一種阿拉伯/土耳其式音階，等同於西方音樂中的大調）用在鄂圖曼音樂文化中的時候，並非指的是「音階」，而指的是「老伊朗」及其音樂家。卡勒與我分享了這些曲目的旋律架構，它們經由伊朗音樂家兼學者阿拉什·莫哈菲茲重新創作。莫哈菲茲承認，他的目的並非在於用鄂圖曼或薩非王朝時期的方法來演奏這些旋律，而是憑藉他本人的音樂品味以及現代波斯音樂的價值，為傳統

COLIN JACOBSEN (1978-) *A Mirror for a Prince*

Busalik
Golestan
A Walking Fire

I have had a love affair with Persian classical and folk music ever since meeting kamancheh virtuoso and composer Kayhan Kalhor. There's something in this music that seems to speak to an epic sense of time and history, but is always grounded in an intensely personal and poetic state of mind.

A Mirror for a Prince refers to conduct manuals created for rulers that constructed models of kings to emulate or avoid (Machiavelli wrote perhaps the most famous western version, *Il Principe*).

The first two pieces in the suite are from a collection of 16th and 17th century music from the Ottoman court, which apparently contained quite a number of Persian musicians, as, according to Kayhan and some other authorities, the renown of Persian musicians had spread to Istanbul. In fact, the word *Ajam* (an Arabic/ Turkish scale whose western equivalent is Major) was used in Ottoman music culture to describe not just the scale, but referred to "Old Iran" and its musicians. Kayhan shared with me the melodic skeleton for these pieces, which were reconstructed by an Iranian musician and scholar named Arash Mohafez. Mohafez himself admits that his aim wasn't purely to attempt playing these melodies as they were done in the Ottoman/ Safavid era, but to bring them to life using his own taste and modern Persian music values. In turn, I had to use the resonance and rich sonorities of five

旋律賦予新生命。相應的，我需要運用五位弦樂演奏者以及打擊樂者的豐富音響及共鳴，來選擇這些旋律如何在另一種語境中呈現。

一個有趣的特征是，這些曲目中總是呈現漫長的節奏循環（以《最高音弦組》一曲為例，共有48拍）。這是因為旋律中包含複雜的詩歌樣式，而這些有韻律的音符以一種富有旋律感及節奏感的方式呈現出來的時候，確是美妙無比。

組曲中的第三首名為《遊走的火》，出自我曾經為布魯克林騎士弦樂四重奏創作的一組套曲中的一個樂章。曲名來自十三世紀蘇菲派神秘主義者魯米的一句詩，在其中，他讚美亦師亦友的夏姆斯，稱他是愛的活化身，按照字面的意思，即是「一團遊走的火」。

— 雅各臣

蕭 (1982-) 《我看不見晨曦》

《我看不見晨曦》採用十二世紀古老法國匿名遊吟詩人的抒情詩，屬於典型的「晨歌」，描述謹慎的愛人抱怨晨曦的到來，因為那將導致他們無可避免的悲傷離別。文本原有的音樂遺失了，這讓我得以自由地為安妮·蘇菲以及布魯克林騎士四重奏創作。這首曲目與其說是對於「晨歌」的想象，不如說是在舊有音樂世界外，創造了一種全新且與眾不同的樣態。

— 蕭

string players and percussion to make choices about how these melodies could sound in yet another context.

One interesting feature is that they are often in lengthy rhythmic cycles (in the case of Busalik, 48 beats). This is because they evolved out of sophisticated poetic forms, and it's beautiful to hear how this rhyming scheme plays itself out melodically and rhythmically.

A Walking Fire (the third piece in the suite), is a movement from a suite of pieces of the same name I wrote originally for Brooklyn Rider. The title comes from a line of poetry by the 13th century Sufi mystic Rumi, in which he is praising his friend and mentor Shams-i-Tabrizi, saying that he is a living embodiment of love – literally, "a walking fire."

— Colin Jacobsen

CAROLINE SHAW (1982-) *Cant voi l'aube*

Cant voi l'aube uses the lyrics of an anonymous trouvère song in old French from the 12th century. It is a typical aubade, or "morning song," in which discreet lovers resent the coming of dawn and the tragic separation that is inevitable. The original music for the text is lost, allowing the freedom to set the words for Anne Sofie and Brooklyn Rider in my own voice. Rather than a true imagining of a trouvère song, *Cant voi l'aube* carves a new and different shape out of an older musical world.

