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BEARE'S PREMIERE MUSIC FESTIVAL

比爾斯飛躍演奏
音樂節

8-16
JANUARY
2020

FORMERLY
THE "HONG KONG INTERNATIONAL
CHAMBER MUSIC FESTIVAL"
前身為香港國際室內樂音樂節



J & A Beare is delighted to return to Hong Kong for the 2020 Beare's Premiere Music Festival with a selection of fine instruments from its exemplary collection

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"J & A Beare, the London expert firm which handles most of the top-level stringed instruments."



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The 'Piatto' Antonio Stradivari, Cremona, 1717
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through the Beare's International Violin Society

冠名贊助致辭

MESSAGE FROM THE TITLE SPONSOR



FINE VIOLINS SINCE 1892

能夠支持這個重量級的國際音樂節及享受由一班傑出音樂家奏出的悠揚樂韻，實在令我們感到非常雀躍。

我們業務猶如一塊磁石一樣，連結音樂家及贊助人，並且不時在當中改善我們同事及朋友的生活。

我們與飛躍演奏香港的合作能夠為大家提供一個完美的合作平台，以拓展我們在不同領域的影響力和實現我們對音樂的共同追求。我們希望透過對這個音樂節的支持及加強大家在國際上的音樂連繫，並以各優秀演奏家作為緊密合作的橋樑。

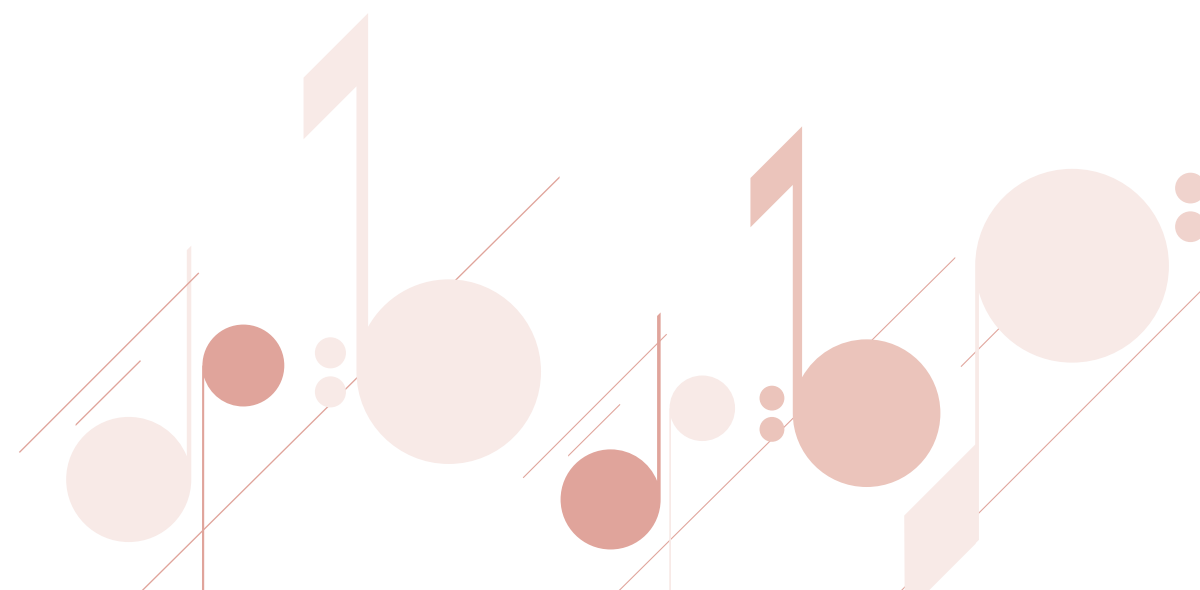
史提芬·史密夫及西門·莫里斯
比爾斯執行總監

We are very excited to support this important international music festival and to have the opportunity to enjoy the music-making of a group of truly remarkable musicians.

Our business is a magnet at the centre of the world of music, bringing together musicians and patrons, and often transforming the lives of our colleagues and friends in the process.

Our partnership with Premiere Performances provides the perfect platform to work together, widen our societies' goals and to broaden our mutual musical interests. We hope that through this Festival we can support and strengthen the international musical ties that bind us together, while bringing us closer to the musicians that create them.

Steven Smith and Simon Morris
Managing Directors of J & A Beare



行政總監致辭

MESSAGE FROM THE EXECUTIVE DIRECTOR



各位朋友及樂迷：

歡迎大家蒞臨第 11 屆室內樂音樂節，現名為比爾斯飛躍演奏音樂節。

藝術總監林昭亮致力推廣室內樂，於 10 年間透過這個音樂節向香港觀眾介紹最重要的室內樂作品，推動香港室內樂文化發展。時至今日，本地音樂家比以前常選奏室內樂作品，為香港帶來更多室內樂音樂會。我們現在可以帶來更豐富及更多種類的節目，例如是現代作曲家的新作，令比爾斯飛躍演奏音樂節更上一層樓。今年的我們帶來了世界首演、亞洲首演及香港首演，而其中兩首是我們委約創作的。

我們十分感謝比爾斯長遠的支持，繼續成為音樂節的冠名贊助。比爾斯是世界上最享負盛名的小提琴經銷商，感謝他們的慷慨解囊，為音樂節藝術家借出珍貴樂器，並透過我們的外展活動向大眾免費展示這些稀有樂器。

我們也很感謝香港特區政府一直透過「藝術發展配對資助計劃」支持我們的活動。尋找藝術贊助商的工作愈趨困難，我們感謝民政事務局對我們加倍支持，現在您的捐助將獲得政府 1.8 倍的配對資助（原為 1.5 倍）。

我們由衷感謝所有多年來一直贊助我們的公司及合作夥伴，尤其是羅莎蒙·布朗女士、康樂及文化事務署和美國領事館。我們也很感謝新的酒店贊助，香港太子酒店，以及聯合航空和芬蘭航空的支持。另外感謝通利琴行、Fleishman Hillard、大館及亞洲協會香港中心的長期支持。

最後要多謝每位觀眾多年來一直支持，與我們分享音樂，更特別多謝一眾多年來捐助我們的熱心人士，令我們可以一直為廣大聽眾帶來更多世界級的音樂會。

讓我們現在來享受這一夜美樂！

費詩樂

飛躍演奏香港行政總監及創辦人

Dear friends and music lovers,

Welcome to the 11th edition of this chamber music festival, now called the Beare's Premiere Music Festival.

Artistic Director Cho-Liang Lin spent the first 10 years of the Festival introducing Hong Kong audiences to the most important works of the chamber music repertoire. Now that chamber music is much more popular with local musicians and there are many more chamber music concerts throughout the year, we can expand our programming to include a broader and more sophisticated range of programming. We are very excited to move the Beare's Premiere Music Festival to a new level by including several living composers. This year's repertoire includes a World Premiere, an Asian Premiere and a Hong Kong premiere, and we were involved in commissioning two of these pieces.