— Caroline Shaw

雅各臣 (1978-) 《只為六毫子》

幾年前，我喜歡上莉迪亞·戴維斯的短篇小說。這些作品中混合了幽默與悲傷，結構緊湊，而且戴維斯有能力透過對於人性以及人類互動的敏銳觀察，提升我們的認知。短篇小說《只為六毫子》進一步建立起對一個地方(布魯克林)的認識，而當安妮·蘇菲開始與布魯克林騎士合作之後，我認為與她分享這首作品也是一件樂事(雖然在布魯克林的餐館花六十美分買一杯咖啡已經是很久遠的事情)。與安妮·蘇菲交談，見到這首歌因她而重生，絕對是一件無上光榮及歡愉的事情。

—— 雅各臣

阿當斯 (1947-) 《我是否在你心中》，(來自 《原子博士》)(薛博宏編曲))

《我是否在你心中》，出自阿當斯2005年歌劇《原子博士》的第一幕，是原子科學家羅伯特·奧本海默的妻子凱蒂出場後演唱的首個詠歎調。在整部作品中，她扮演「全球意識」之類的角色，同時象徵人類的愛。這首作品的歌詞回溯凱蒂與她心事重重的丈夫完成的那次環球航行。該曲的標題一語雙關，溫柔地提醒丈夫關注妻子人性的那一面。阿當斯原本的配樂豐滿且富

COLIN JACOBSEN (1978-) *For Sixty Cents*

I fell in love with the short stories of Lydia Davis a few years ago. Their mixture of humor and sadness, tight construction, and Davis's ability to elevate the consciousness through a keen observation of human nature and our interaction with whatever environment in which we find ourselves grabbed me immediately. The short story *For Sixty Cents* further establishes a sense of place (Brooklyn), which I thought would be a nice thing to share with Anne Sofie as she entered into this collaboration with Brooklyn Rider (though the Brooklyn diner conjured up in the story—where a cup of coffee costs 60 cents—is a thing long gone in most neighborhoods). Speaking of Anne Sofie - what an incredible honor and joy to see this song come alive through her artistry!

—— Colin Jacobsen

JOHN ADAMS (1947-) *Am I In Your Light?* (from *Doctor Atomic* (arr. Evan Ziporyn))

Am I In Your Light? from the first act of John Adams' 2005 opera *Doctor Atomic*, is the entrance and first aria of nuclear scientist Robert Oppenheimer's wife, Kitty. She serves as a kind of global conscience for the piece as a whole, and also as the human love interest. The song's lyrics trace Kitty's subtle circumnavigation of her husband and his preoccupied attention, using the double meaning of the title as a way to gently remind him of her all-too-human presence. Adams' original orchestration is rich

有層次，清晰的旋律線與豐饒的和聲，隨著多層次的音色、器樂奏出的旋律，以及柔和的、高低起落的脈動式節奏而不斷增強。這些等高線一般的旋律並不僅僅意味著複調音樂，還呈現出深度、聽覺景觀，以及奧本海默精神與情感世界的豐盈。

作為編曲者，拿捏作品中的旋律線(有時甚至要從紛亂的音符之叢中找到它)，並保持原作中的豐盈清晰之感，既是挑戰，也是難以拒絕的機會。我很快意識到，將這些素材塞入四個弦樂聲部中，將會是一個極大的錯誤。相反，此次的編曲是「揀選」的過程：在任何特定時間出現的多層次旋律中，哪些是最基本的？十音和弦的許多音符中，哪些需要被保留？阿當斯的配樂豐富，且從來不是無緣故的：如何將一首弦樂四重奏轉變為一首有管樂、銅管樂以及打擊樂器的小型管弦樂曲？結果是，改編的本身十分主觀，我們很容易想到其他作曲家(包括阿當斯本人)會做出全然的選擇。這也體現出原作的豐富與深度。

—— 薛博宏

and multifaceted, the clear line of the melody and lush harmonies augmented with layers of colors, instrumental melodies, and soft pulsating rhythms that ebb and flow in and out of the foreground. These counter-lines provide more than counterpoint; they provide depth, aural scenery, a sense of the fullness of Oppenheimer's mental and emotional world. Yet, brilliantly, the overall effect of the music is never cluttered; the myriad materials somehow make the music more spacious, and the possibility of pulse (finally realized at the end) similarly makes the rhythmic flow more languid.

For me as an arranger, this is both a challenge and an irresistible opportunity to keep the essential thread of the music (sometimes even to find it, tangled in the weeds of the score), and maintain that sense of lush, full clarity. There was simply too much material to cram into four string parts; I soon realized it would be a colossal mistake to even try. Instead, this arrangement became as much about culling as anything else: which of the multiple layers present at any given point were most essential? Which of the many notes of a 10-voiced chord need to be retained? Adams' orchestration is colorful and never gratuitous: how to turn a string quartet into a miniature orchestra, with winds, brass, and percussion? As a result, this arrangement is itself highly subjective: It would be very easy to imagine other composers (including Adams himself) making entirely different choices. This speaks to the fecundity and depth of the source.

—— Evan Ziporyn



28 OCT 2019
Monday 8pm
Hong Kong City Hall,
Concert Hall

Nevermind Baroque Ensemble

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

Early music has rarely sounded as chic! The four musicians of French ensemble Nevermind – combining flute, violin, viola da gamba and harpsichord – are rewriting the rule-book on period-instrument concerts.

MARAIIS *Trios for the King's Bedtime: Suite IV*
COUPERIN *Les Nations: L'Espagnole*
TELEMANN *Paris Quartet No. 4 in G minor, TWV43:g1*
QUENTIN *Quartet Sonata Op. 15, No. 3*
GUILLEMAIN *Quartet Sonata Op. 12, No. 3*

"Unafraid of breaking some of the conventions of classical concerts, Jean Rondeau is a breath of fresh air in today's classical music scene" – Bachtrack.com



14 NOV 2019
Thursday 8pm
Hong Kong City Hall,
Concert Hall

Sitkovetsky Trio

Alexander Sitkovetsky, violin
Isang Enders, cello
Wu Qian, piano

The Sitkovetsky Trio has established itself as an exceptional piano trio of today. Through their thoughtful and committed approach, they have received numerous awards and critical acclaim.

RACHMANINOV *Elegiac Trio No. 1 in G minor*
BEETHOVEN *Piano Trio in E-flat Major, Op. 70, No. 2*
TCHAIKOVSKY *Piano Trio in A minor, Op. 50*

"The Sitkovetsky Trio play not just in three individual parts but, more importantly, in three dimensions." – The Australian

Co-Presenter:



26 NOV 2019
Tuesday 8pm
Hong Kong City Hall,
Concert Hall

Alice Sara Ott

piano

Nightfall

As one of today's most in-demand soloists, pianist Alice Sara Ott regularly performs on the world's most hallowed stages. She is making her Hong Kong Recital Debut with a programme from her acclaimed recording "Nightfall".

DEBUSSY *Suite Bergamasque; Rêverie*
SATIE *Gnossienne No. 1; Gymnopédie No. 1; Gnossienne No. 3*
CHOPIN *Nocturne Op. 9, No. 1; Nocturne Op. 9, No. 2; Ballade No. 1 in G minor*

"Her technique is dazzling, her tone wonderfully varied from crystalline purity to powerfully raw, and the energy propelling her playing seems unstoppable." – The Guardian



17 MAY 2020
Sunday 8pm
Hong Kong
Cultural Centre,
Concert Hall

Miloš

guitar

The Voice of the Guitar

"Guitar hero" Miloš Karadaglić is back on stage, delighting audiences with his new programme "The Voice of the Guitar", which includes repertoire from the Baroque period, Latin America and Spain, the Beatles and other contemporary works, arranged for guitar and string ensemble.

"The hottest guitarist in the world..." – The Sunday Times

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



8 JUN 2020
Monday 8pm
Hong Kong City Hall,
Concert Hall

Geneva Camerata

David Greilsammer, piano
& conductor
Yaron Herman, jazz piano
Ziv Ravitz, drums

Jazz and Madness: Sounds of Transformation

The Geneva Camerata orchestra returns with an unusual programme where David Greilsammer alternates on the piano with jazz pianist Yaron Herman. This programme presents a unique encounter between classical and jazz.

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



12 SEP 2019
Thursday 8pm
Jockey Club Hall,
Asia Society Hong
Kong Center

Hot Club of San Francisco

Postcards from Gypsyland

Hot Club of San Francisco plays the gypsy jazz music of guitarist Django Reinhardt and violinist Stephane Grappelli from the original Hot Club de Paris, recalling Paris in the 1930s.

"...There aren't enough superlatives to describe their sound...." – All About Jazz

"This music is about a balance of excitement and beauty, and Hot Club of San Francisco has found the perfect balance." – Jazzweek.com

格拉斯 (1937-) 四重奏斷章

格拉斯的《四重奏斷章》得到克羅諾斯四重奏委約，作為其「為未來而作的五十首作品」項目的一部分。

「每個樂章都像一個完整的世界。」克羅諾斯四重奏成員大衛·哈靈頓說。「在我們開始演奏這作品之前，我已經有這樣的感受。菲利普將他全部的想象濃縮進入這一部作品中。我認為這是他最精彩的作品之一。菲利普找到了與早期弦樂四重奏根系之間的關聯，你能從作品華美的音響中聽到這樣的關聯。」

曲名顯然引用舒伯特那首著名的未完成作品《四重奏斷章》，此舉被格拉斯笑著承認是「這一種自大的表現」。「舒伯特是我父親最喜歡的作曲家。我與他的音樂一同成長，甚至我們的生日都是1月31日。我對於舒伯特音樂景致的了解，像我對於自己手背的了解一樣深。」

這首橫掃一切的作品是莊嚴的、克制的，像潮水一樣不可阻擋。它將格拉斯音樂中節奏與情緒的暗湧提煉出來，再注入我們的意識之中。

溫萊特 (1973-) 《煙花》

溫萊特是加拿大裔美國歌手、作詞人以及作曲家。他是音樂家盧頓·

PHILIP GLASS (1937-) *Quartet Satz*

Philip Glass' *Quartet Satz* was commissioned by the Kronos Quartet as part of their "Fifty for the Future" initiative.

"Each movement feels like an entire universe," says Kronos' David Harrington. "That's what I thought before we even played it. Philip was giving us something that encapsulates his entire vision in one work. I think it's one of his most amazing pieces. Philip has this connection to the early root system of the string quartet, a connection you hear it in its gorgeous sonorities."