We are delighted to welcome back J&A Beare, our long-term Title Sponsor, which is the most prestigious rare violin dealer in the world. As they did last year, they have brought a range of instruments that some of our participating musicians will play throughout the Festival, and will be presenting a showcase of these instruments as a Festival Outreach event.

We are very grateful for the on-going support of the Hong Kong government through the Art Development Matching Grants Scheme. Because it is so difficult these days to raise arts sponsorship, the Home Affairs Bureau has increased our support so that every dollar we are able to raise through donations and sponsorships is now matched by 180% (up from 150%).

I would like to thank our returning sponsors and collaborators, especially Rosamond Brown, the Leisure and Cultural Services Department, and the United States Consulate General for their continued support year after year. I would like to thank our new hotel sponsor, Prince Hotel, as well as United Airlines and Finnair for their support. And we are very grateful for the continuing support of Tom Lee, Fleishman Hillard, Tai Kwun and the Asia Society Hong Kong Center.

Finally, thank you to you, our audience, for your loyal support of our music, and to those many individuals who go one step further by supporting Premiere Performances financially, thereby ensuring that our concerts will continue for many more years to come.

Enjoy the music!

Andrea Fessler

Executive Director and Founder

藝術總監的話

MESSAGE FROM THE ARTISTIC DIRECTOR



歡迎蒞臨第 11 屆室內樂音樂節！我很開心再次回到香港，更高興能與一眾出色音樂家聚首於此。事實上，今屆音樂節的參與音樂家人數都比以往多。

數年前我已經想把巴赫的貝蘭登堡協奏曲全集作為音樂節的揭幕音樂會，我很高興今屆終於能實現此想法。貝蘭登堡協奏曲旋律令人難以忘懷，多元的配器編制以及獨奏與樂隊之間的互動，令其成為史上最美好的音樂作品之一，亦是揭開音樂節第二個十年的最佳的序幕。

貝蘭登堡協奏曲中多樣的配器為我們設置框架，您會發現今屆音樂節中不乏木管樂及銅管樂的曲目。同時，我們亦帶來四位近代作曲家的作品，包括譚盾、盛宗亮、梅斯東能和梁雷，大部分更會一同參與音樂節。音樂節的閉幕音樂會將帶來另一首經典室樂作品——孟德爾遜著名的八重奏，展示原版音樂的特別演繹。今屆音樂節涵蓋室樂權威著作到世界首演的現代音樂，讓來自世界各地的音樂家和觀眾一同探索音樂的多彩和美妙。

感謝各位參與，與我們一同享受音樂！

林昭亮

比爾斯飛躍演奏音樂節藝術總監

Welcome to the 11th Beare's Premiere Music Festival! I am delighted to be returning to Hong Kong alongside a roster of incredible artists – in fact, this year's Festival will feature more musicians than ever before.

The idea of anchoring the Festival around Bach's complete Brandenburg Concertos came to me a few years ago, and I am thrilled that this idea is becoming a reality this year. With their unforgettable melodies, diverse instrumentation and masterful interplay between soloists and ensemble, this is truly some of the best music ever written. I could not think of a better way for this Festival to start its second decade.

The large array of instruments heard in the Brandenburgs sets the framework for the rest of the Festival; you will notice that the 2020 Festival features numerous works for wind and brass. We also feature works by four contemporary composers, Tan Dun, Bright Sheng, Olli Mustonen and Lei Liang, most of whom will be present at the festival. And we will close this Festival with another masterwork of the chamber music repertoire: Mendelssohn's famous Octet, with a special interpretation based on the original manuscript. From the cornerstones of the chamber music repertoire to a world premiere, we will explore the thrilling variety and beauty of great music.

Thank you for joining us, and enjoy the performances!

Cho-Liang Lin

Artistic Director, Beare's Premiere Music Festival

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The Future of Asset Management in
China for more insights and analysis:
<https://fh.pr/FAMC2019>

音樂節活動一覽 FESTIVAL EVENTS

登入 www.pphk.org，免費參加所有外展及教育活動
All Outreach & Education events are free with advance registration at www.pphk.org

日期 Date		時間 Time	節目 Name of the event	場地 Venue
5/1/2020	日 Sun	15:30-17:00	貝蘭登堡協奏曲大全講座：由艾斯凡哈尼主持 Lecture by Mahan Esfahani: The Brandenburg Concertos	香港文化中心音樂廳後台 7 樓 CR1 CR1, 7/F, Backstage of Concert Hall, Hong Kong Cultural Centre
7/1/2020	二 Tue	20:00-21:30	公開綵排：F 大調第二貝蘭登堡協奏曲，BWV 1047 Open Rehearsal: Brandenburg Concerto No. 2 in F Major, BWV 1047	香港文化中心音樂廳後台 7 樓 CR2 CR2, 7/F, Backstage of Concert Hall, Hong Kong Cultural Centre
8/1/2020	三 Wed	19:30-22:00	音樂節揭幕音樂會：貝蘭登堡協奏曲大全 Opening Night Concert: The Complete Brandenburg Concertos	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
10/1/2020	五 Fri	13:00-14:00	公開綵排：聖桑降 E 大調七重奏，作品 65 Open Rehearsal: Saint-Saëns Septet for trumpet, strings and piano in E-flat Major, Op. 65	香港文化中心音樂廳後台 7 樓 CR2 CR2, 7/F, Backstage of Concert Hall, Hong Kong Cultural Centre
		18:30-19:30	免費社區音樂會 — 飛銅凡響 Free Community Concert by Fiesta Brass	洗衣場石階，大館 Laundry Steps, Tai Kwun
		19:30-21:30	音樂會：呼吸中的樂韻 Concert: When Breath Becomes Sound	大館賽馬會立方綜藝館 JC Cube Auditorium, Tai Kwun
11/1/2020	六 Sat	10:30-12:30	公開綵排：梅斯東能第二弦樂九重奏 Open Rehearsal: Mustonen Nonet for Strings No. 2	亞洲協會香港中心香港賽馬會廳 The Hong Kong Jockey Club Hall, Asia Society Hong Kong Center
		14:00-15:30	公開綵排：莫扎特 F 大調雙簧管四重奏，KV370 Open Rehearsal: Mozart Oboe Quartet in F Major, KV370	亞洲協會香港中心香港賽馬會廳 The Hong Kong Jockey Club Hall, Asia Society Hong Kong Center
		16:00-18:00	比爾斯專題講座：珍貴小提琴展示 Lecture by J&A Beare: "Rare Violin Showcase"	亞洲協會香港中心利國偉廳 Lee Quo Wei Room, Asia Society Hong Kong Center
		19:30-20:45	音樂會：譚盾的武俠三部曲：電影和音樂 Concert: The Martial Arts Trilogy: Film & Music	大館賽馬會立方綜藝館 JC Cube Auditorium, Tai Kwun
12/1/2020	日 Sun	15:00-17:00	音樂會：星期日午間室內樂音樂會 Concert: Sunday Afternoon Chamber Music	大館賽馬會立方綜藝館 JC Cube Auditorium, Tai Kwun
14/1/2020	二 Tue	19:30-21:30	音樂會：貝多芬與梅斯東能 Concert: Beethoven & Mustonen	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
15/1/2020	三 Wed	10:00-12:00	公開綵排：孟德爾遜降 E 大調八重奏，作品 20 Open Rehearsal: Mendelssohn Octet in E-flat Major, Op. 20	香港文化中心音樂廳後台 7 樓 CR2 CR2, 7/F, Backstage of Concert Hall, Hong Kong Cultural Centre
		15:00-16:30	高中生導賞音樂會：《博羅美奧弦樂四重奏同奏巴赫》* Education Concert for Senior Secondary Students: "Play Along Bach with the Borromeo String Quartet" *	荃灣大會堂演奏廳 Auditorium, Tsuen Wan Town Hall
16/1/2020	四 Thu	19:30-21:30	音樂節閉幕音樂會：孟德爾遜八重奏 Festival Finale: The Original Mendelssohn Octet	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall

* 只限學校登記 School registration only

節目 / 活動內容並不反映香港特別行政區政府的意見

The content of these programmes/activities does not reflect the views of the Government of the Hong Kong Special Administrative Region

場地規則

各位觀眾：
為了令大家對這次演出留下美好印象，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。

House Rules

Dear Patrons,
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 cooperation.

OPENING NIGHT CONCERT: THE COMPLETE BRANDENBURG CONCERTOS

音樂節揭幕音樂會：貝蘭登堡協奏曲大全

8 JAN
2020
三 (WED)
7:30PM

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

巴赫

**F 大調第一貝蘭登堡協奏曲，
BWV 1046 (22')**

博伊德、亨特、福原真美、
汪楚萍、莫班文、費拿高域、
江蘭、博羅美奧弦樂四重奏、
張達尋、艾斯凡哈尼

(快板)
慢板
快板
小步舞曲 — 第一三聲部中段 — 波蘭舞曲 —
第二三聲部中段

**降 B 大調第六貝蘭登堡協奏曲，
BWV 1051 (16')**

紐鮑爾、凌顯祐、席德登、
金利宣、朱琳、張達尋、
艾斯凡哈尼

(快板)
不太慢的慢板
快板

**G 大調第四貝蘭登堡協奏曲，
BWV 1049 (16')**

蘇斯曼、貝儂、史德琳、
博伊德、張文蕊、紐鮑爾、
席德登、張達尋、艾斯凡哈尼

快板
行板
急板

JOHANN SEBASTIAN BACH

**Brandenburg Concerto No. 1 in
F Major, BWV 1046 (22')**

Aaron Boyd, Gordon Hunt, Mami Fukuhara,
Rachel Wong, Benjamin Moermond, Radovan
Vlatković, Lin Jiang, Borromeo String Quartet,
DaXun Zhang, Mahan Esfahani

(Allegro)
Adagio
Allegro
Menuetto – Trio I – Polacca –
Trio II

**Brandenburg Concerto No. 6 in
B-flat Major, BWV 1051 (16')**

Paul Neubauer, Andrew Ling, Torleif Thedéen,
Yeesun Kim, Lyn Zhu, DaXun Zhang,
Mahan Esfahani

(Allegro)
Adagio ma non tanto
Allegro

**Brandenburg Concerto No. 4 in
G Major, BWV 1049 (16')**

Arnaud Sussman, Emily Beynon, Megan Sterling,
Aaron Boyd, Kitty Cheung, Paul Neubauer,
Torleif Thedéen, DaXun Zhang, Mahan Esfahani

Allegro
Andante
Presto

中場休息 Intermission

**D 大調第五貝蘭登堡協奏曲，
BWV 1050 (23')**

林昭亮、貝儂、湯惠彬、
元淵舞、金利宣、張達尋、
艾斯凡哈尼

快板
深情地
快板

**G 大調第三貝蘭登堡協奏曲，
BWV 1048 (10')**

博伊德、金沼沃、傑出臻、
元淵舞、紐鮑爾、凌顯祐、
金利宣、席德登、朱琳、
張達尋、艾斯凡哈尼

(快板)
慢板
快板

**F 大調第二貝蘭登堡協奏曲，
BWV 1047 (13')**

傑出臻、史德琳、亨特、
沃什伯恩、羅曼四重奏、
張達尋、艾斯凡哈尼

(快板)
行板
甚快板

**Brandenburg Concerto No. 5 in
D Major, BWV 1050 (23')**

Cho-Liang Lin, Emily Beynon, Kristopher Tong,
Mai Motobuchi, Yeesun Kim, DaXun Zhang,
Mahan Esfahani

Allegro
Affettuoso
Allegro

**Brandenburg Concerto No. 3 in
G Major, BWV 1048 (10')**

Aaron Boyd, So-Ock Kim, Nicholas Kitchen,
Mai Motobuchi, Paul Neubauer, Andrew Ling,
Yeesun Kim, Torleif Thedéen, Lyn Zhu,
DaXun Zhang, Mahan Esfahani

(Allegro)
Adagio
Allegro

**Brandenburg Concerto No. 2 in
F Major, BWV 1047 (13')**

Nicholas Kitchen, Megan Sterling, Gordon Hunt,
David Washburn, Romer String Quartet,
DaXun Zhang, Mahan Esfahani

(Allegro)
Andante
Allegro assai

貝蘭登堡協奏曲大全講座：由艾斯凡哈尼主持

Lecture by Mahan Esfahani: The Brandenburg Concertos

2020 年 1 月 5 日，下午 3 時 30 分，以英語進行 | 香港文化中心音樂廳後台 7 樓 CR1

5 Jan 2020, 3:30pm, in English | CR1, 7/F, Backstage of Concert Hall, Hong Kong Cultural Centre

登記免費入場 Free with registration

1 月 8 日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 2020 年 1 月 11 日 (星期六) 晚上 8 時播出及 2020 年 1 月 16 日 (星期四) 下午 2 時重播。

The concert on 8th January 2020 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 11th January 2020 (Sat) at 8 pm with a repeat on 16th January 2020 (Thu) at 2 pm.



煩請音樂會後填寫問卷
Please fill in the survey
after the concert



THE UTIMATE BUFFET DESTINATION

add@Prince is a relaxed all-day dining restaurant serving up world-class specialty cuisines.