The title unambiguously references Schubert's famously incomplete "Quartettsatz", a move that Glass acknowledges with a chuckle as "a form of self-aggrandizement. Schubert was my father's favorite composer. I grew up with him, and we actually share a birthday, January 31st. I know the Schubert landscape like the back of my hand."

Solemn, measured and inexorable as the tides, the sweeping piece distills the rhythmic and emotional currents that have woven Glass' music into our consciousness.

RUFUS WAINWRIGHT (1973-) *Les Feux d'artifice t'appellent*

Rufus McGarrigle Wainwright is a Canadian-American singer, songwriter and composer. He is

溫萊特三世與凱特·麥葛瑞格之子。他曾錄製七張原創專輯，並從事大量編曲及電影配樂工作。他也曾創作一部古典歌劇，並為羅伯特·威爾遜的戲劇作品而將莎士比亞的十四行詩配樂。

《煙花》是溫萊特首部歌劇《首席女高音》結束時的詠歎調，於2009年7月在曼徹斯特國際音樂節上首演。該曲曾收錄在她發行於2010年3月的專輯《所有的白晝都是夜晚：給露露的歌》中。在這張專輯中，溫萊特拍打鋼琴的共振板，手指在琴弦上遊走，以模擬煙花噼啪落下的聲響（在歌劇中，煙花點亮了巴黎的夜空）。

杜韻 (1977-) 《我是我自己的阿喀琉斯之踵》

*我是我自己的阿喀琉斯之踵
永不能成形*

我總是被存在於現實中的奇幻世界所吸引，那是一種介乎奇幻與幻象之間的模糊狀態。很多年過去了，有人告訴我這可能是一種疾病，而這種疾病被稱為「愛麗絲夢遊仙境綜合症」。

根據醫學期刊，儘管「愛麗絲夢遊仙境綜合症」的起因未知，不過這種病症總是伴隨著偏頭痛。按照病人的講述，他們感覺自己身體的不同部分彼此之間不成比例，而周遭環境也是「變形的」。確切地說，

the son of musicians Loudon Wainwright III and Kate McGarrigle. Wainwright has recorded seven albums of original music and numerous tracks on compilations and film soundtracks. He has also written a classical opera and set Shakespeare sonnets to music for a theater piece by Robert Wilson.

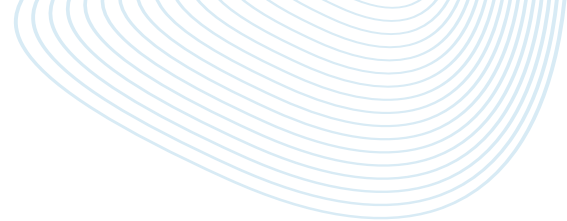
"Les Feux d'artifice t'appellent" is the closing aria from Wainwright's debut opera, *Prima Donna*, which premiered at the Manchester International Festival in July 2009. It appears on his album *All Days are Nights: Songs for Lulu*, released in March 2010. On the album, Wainwright taps on the piano's sounding board and runs his hands along its strings to simulate the "crackle and cascade" of fireworks (which light up the Paris skyline in the opera).

DU YUN (1977-) *I am my own achilles' heel*

*I am my own achilles' heel,
a form that would never shape*

I am always fascinated by a fantastical world that lies in a reality, a liminal state that lies at the edge of half-fantastical, half-hallucination. Years go by, I am told this could be a condition and there is a term for this condition; it is the world of Alice in Wonderland Syndrome.

According to the medical journal, although the cause of Alice in Wonderland Syndrome is unknown, the condition typically accompanies episodes of migraines. Affected individuals report feeling that different parts of their body are disproportionate in size and proximity and



這些病人感知的物體總是大過或小過它們的實際尺寸，因此這種病症便得到如上所述的名字。

在這世界上的許多地方，談論心理健康仍舊是社會的忌諱。與大家分享這首曲目是想說，我們都會有幻想，有些是真的，有些就在那裡，在你我之間，是我們而不是他們。讓我們分享，讓我們談論，讓我們彼此幫助。

我在這裡，為你，而你也為我。
—— 杜韻

《我是我自己的阿喀琉斯之踵》由布魯克林騎士四重奏委約，在辛辛那提室樂音樂節上首演，向迪克·艾倫和凱拉·斯賓厄致敬。首演時間：2019年1月8日，地點：美國俄亥俄州辛辛那提。

碧玉 (1965-) 《掩護我》(阿爾文德編曲) 《獵人》(門多扎編曲)

碧玉對於音樂和視覺作品擁有極其敏感的認知，透過她有創意的、獨特的、且不斷變化的聲音景觀呈現出來。《掩護我》與《獵人》均擁有一個短小簡練的旋律精髓，由布魯克林騎士弦樂四重奏令人目眩的聲響（改編自原本的電子音樂配器及聲效）環繞。我認為，不論是艾里克·阿爾文德抑或是溫思·門多扎的編曲，都用一種美麗的方式，捕捉到碧玉音樂中縈繞不散的「古怪」。

—— 安妮·蘇菲·馮奧達

that their overall surroundings are “warped.” Specifically, these patients perceive objects as larger or smaller than they really are, thereby earning the syndrome its characteristic name.