Savour the exotic flavours of authentic delicacies crafted by our Thai and Indian Master Chefs to enhance your seafood buffet experience.

From now until the end of February, add@Prince presents a variety of Chinese traditional delicacies and Double-boiled Chinese Soups during the dinner buffet. Premium seafood reaches new heights of flavour in the hands of our gifted team.

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PRINCE
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貝蘭登堡協奏曲大全

THE COMPLETE BRANDENBURG CONCERTOS

巴赫 (1685-1750)

**第一至第六貝蘭登堡協奏曲，
BWV 1046-51 (1721)**

整套六首豐富多樣、號稱「貝蘭登堡協奏曲」的樂曲就如巴赫眾多音樂作品一樣，就精確日期及樂器編制而言充滿了一定的神秘感。它們取名自貝蘭登堡侯爵：1721年3月24日巴赫將這套協奏曲手稿獻給侯爵，並附上奉承的獻詞。這可能是一份求職申請，可惜巴赫並沒有因此獲聘。

這六首作品的出色之處在於巴赫沿用了意大利協奏曲結構，但在曲式及音色方面皆展現了個人風格。第一協奏曲已是立竿見影：巴赫採用一對獵號、三支雙簧管、巴松管、小提琴獨奏、弦樂及通奏低音。獵號通常僅限於戶外使用，它們無疑為樂曲添上了鄉土氣息。巴赫在織體上強調了這一點，獵號在樂段開端因而格外出眾，後來才逐漸與其他樂器融為一體；彷彿外來者在儒雅的社會氛圍下受到薰陶，學會放柔聲線。獨奏小提琴採用了變格定弦（即調高三度音程），於樂曲中較易突顯，與第一雙簧管和通奏低音在第二樂章相互交流形成三重協奏曲風格，到第三樂章仍然備受矚目。第四樂章的開端、中間和結尾都是優雅的小步舞曲：舞曲一是兩支雙簧管和巴松管擔綱的三聲部中段；舞曲二是迷人的弦樂波蘭舞曲（變格定弦之小提琴並不包括在內），舞曲三則是寫給法國號和雙簧管的插曲，熱情洋溢亦帶有狩獵色彩，這支插曲也將帶我們回到樂曲開端的野外氣息。

第三及第六協奏曲的配器只有弦樂以及作通奏低音的古鍵琴，然而巴赫卻憑著他的非凡才思，於兩套作品呈現出截然不同的功架。

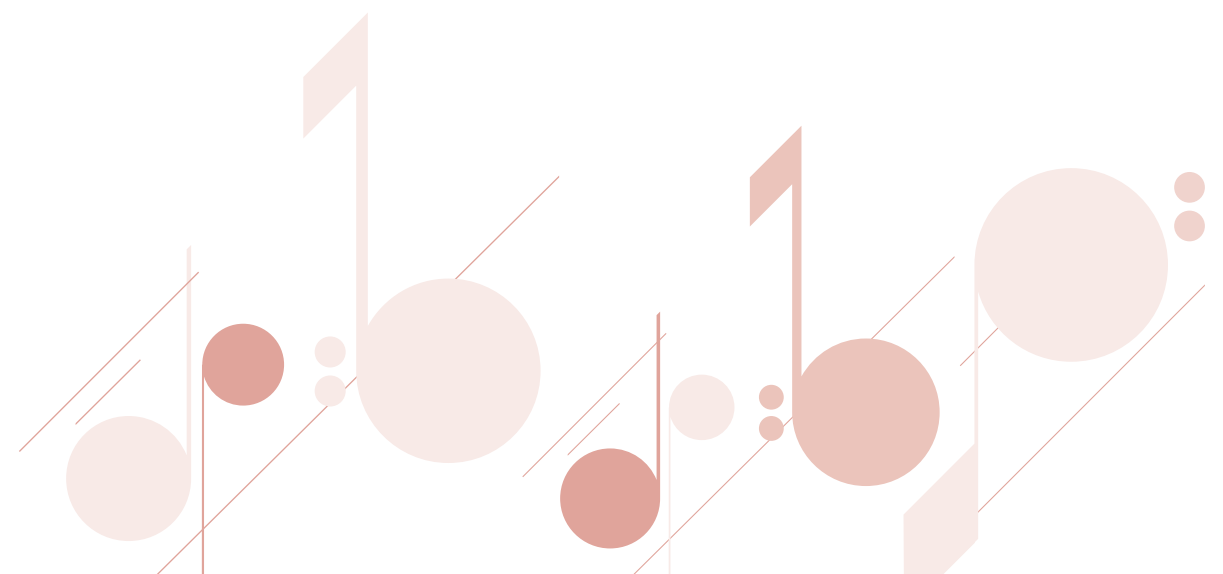
Johann Sebastian Bach (1685-1750)

**Brandenburg Concertos Nos. 1-6,
BWV 1046-51 (1721)**

The six richly diverse works collected together as the Brandenburg Concertos are, like much of Bach's music, steeped in a certain amount of mystery in terms of precise date and instrumentation. They derive their name from the dedicatee, the Margrave of Brandenburg-Schwedt, to whom Bach sent a handwritten copy of the music, including an obsequious dedication, dated 24 March 1721. This was probably a musical job application, though if so, it bore no fruit.

The six are remarkable for the way Bach takes the structure of the concertos of his Italian predecessors and makes both form and instrumental colour utterly his own. And how strikingly he does this in No. 1, with its pair of hunting horns, three oboes, bassoon, solo violin plus strings and continuo. Such horns were usually confined to outdoor activities and they lend an undeniably rustic air to the proceedings; Bach emphasises this with writing that initially blurts through the textures and only gradually integrates with the other instruments – as if these incomers had, in such refined society, learnt to lower their voices. The solo violin (using scordatura, i.e. tuned a third higher than normal) gains prominence during the course of the piece, enjoying a triple-concerto-style interplay with first oboe and continuo in the second movement while stealing the limelight further in the third. In the fourth movement, an elegant minuet frames and separates three trios: the first a minuet for two oboes and bassoon, the second a gorgeous polonaise for strings (but excluding the scordatura violin) and the third an ebullient hunting-style interlude for horns and oboes that takes us back to the plain air spirit of the opening.

In Concerto Nos. 3 and 6, the scoring is confined to strings and harpsichord continuo, yet how extraordinarily effectively Bach uses his forces to very different ends in the two works.



第六協奏曲呈現出與別不同的音響效果，因為巴赫沒有選用小提琴，反而加上一對大提琴（原為舊式古大提琴）。我們只能猜測，選用後者是否因為這套作品於巴赫較早期的音樂生涯完成，還是他興之所至，刻意混合新舊器樂。另一個說法是古大提琴的部分其實是巴赫特意為他於科騰的僱主利奧普親王而寫。巴赫在此以及帶有吉格舞曲色彩的終曲，通過饒富想像性的織體，巧妙地創造了仿如韋華第協奏曲當中獨奏與全體奏的錯覺。到了慢板，大提琴靜止下來；此樂章打破了既有傳統，起始與結尾的調各不相同。這也許是整套貝蘭登堡協奏曲之中最優美的慢板樂章，寧謐的音韻在通奏低音的帷幕下蕩漾。

熱情洋溢的第四協奏曲用上一把小提琴和兩支長笛（原為「回音長笛」或高音直笛）作為獨奏樂器。它們一同為大型的第一樂章掀開序幕，長笛率先爭奪上風，小提琴隨後加入競技；小提琴寫法愈見精密，長笛渾然如一。熱情過後取而代之的是行板的溫柔，此時長笛脫穎而出，小提琴獨奏加入弦樂合奏或是為長笛奏出低音線條。第三樂章回復高昂活力，賦格曲的理性嚴謹與協奏曲的炫技樂段一拍即合，風馳電掣。

第五協奏曲的獨奏樂器包括長笛、小提琴及助奏的古鍵琴。一如第四協奏曲，獨奏的角色交替互換，惟古鍵琴很快便受到注目——它偏離了傳統通奏低音角色，轉向挑戰高難度的獨奏樂段以及肆意擴展、令人目眩的華采樂段。下一樂章深情地開展，這於巴赫創作的芸芸樂曲之中屬罕見的標記，但卻尤為合適只為三件獨奏樂器而寫的這個樂章。雖然樂團是靜止的，但是全體奏和獨奏樂段的對比，在古鍵琴輪流交換通奏低音和獨奏角色下依然清晰分明。結尾的吉格舞曲由小提琴和長笛作引子，古鍵琴其後加入，再一次回到炫技樂段，興高采烈地劃下句點。

The striking sound world of the Sixth Concerto derives from its omission of violins and addition of a pair of cellos (originally archaic violas da gamba). We can only speculate whether the use of this latter instrument dates the Sixth to relatively early in Bach's career or whether it was an intentional mixing of old and new. Another possibility is that the gamba parts were intended for the composer's employer, Prince Leopold I of Anhalt-Köthen. Bach creates the illusion of solo and tutti forces that you find in a standard Vivaldian concerto through imaginative textures, both here and in the gigue-like finale. For the Adagio, the cellos fall silent. This movement breaks with all sorts of traditions, not least of which is beginning in one key and ending in another. With its quiet interplay against rippling continuo backdrop, it is perhaps the most beautiful slow movement in the entire set.

The soloists in the essentially ebullient Concerto No. 4 are violin and a pair of flutes (originally 'fiauti d'echo', or treble recorders). These make their presence felt right at the start of the large-scale first movement, later joined by the violin, with the two forces vying for the upper hand, the violin via increasingly elaborate writing, while the flutes operate largely as one. Frenetic energy is replaced by tenderness in the Andante, where the flutes come to the fore, the solo violin either doubling the orchestral violins or offering a bass-line to the flutes. Then it's back to high energy, with a driving, dancing movement that combines the intellectual rigour of a fugue and the virtuosity of the concerto.

In Concerto No. 5, the solo group consists of flute, violin and obbligato harpsichord. As with the Fourth, the roles of the soloists ebb and flow but the harpsichord is quick to seize the spotlight, shedding its continuo role early on with highly demanding solo passages and an audaciously extended and glittering cadenza. The slow movement is headed Affettuoso (affectionately), a rare marking in Bach's music but here particularly apt as he reduces the forces down to the three soloists. Though the ensemble is silent, there is still a clear sense of tutti and solo passages, with the harpsichord acting in turns as continuo instrument and soloist. The final gigue forms a high-spirited end-piece, introduced by violin and flute alone, then joined by harpsichord, back in full-on virtuoso mode.

第三協奏曲的編制為三支小提琴、三支中提琴、三支大提琴及通奏低音（低音大提琴及古鍵琴）。第一樂章裡每組樂器都兼任合奏與獨奏，它的曲式亦別具開創性，以詠嘆調作為樂章起點。來到結尾的舞曲時，織體更為統一，炫技樂段與之巧妙結合，令人目眩神迷。巴赫在第二樂章只寫了兩個和弦，這於樂手而言一直是個棘手難題——到底應否只按樂譜所示演奏，彷彿其他樂章都太雄渾有力，夾在中間的慢板樂章就只能被壓縮至此？從第二樂章的手稿所見，這兩個和弦的確清晰地標示在一頁中央，所以樂譜散佚的說法並不成立。另一方面，這兩個和弦也許意味某種即興獨奏；巴赫因應不同樂手而提出不同演奏手法亦有可能。這一點我們無從稽考。

如果你不考慮樂器編制而細閱過第二協奏曲的樂譜，你會欣賞到一首富麗堂皇的協奏曲。然而當你把小號、長笛、雙簧管、小提琴、弦樂及通奏低音的器樂音色混合其中，你聆賞到的必定更上層樓。巴赫寫給小號的樂段難度極高，超越了該樂器的舒適區。若不是巴赫的小號手技高一籌，那麼他首次演出時一定非常難熬。小號在扣人心弦的慢板樂章全程靜止，長笛、雙簧管和小提琴在通奏低音的低迴下繚繞，交織出動人深情。精彩絕倫的終樂章把所有冷靜自省都擱在一邊，四件獨奏樂器奏出沸騰澎湃的常動賦格曲，小號歡欣地加入其中。

In Concerto No. 3, scored for three violins, three violas, three cellos and continuo (double bass and harpsichord), the opening movement finds each of the groups functioning both as an ensemble and a soloist. Also groundbreaking is the form of this movement, which takes as its starting point a vocal da capo aria. By the time we reach the dancing finale, the textures are more unified still, the effect almost dizzying in its combined virtuosity. The second movement, which consists of just two chords, has long presented performers with something of a conundrum. Should it be played exactly as it appears, as if the energy of the outer movements had proved so potent that they had squeezed out the inner slow movement altogether? Certainly, the notion that a written-out slow movement has been lost has long been discredited as the two chords are clearly notated in the middle of a page in the presentation manuscript. On the other hand, perhaps they signalled a solo improvisation of some sort; it's also possible that Bach had various different solutions depending on the players he had to hand. We will never know.

If you looked at the score for the Second Concerto without worrying about the instrumentation, you'd see before you a dazzlingly brilliant concerto. But then add to the mix the instrumental colours (trumpet, flute, oboe, violin, strings and continuo) and you have something on a different level entirely. For a start, there's the trumpet writing, much of it in the stratosphere, well out of its comfort zone. Either Bach had a stunning player at his disposal or the results must have been more than a little trying when it was first performed. The trumpet is silent in the heartfelt slow movement in which the flute, oboe and violin intertwine to emotionally searing effect against a tick-tock continuo line. All introspection is cast aside in the brilliant finale, in which the trumpet gleefully joins in an ebullient moto *perpetuo* fugue for the four soloists.