In many parts of the world, mental health is still considered a taboo in society. To share a piece of music is to say that we might all have fascinations, some real and some really out there, you and I, us without them. Let’s share, let’s talk about it, let’s help each other out.

I am here for you, and you for me.
—— Du Yun

I am my own achilles’ heel, commissioned for Brooklyn Rider by Chamber Music Cincinnati in honor of Dick Allen and Kayla Springer. First performance: January 8, 2019, Cincinnati, Ohio.

BJÖRK (1965-) Cover Me (arr. Erik Arvinder) Hunter (arr. Vince Mendoza)

Björk has a highly sensitive feeling for music and visual production through her inventive, unique, and ever-changing soundscape. “Cover Me” and “Hunter” by Björk both have a short, simple melodic core, surrounded by the whirling sounds of Brooklyn Rider (changed from the original electronic effects and instrumentation). Arranged by Erik Arvinder and Vince Mendoza, respectively, I think both have captured Björk’s haunting “weirdness” so beautifully.

—— Anne Sofie von Otter

薩納 (1975-) 《霜》，(來自《為邁納·懷特而作的序列》)

邁納·懷特(1908-1976)是二十世紀中期最富影響力的美國攝影家之一。他拓展了攝影這一媒介的表現力，也是一位重要的老師，將東方哲學的元素融入他的教學與創作過程中。他是我父親、攝影家安東尼·薩納的良師，他送給我邁納·懷特的第一本書《鏡子，訊息，呈示》(出版於1969年)。我對懷特相片的深度和原創力感到震撼。不論作品主題是什麼，他總是能在自己的作品中捕捉到一種關於精神與靈性的感覺。

對於懷特來說，重要的是將單獨的相片排佈而成為序列。他將這些序列稱作「擁有記憶的夢想劇場小品」，並寫道：「在創作一個序列的時候，我們會記得相片兩邊的事物。」在《為邁納·懷特而作的序列》作品中，我想要將這種視覺上的多樣性轉化為聲音。我的序列由數個樂章構成，每一個樂章均以一個重複的段落(或者延音記號)開始並結束，並由單一樂器奏出，有時候由兩件樂器演奏，形成樂章與樂章之間精妙的、動態的交疊。我並沒有給出預先設定的演出順序，演奏者可以憑喜好隨機擺放或者刪除這些樂章。

有些樂章受到某些特定相片的啟發，另一些由懷特關於創意的文章或者他的詩作啟發而成。攝影的一

KYLE SANNA (1975-) Frost (from *Sequence for Minor White*)

Minor White (1908-1976) was one of the most influential American photographers of the mid-twentieth century. He broadened the expression of the medium and was an important teacher, incorporating elements of Eastern philosophy into both his teaching and his creative process. He was also a mentor to my father, photographer Anthony Sanna, who gave me Minor White’s first book, *Mirrors, Messages, Manifestations* (1969). I have been struck by the depth and originality in these photographs, and by White’s ability to capture a sense of spirit and the spiritual in his work, no matter what the subject.

Important to White was the arrangement of individual photographs into sequences. He called these sequences “little dramas of dreams with a memory”, and writes that “to engage a sequence we keep in mind the photographs on either side of the one in our eye.” In *Sequence for Minor White* I wanted to translate this visual multiplicity into aural terms. My own sequence is comprised of several movements that each begin and end with a repeated section (or fermata) played by a solo instrument, or in some cases, two instruments. This allows for a deliberate overlapping of the movements and also for a mobile form. The movements are not given in any predetermined order and can be shuffled or omitted according to the preferences of the performers.

Certain movements were inspired by specific photographs and others were inspired by Minor White’s writing on the creative process or by his

部分魔力來自於以靜止的影像創造動感，而這首作品的絕大部分以相反的目的創作：在時間的流逝中暗示靜止。

—— 凱爾·薩納

格拉斯 (1937-) 《凝冷》，(來自《似水年華》)

《似水年華》是作曲家菲力浦·格拉斯創作的一組歌曲，由保羅·西蒙、蘇珊娜·薇佳、大衛·伯恩以及勞妮·安德森作詞。起初，格拉斯開始這個項目是為了給大衛·伯恩的歌詞譜曲，後來又想到與其他幾位作詞人合作。

關於這個項目，格拉斯說：「最先出現的是歌詞。由歌詞出發，我寫下六首歌曲，它們共同形成一系列主題，由自然的映像到經典的浪漫場景。」寫完音樂之後，我與製作人科特·蒙卡西以及指揮家麥克·里斯曼一起為這些歌曲尋找歌者，過程漫長而艱辛。我們認為，歌手的詮釋可以極好地突顯歌曲本身的特質。相較於其他表演者，歌手可在更大程度上藉由作品展現他們的性格。

《似水年華》於1986年由CBS唱片公司發行，一直是格拉斯最成功且最為人熟知的唱片之一。《凝冷》(歌詞由蘇珊娜·薇佳創作)是專輯中的第三首曲目，原本由克羅諾斯四重奏以及歌手琳達·羅什塔演出。

poetry. Part of the magic of photography is to create a sense of movement in a still image. Much of this music has the opposite aim: to suggest stasis within the passing of time.

—— Kyle Sanna

PHILIP GLASS (1937-) Freezing (from *Songs from Liquid Days*)

Songs from Liquid Days is a collection of songs composed by composer Philip Glass with lyrics by Paul Simon, Suzanne Vega, David Byrne and Laurie Anderson. Glass began the project scoring lyrics by Byrne and then thought to collaborate with additional songwriters.

On the project, Glass said: "The words come first. From these I fashioned a set of six songs which, together, form a cycle of themes ranging from reflections on nature to classic romantic settings. After the music was written, I - along with producer Kurt Munkacsi and conductor Michael Riesman - began the long and difficult process of 'casting' singers for the individual songs. We felt that the interpretation a singer brings to a song is an immense contribution to its character - contributing their own personality to the work perhaps more than any other performer."

The album *Songs from Liquid Days* was released in 1986 by CBS Records, and remains one of Glass' most popular and successful recordings. "Freezing" (with lyrics written by Suzanne Vega) was the third track on the album, and was originally recorded by the Kronos Quartet and Linda Rondstadt.

科斯特洛 (1954-) 暗中說，我的天使 (馬修斯編曲)

近來，我讀到一篇評論，說他的歌《暗中說，我的天使》有舒伯特的風格。這是埃爾維斯在今天應有的地位！這是一句關於此曲的完美評價，其根據在於僅僅講明音樂的偉大，而不論樣式。當我們於1990年代早期首次在倫敦見面的時候，埃爾維斯給那篇文章的作者回信。當時，他為我以及布羅德斯基四重奏寫作的套曲《三個心煩意亂的女人》正在演出。

羅布·馬修斯的出色編曲，令到新作不單很好地保有原作的意味，更因為融入了古典弦樂四重奏的風格而顯得豐富。

—— 安妮·蘇菲·馮奧達

凱特·布殊 (1958-) 《圓周率》(薩納編曲)

凱特·布殊樂感十足，因而她的大部分歌曲均是和聲與旋律的完美結合。《圓周率》來自凱特·布殊精彩的雙專輯《天線》，是一首極富節奏感的歌曲，由優美的和聲組成。歌詞有時與旋律分開，有時又在凱爾·薩納的出色編曲中，合力建構一長段巴洛克式的複調旋律。

—— 安妮·蘇菲·馮奧達

中譯：李夢

ELVIS COSTELLO (1954-) Speak Darkly, My Angel (arr. Rob Mathes)

Recently, I read a review that said his song "Speak Darkly, My Angel" was "Schubertian." That's the kind of status Elvis has these days! And it's a perfect comment about this song, as the foundation of it is to simply show how great music can be, genres aside. Elvis wrote it back when we first got acquainted in London in the early 1990s, part of his *Three Distracted Women* cycle that he wrote for myself and the Brodsky Quartet.

In Elvis's "Speak Darkly, My Angel," Rob Mathes has done a great job of staying true to Elvis's original, while also enriching it with a classic string quartet style.

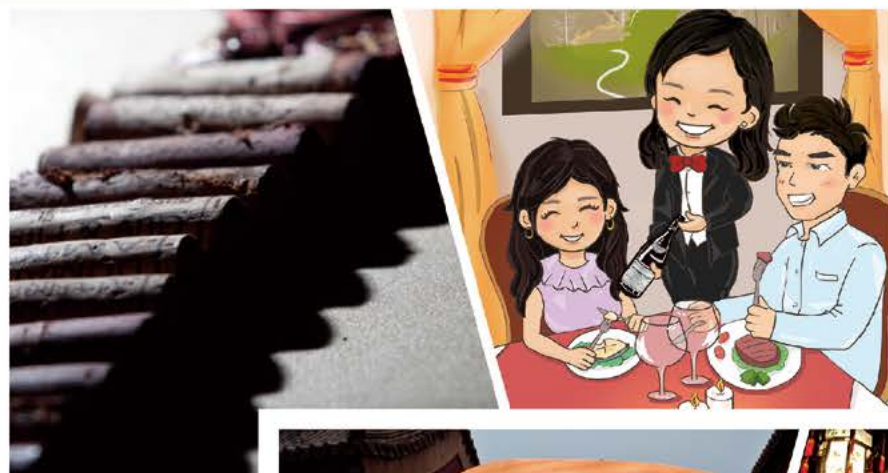
—— Anne Sofie von Otter

KATE BUSH (1954-) Pi (arr. Kyle Sanna)

With her rich musicality, so many of Kate Bush's songs are true wonders of harmony and melody. "Pi" from Kate Bush's amazing double album *Aerial*. This is a "rhythmical groove" song, with beautiful harmonies moving around rhythmically. The lyrics are sometimes quite separate from the movement, whereas other times they help to build long baroque-like counter melodies in this fantastic arrangement by Kyle Sanna.