Programme note by Harriet Smith

中譯：張苡璉





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WHEN BREATH BECOMES SOUND

呼吸中的樂韻

10 JAN
2020
五 (FRI)
7:30PM

JC Cube, Tai Kwun
大館賽馬會立方

普朗克：木管與鋼琴六重奏， FP100 (18')

貝儂、亨特、史安祖、
莫班文、費拿高域、
王佩瑤

活潑的快板
嬉遊曲
終曲

舒曼：《詩人的愛》， 作品 48 (27')

崔特許勒、王佩瑤

POULENC: Sextet for winds and piano, FP100 (18')

Emily Beynon, Gordon Hunt, Andrew Simon,
Benjamin Moermond, Radovan Vlatković,
Pei-Yao Wang

Allegro vivace
Divertissement
Finale

SCHUMANN: *Dichterliebe* ("A Poet's Love"), Op. 48 (27')

Robin Tritschler, Pei-Yao Wang

中場休息 Intermission

舒曼：三首雙簧管與鋼琴浪漫曲， 作品 94 (14')

亨特、汪沙圖

不快的
簡單而親暱的
不快的

布拉姆斯：降 E 大調圓號三重奏， 作品 40 (30')

蘇斯曼、費拿高域、
汪沙圖

行板 — 稍活躍
諧謔曲：快板
沉鬱的慢板
充滿活力的快板

SCHUMANN: Three Romances for Oboe and Piano, Op. 94 (14')

Gordon Hunt, Gilles Vonsattel

Nicht schnell
Einfach, innig
Nicht schnell

BRAHMS: Horn Trio in E-flat Major, Op. 40 (30')

Arnaud Sussmann, Radovan Vlatković,
Gilles Vonsattel

Andante – Poco più animato
Scherzo: Allegro
Adagio mesto
Allegro con brio



煩請音樂會後填寫問卷
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呼吸中的樂韻

WHEN BREATH BECOMES SOUND

普朗克 (1899-1963)

木管與鋼琴六重奏，FP100 (1931-32)

活潑的快板

嬉遊曲

終曲

二十世紀芸芸作曲家之中，很少有人比普朗克寫下更引人入勝和別出心裁的管樂作品。我們也實在無法預想，要是沒有普朗克為管樂寫下一連串奏鳴曲以及雙簧管、巴松管及鋼琴三重奏，木管樂手的音樂生涯會變得有多枯燥無味。普朗克曾說：「人的呼吸，大概沒有什麼比移動琴弓相距更遠之遙。」遂證明他的觀點。此六重奏要追溯到 1930 年，那時普朗克正專注於歌曲及鋼琴音樂，到 1939 年終告完成。

六重奏一開首足見普朗克對管樂音色情有獨鍾（相信與他對史特拉汶斯基和浦羅哥菲夫的近乎英雄崇拜有關）。它開始時精神奕奕，但這股活力同時又與偶爾的柔和瞬間形成鮮明對比。這就是普朗克的天才之處，他有著兩個對立個性，既剛勁銳利又柔情細膩。第二樂章大致抒情，卻與幽默的主題相映成趣，雖然最終還是溫柔獲勝。終曲迸發蓬勃朝氣，趣味盎然，幽默感十足。

舒曼 (1810-56)

《詩人的愛》，作品 48 (1840)

舒曼《詩人的愛》被譽為史上最偉大的聯篇歌曲之一，然而它的名字並沒有多少透露這套作品蘊藏的深情。歌詞選自德國浪漫主義舉足輕重的文豪—海涅的抒情詩。它探討了愛情載悲載喜之往復無常。舒曼深諳箇中真諦，尤其當他愛上傑出的年輕鋼琴家克拉拉·維克，卻遭到她專橫的父親強烈反對。舒曼與克拉拉最終於 1840 年共結連理，這也是舒曼寫下嬉遊曲的一年。

十六首藝術歌曲的第一首以十足的強度、開首和末端的不協和音描述一份未完滿的渴望，而這份強烈的情感亦貫穿整套聯篇歌曲。第九首歌曲的主角因摯愛下嫁他人悲慟不已，而這種深切苦痛也體現在整套作品中最著名的歌曲——第七首《我沒有怨恨》，刻劃了狂怒胸臆。即便如此，這套聯篇歌曲亦關於夢境與死亡，第十三首歌曲僅以人聲開始，如入陰森詭異之境。這種不真實感蔓延，直到最後一首歌曲，當主角意識到唯有死亡方能給他安慰之時才逐漸消褪。

Francis Poulenc (1899-1963)

Sextet for winds and piano, FP100 (1931-32)

Allegro vivace

Divertissement

Finale

Few 20th century composers write more winningly and with more character for winds than Poulenc. How much poorer woodwind players would be without his sequence of sonatas and the trio for oboe, bassoon and piano. ‘Nothing is further from human breath than the bow stroke’, Poulenc once declared, and proceeded to prove his point. This Sextet dates from the 1930s, when he was largely focused on songs and piano music, and was completed in 1939.

It is easy to detect his love for wind timbres from the very start of the Sextet (which in part was related to his near hero-worship of Stravinsky and Prokofiev); it begins in a mood of bracing energy but this contrasts with gentler moments. That is the genius of Poulenc, with his two contrasting sides, one acerbic and the other meltingly tender. The second movement is lyrical, but contrast comes with a humorous theme, though it’s the tenderness that wins out in the end. The finale is high on energy, poking fun at one and all with good humour.

Robert Schumann (1810-56)

***Dichterliebe* (“A Poet’s Love”), Op. 48** (1840)

Schumann’s *Dichterliebe* – one of the greatest song-cycles ever written – translates as “A Poet’s Love”, which gives little inkling of the depth and breadth of its emotions. It features poems by one of the stellar figures of German Romanticism, Heinrich Heine. It is a study of the torture of love as much as its joyous potential. Schumann understood this better than most, having fallen in love with the brilliant young pianist Clara Wieck, only to meet mighty opposition from her overbearing father Friedrich Wieck. Robert and Clara finally married in 1840 – the year he wrote *Dichterliebe*.

The very first of the 16 songs describes an unfulfilled longing with total intensity, beginning and ending on a discord, and that intensity runs through the remainder of the cycle. In the 9th song, the protagonist suffers great agitation as his beloved marries another. This is an experience also explored in the most famous song of the cycle, No. 7, ‘Ich grolle nicht’, a study in barely suppressed fury. But it’s also a cycle about dream and death – the unearthly 13th song, which begins with the voice alone, sounding haunted. This sense of unreality continues, only resolved in the final song, where the protagonist realises that death alone will give him comfort.

舒曼 (1810-56)

三首雙簧管與鋼琴浪漫曲，作品 94 (1849)

不快的

簡單而親暱的

不快的

三首浪漫曲寫於《詩人的愛》問世九年後，是舒曼唯一寫給雙簧管的作品，但是他卻本能地對雙簧管意味深長且猶如人聲的音色瞭如指掌。

第一首樂曲以小調響起，透露了淒楚哀愁，雙簧管悲傷的旋律與鋼琴繚繞交纏，短暫地轉趨激烈。

第二首樂曲以 A 大調開始，鋼琴伴奏著雙簧管輕柔的旋律。樂段中部徘徊於大調與小調之間，有著無法料理的紊亂。這使開首主題的回歸更有說服力，舒曼在此選用了雙簧管較高音區演繹主題，在小調的一陣騷動過後，以大調溫柔地結束。

最後一首樂曲宛如古老傳說一樣曲折離奇，由雙簧管帶領，鋼琴緊貼其後。樂段中部溫 and 委婉，最後回到最初，迎來歡快舞曲。

布拉姆斯 (1833-1897)

降 E 大調圓號三重奏，作品 40 (1865)

行板 — 稍活躍

諧謔曲：快板

沉鬱的慢板

充滿活力的快板

布拉姆斯以他的圓號三重奏開創了新的樂種，相信與他年少時研習圓號不無關係。異乎尋常地：它不是寫給一般圓號，而是較古舊、吹奏技巧亦較艱深的自然號。

小提琴和鋼琴帶出開首主題，圓號與之天衣無縫。這裡的動機與布拉姆斯的個性不謀而合——有一種堅毅決心，哪怕心願有多難以成就。小提琴引入了不安焦躁的樂思，三件樂器卻由此結合，平分秋色，與前述動機大相逕庭。到了沸騰澎湃的詠諧曲，鋼琴以帶有號角曲特色的八度音程有力地行進，與迫切渴望的中段形成鮮明對比。深刻的慢板樂章加深對比，鋼琴的和弦低訴陰暗潛流；布拉姆斯以此樂章紀念當年離世的母親。臨近高潮時氣氛緊張難耐，直到終曲時喧鬧的獵號聲加上反拍重音節奏才緩和下來。

中譯：張苡璉

Robert Schumann (1810-56)

Three Romances for Oboe and Piano, Op. 94 (1849)

Nicht schnell

Einfach, innig

Nicht schnell

Nine years after *Dichterliebe* came these Three Romances, Schumann’s only original works for oboe. But how instinctively he understands its expressive, almost vocal qualities.

The first piece sets off wistfully in the minor, the speed indication translating as ‘Not fast’, with the oboe picking out a sorrowful melody into which the piano soon entwines, briefly becoming more ardent.

The second piece (‘Simple, intimate’) initially sounds more consoling, set in A major with the piano quietly accompanying the confiding oboe lines. Yet its inner section, torn between minor and major keys, has a turbulence that is unable to settle. This makes the return of the initial theme more telling, with Schumann taking it into the oboe’s higher register and, after a moment of minor-key doubt, closing tenderly in the major.

There is a real ‘once upon a time’ in the final number, which has a capricious changeability, the oboe leading the way but the piano sticking closely to it. There is tenderness in the gentler inner section, before the opening returns once more to lead us in a merry dance.

Johannes Brahms (1833-1897)

Horn Trio in E-flat Major, Op. 40 (1865)

Andante – Poco più animato

Scherzo: Allegro

Adagio mesto

Allegro con brio

Brahms effectively created a new genre with his horn trio, an instrument which he had studied in his youth. Unusually, this was written not for a standard horn but for the more old-fashioned (and more difficult to play) ‘natural’ horn.

The violin and piano introduce the initial theme, which is inherently suited to the horn. There is a sense of striving to this motif – of reaching out for something not quite attainable – which is a very Brahmsian trait. This contrasts with a more agitated idea – again introduced by the violin but combining all three instruments as equals. Then comes an ebullient Scherzo, set in motion by the piano in fanfare-like octaves, and full of energy, which is striking opposition to the yearning Trio. Contrast comes in the profound slow movement, with darkly rolled chords from the depths of the piano. It commemorates Brahms’s beloved mother, who had died earlier that year. As it rises to a climax, the mood becomes almost unbearably intense. Relief comes from the finale, with its hunting-horn high jinks and rhythms spiced with off-beat accents.

Programme notes by Harriet Smith

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THE MARTIAL ARTS TRILOGY: FILM & MUSIC

譚盾的武俠三部曲：電影和音樂

11 JAN
2020
六 (SAT)
7:30PM

JC Cube, Tai Kwun
大館賽馬會立方

譚盾 《武俠奏鳴曲集》

鋼琴奏鳴曲《夜宴》(14')

張郁苓

面具
今夜之後
劍舞飛翔
我用所有報答愛

大提琴奏鳴曲《卧虎藏龍》(19')

朱琳、張郁苓

卧虎藏龍
絲路奇遇
永恆誓言
南行

小提琴奏鳴曲《英雄》(20')

林昭亮、張郁苓

英雄
水之上
風之劍
悲情沙漠

小提琴、大提琴與鋼琴三重奏
《復活》(10')

林昭亮、朱琳、張郁苓

技術支援：李一川

TAN DUN The Martial Arts Sonata Cycle

The Banquet Sonata (14')

Evelyn Chang

The Mask
After Tonight
Sword Dance
Only for Love

Crouching Tiger Sonata (19')

Lyn Zhu, Evelyn Chang

Crouching Tiger, Hidden Dragon
Silk Road: Encounters
Eternal Vow
To the South

Hero Sonata (20')

Cho-Liang Lin, Evelyn Chang

Hero
Above Water
Wind Sword
Sorrow in the Desert

The Triple
Resurrection (10')

Cho-Liang Lin, Lyn Zhu, Evelyn Chang

Technician: Yichuan Li



煩請音樂會後填寫問卷
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譚盾的武俠三部曲：電影和音樂

THE MARTIAL ARTS TRILOGY: FILM & MUSIC

譚盾 (1957-)
《武俠奏鳴曲集》(編於 2016)

世界知名的作曲家及指揮家譚盾為李安執導的《卧虎藏龍》、張藝謀的《英雄》以及馮小剛的《夜宴》三齣武俠電影，創作了屢獲殊榮的配樂。這三齣電影融匯了中國古代武術傳統與視覺藝術精髓，在世界各地均獲得極高評價，備受讚譽。譚盾其後改編了這些電影音樂，譜出僅由三件獨奏樂器演繹的三重奏《復活》。