—— Anne Sofie von Otter

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歌詞 LYRICS

CAROLINE SHAW (1982-) *Cant voi l'aube*

Cant voi l'aube dou jor venir,
Nulle rien ne doi tant haïr,
K'elle fait de moi departir
Mon amin, cui j'ain per amors.
Or ne hai riens tant com le jour,
Amins, ke me depart de vos.

Je ne vos puis de jor veoir,
Car trop redout l'apercevoir,
Et se vos di trestout por voir
K'en agait sont li enuious.
Or ne hai riens tant com le jour,
Amins, ke me depart de vos.

Quant je me gix dedens mon lit
Et je resgairde encoste mi,
Je n'i truis poent de mon amin,
Se m'en plaing a fins amerous.

Biaus dous amis, vos en ireis,
A Deu soit vos cors comandeis.
Por Deu vos pri, ne m'oblieis!
Je n'ain nulle rien tant com vos.
Or ne hais riens tant com le jour,
Amins, ke me depart de vos.

Text: Gace Brûlé

When I behold the dawning of the day
I hate nothing so much as this sight
Because it bodes our parting,
My friend, whom I love for love.
I despise nothing more than the day,
Beloved, which separates me from you.

I cannot be with you in the day
For I fear too much to be seen.
I tell you, envious eyes
Are on the lookout.
I despise nothing more than the day,
Beloved, which separates me from you.

When I'm in my bed and I gaze to my
side,
Seeing only the absence of my dear one,
I complain about lovers who have it easy.
I despise nothing more than the day,
Beloved, which separates me from you.

Beautiful sweet friend, you will leave;
May God protect your body and
By God, please do not forget me!
I do not love anything as much as
I cherish you.

I despise nothing more than the day,
beloved, which separates me from you.

Translation: Jazimina MacNeil

COLIN JACOBSEN (1978-)
For Sixty Cents

You are in a Brooklyn coffee shop, you have ordered only one cup of coffee, and the coffee is sixty cents, which seems expensive to you. But it is not so expensive when you consider that for this same sixty cents you are renting the use of one cup and saucer, one metal cream pitcher, one plastic glass, one small table, and two small benches.

Then, to consume if you want to, besides the coffee and the cream, you have water with ice cubes and, in their own dispensers, sugar, salt, pepper, napkins, and ketchup.

In addition, you can enjoy, for an indefinite length of time, the air-conditioning that keeps the room at a perfectly cool temperature, the powerful white electric light that lights every corner of the room so that there are no shadows anywhere, the view of the people passing outside on the sidewalk in the hot sunlight and wind, and the company of the people inside, who are laughing and turning endless variations on one rather cruel joke at the expense of a little balding red-headed woman sitting at the counter and dangling her crossed feet from the stool, who tries to reach out with her short, white arm and slap the face of the man standing nearest to her.

Text: Lydia Davis
From *The Collected Stories of Lydia Davis*. (Farrar, Straus & Giroux, 2009) © 2009 by Lydia Davis

JOHN ADAMS (1947-)
Am I In Your Light?
(from *Doctor Atomic*
(arr. Evan Ziporyn))

Am I in your light?
No, go on reading.
The hackneyed light of evening
 quarrelling with the bulbs;
The he book's bent rectangle solid on
 your knees.
Only my fingers in your hair,
Only, my eyes splitting the skull to tickle
 your brain with love
In a slow caress blurring the mind,
Kissing your mouth awake,
Opening the body's mouth,
Stopping the words.
This light is thick with birds, and evening
 warns us beautifully of death.
Slowly I bend over you,
Slowly your breath runs rhythms through
 my blood
As if I said I love you and you should raise
 your head.
Listening, speaking into the covert night:
Did someone say something?
Love, am I in your light? Am I?
See how love alters the living face
Go spin the immortal coin through time
Watch the thing flip through space
Tick tick

Lyrics: Peter Sellars © 2005 Copyright by Hendon Music Inc. A Boosey & Hawkes Company

RUFUS WAINWRIGHT (1973-)
Les Feux d'artifice t'appellent

Les feux d'artifice t'appellent
Descends dans la rue
Les feux d'artifice t'appellent
Descends dans la rue
Les feux d'artifice t'appellent

Les couleurs dans le ciel
Eclatent sur la ville
Le feu du ciel qui fut
Descend dans la rue
Et l'amour n'est plus attendu

C'est la joie et l'allégresse
Dans tout Paris, on fait la fête
Je reste, je reste, je reste

Je regarde, regarde, regarde

Jeunes hommes, descendez avec vos
 maîtresses
Jeunes filles, profitez du temps qui reste
Je reste, je reste, je reste ici
Je regarde par ma grande fenêtre

Les feux d'artifice sont finis
Cela n'a pas duré longtemps
Les feux d'artifice sont finis
Cela n'a pas duré longtemps

Lyrics and Music: Rufus Wainwright © WB Music Corp

BJÖRK (1965-)
***Cover Me* (arr. Erik Arvinder)**

While I crawl into the unknown
Cover me
I'm going hunting for mysteries
Cover me
I'm going to prove the impossible really
 exists
This is really dangerous
Cover me

The fireworks are calling out to you,
Get out on the street
The fireworks are calling out to you,
Get out on the street
The fireworks are calling out to you

The colours in the sky
Explode over the city
The fire of the sky which was
Get out on the street
And love isn't awaited anymore

There is joy and bliss
All over Paris, a party is going on
I stay, I stay, I stay
I watch, I watch, I watch

Young men, get out with your mistresses

Young girls, make the best out of the
 time you've got left
I stay, I stay, I stay here
I watch through my large window

The fireworks are over,
It didn't last long
The fireworks are over,
It didn't last long

But worth all the effort
Cover me
I'm going to prove the impossible really
 exists

Lyrics and Music: Björk © Kobalt Music Publishing Ltd., Universal Music Publishing Group

BJÖRK (1965-)
***Hunter* (arr. Vince Mendoza)**

If travel is searching
And home has been found
I'm not stopping
I'm going hunting
I'm the hunter
I'll bring back the goods
But I don't know when
I thought I could organize freedom
How Scandinavian of me
En-cha-le-li
En-cha-le
You sussed it out, didn't you?
Yeah!
You could smell it
So you left me on my own
To complete the mission
Now I'm leaving it all behind
I'm going hunting
I'm the hunter, I'm the hunter
I'm going hunting
I'm the hunter, I'm the hunter
I'm the hunter, I'm the hunter
I'm the hunter

Lyrics and Music: Björk © Kobalt Music Publishing Ltd., Universal Music Publishing Group

PHILIP GLASS (1937-)
***Freezing* (from *Songs from Liquid Days*)**

If you had no name
If you had no history
If you had no books
If you had no family

If it were only you
Naked on the grass
Who would you be then?
This is what he asked

And I said, I wasn't really sure
But I would probably be cold

And now I'm freezing
Freezing

Lyrics: Suzanne Vega © Warner/Chappell Music Inc.



ELVIS COSTELLO (1954-)
***Speak Darkly, My Angel* (arr. Rob Mathes)**

Speak darkly, my angel
Or do I have to plead?
The sweetness has gone out of it
And all that's left is bitter barren greed

A needy lover with her almost vanished liar
Entangled as the gloom is strangled by the clinging briar
That ventures out to gather in the gloom

That perfect mouth is ruined now
For as you turn down the corners of your smile
And cloud your dim corrupted eyes
Just before the concertina wrecks your noble brow
The fatal flaw I can't allow

Depart now, my angel
The jailer of my youth
Sends fifty thousand reasons why I never even try
to tell the truth
The season's over
And it's time for either one of us to go
Stand by the window
But don't lean so temptingly into the drop that calls below
For if you tumble back
I look so good in black

Lyrics: Elvis Costello © Sideways Songs published by Universal Music Publishing Ltd.

KATE BUSH (1958-)
***Pi* (arr. Kyle Sanna)**

Sweet, gentle and sensitive man
With an obsessive nature and deep fascination
For numbers
And a complete infatuation with the calculation
Of Pi

Oh he love, he love, he love
He does love his numbers
And they run, they run, they run him
In a great big circle
In a circle of infinity
3.14159 26535 897932
3846 264 338 3279

Oh he love, he love, he love
He does love his numbers
And they run, they run, they run him
In a great big circle
In a circle of infinity
But he must, he must, he must
Put a number to it
50288419 716939937510
58209749 44 592307816406286208
821 4808651 32

Oh he love, he love, he love
He does love his numbers
And they run, they run, they run him
In a great big circle
In a circle of infinity
82306647 0938446095 505 8223...

Lyrics and Music: Kate Bush © Sony ATV Music Publishing

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。

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- 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。

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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
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
Fiona Steffensen
Maggie & Nelson Tang
Melanie Tang & Nick Simunovic
Anne & John Witt
Adrian Wu
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
Selina Kuok & Paolo Picazo
Charlotte Lai Wing Sze
Amy & Mattias Lamotte
Edward Lau
Andra Le Roux-Kemp
Tak Lee

Lee Family
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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 Slighon
Miki & Andrea Sorani
Ivan Strunin
Rajan Sujnani
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 Ercil
Roberto Bruzzone
Elizabeth Chan
Karen Chan
Kilian Chan
David Chao
Elaine Cheng
Lucy Choi
Regina Chui
Elizabeth Clark & Richard Boseley
Susan Clear
Mark Clifford
Mark Cohen
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 Finckel
Rumiko Hasegawa
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
Inna Kanounikova
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 Rehnberg
Georgina & Thibaut de Rocquigny
Rubicon Communications Ltd.
Barbara Ann Rust
Philippa Salewicz
Andy Schroth
Helen Scott
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
Kim & Thomas Walther
Cynthia Wang & Michael Lin
Olivia Wang
Kohei Anthony Watanabe
Tim Weinert-Aplin
Allison Haworth West & Michael West
William Westbrook
Jennifer Wilson
May Wong
Sook Leng Wong
Wong Nai Hei
Benjamin Wu
Margaret Yang
Pauline Yeung
Peter Yu
Jelena Zec & Jonathan McCullagh