《武俠三部曲》結合了上述三部電影，儼如一齣三幕的歌劇或芭蕾舞劇。它描繪了三部電影的女主角為了不同理由犧牲愛情與生命：《卧虎藏龍》的玉嬌龍為了江湖的夢想；《英雄》的飛雪為了愛國與刺秦；《夜宴》的婉后為了慾望與復仇。在原創電影樂曲裡，大提琴、小提琴及鋼琴分別代表了這三個角色。

三件樂器最後聯首，結合成三重奏《復活》，代表三位女主角的主題通過複調寫法重疊展現並展開。譚盾以此作品想像三位悲劇人物穿越時空，重回人間，再愛一回。

譚盾曾經寫道，這套武俠三部曲是從華格納的聯篇歌劇《指環》取得靈感，《復活》更是特意紀念華格納 200 歲誕辰。

Tan Dun (1957-)
The Martial Arts Sonata Cycle (adapted in 2016)

World-renowned composer/conductor Tan Dun composed award-winning orchestral scores for three films by critically acclaimed directors: Ang Lee (*Crouching Tiger, Hidden Dragon*), Zhang YiMou (*Hero*), and Feng Xiaogang (*The Banquet*). Combining the ancient tradition of Chinese martial arts philosophy and visual arts, the films were all received with high praise worldwide. Adapting his own orchestral scores, Tan Dun has pared the music down to three solo instruments which come together for *the Triple Resurrection*.

The Trilogy combines the three different films like one opera or a ballet in three acts. It centers on the love and sacrifice of three women for three very different reasons. Each of the film’s leading female characters sacrifices her love and life for different ideals. In *Crouching Tiger*, the character Jade sacrifices her life for her spiritual love of the *wuxia* (martial arts) dream. In *Hero*, the character Flying Snow sacrifices her life for the patriotic love of her country. In *the Banquet*, Empress Wan sacrifices her life and love for desire and revenge. In the original film soundtrack, the three characters are represented by three musical instruments: cello, violin and piano.

The three instruments unite in the end, and sing out finally together in *The Triple Resurrection*, which uses the motifs of the three heroines and weaves them together to expand polyphonically into a trio that travels from antiquity to modern times, reviving the life and love of these three tragic protagonists.

Tan Dun has written that this *Martial Arts Cycle* took inspiration from Wagner’s *Ring Cycle*. *Triple Resurrection* was written specifically to commemorate the 200th birthday of Richard Wagner.

關於譚盾

譚盾為世界知名的音樂家暨聯合國教科文組織全球形象大使，作品橫跨古典音樂、多媒體表演、中西傳統音樂等領域，享譽全球音樂界。他屢獲殊榮，包括格林美音樂獎、奧斯卡最佳原創音樂獎、格文美爾古典作曲獎、巴赫獎、蕭斯達高維契獎，最近獲頒意大利金獅終身成就獎。譚盾的音樂廣被世界各地頂尖樂團、歌劇院及國際音樂節演奏，亦於電台或電視亮相。譚盾最近獲委任為美國巴德學院音樂學院院長。

譚盾出生於湖南村落，成長時遭逢文化大革命，學習音樂因而困難重重。他曾經學習民間樂器，於京劇團演奏及編曲。譚盾二十歲時，剛好北京中央音樂學院重開，他為第一批獲准入學的學生之一；二十九歲時獲哥倫比亞大學研究院取錄，於紐約尤其熱衷前衛風格的鬧市音樂。

譚盾的音樂風格別樹一幟，揉合中西方文化傳統，經常以民間音樂與現代交響樂搭配。他創作多齣歌劇，擅於發掘不常用的樂器，使樂曲蘊含新意，例如協奏曲《水樂》、《紙樂》及《埙樂》等。

中譯：張苡璉

About Tan Dun

The world-renowned artist and UNESCO Global Goodwill Ambassador Tan Dun has made an indelible mark on the world’s music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions. A winner of today’s most prestigious honors including the Grammy Award, Academy Award (Oscar), Grawemeyer Award, Bach Prize, Shostakovich Award, and most recently Italy’s Golden Lion Award for Lifetime Achievement, Tan Dun’s music has been played throughout the world by leading orchestras, opera houses, international festivals, and on radio and television. Most recently, Tan Dun was named as Dean of the Bard College Conservatory of Music.

Born in a village in Hunan Province and kept from musical studies as a youth by the restrictions of the Cultural Revolution, Tan Dun learned folk instruments and became a player and arranger for a Peking Opera troupe. At 20 he was chosen as one of the first students at the reopened Beijing Central Conservatory of Music, and at 29 a doctoral student at Columbia University and participant in New York’s avant-garde downtown music scene.

Tan Dun is known particularly for music that combines Chinese and Western traditions, often pairing folk instruments with those of a modern symphony orchestra. He has composed several operas and often uses very unusual instruments, as in his concerto for “Water Percussion,” his *Paper Concerto*, and an *Earth Concerto* featuring stone and ceramic percussion.



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盛宗亮：《辣椒》，為小提琴和
馬林巴琴而作 (10')

林昭亮、林喆

一．八分音符
二．四分音符

莫扎特：F 大調雙簧管四重奏，
KV370 (17')

亨特、蘇斯曼、
紐鮑爾、哈特拿沙揚

快板
慢板
迴旋曲 — 快板

聖桑：降 E 大調小號、
弦樂與鋼琴七重奏，
作品 65 (17')

沃什伯恩、博伊德、金沼沃、
紐鮑爾、哈特拿沙揚、
張達尋、汪沙圖

序言
小步舞曲
間奏曲
嘉禾舞曲及終曲

BRIGHT SHENG: *Hot Pepper* for
violin and marimba (10')

Cho-Liang Lin, Zhe Lin

I. The 8th note=50-52
II. The 4th note=126-144

MOZART: Oboe Quartet in F Major,
KV370 (17')

Gordon Hunt, Arnaud Sussmann,
Paul Neubauer, Narek Haknazaryan

Allegro
Adagio
Rondeau – Allegro

SAINT-SAËNS: Septet for trumpet,
strings and piano in E-flat Major,
Op. 65 (17')

David Washburn, Aaron Boyd, So-Ock Kim,
Paul Neubauer, Narek Haknazaryan,
DaXun Zhang, Gilles Vonsattel

Préambule
Menuet
Intermède
Gavotte et Finale

中場休息 Intermission

巴赫：哥德堡變奏曲，
BWV 988，弦樂四重奏版
(傑出臻編) (40')

博羅美奧弦樂四重奏

BACH: Goldberg Variations,
BWV 988 for String Quartet
(arr. Nicholas Kitchen) (40')

Borromeo String Quartet



煩請音樂會後填寫問卷
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星期日午間室內樂音樂會

SUNDAY AFTERNOON CHAMBER MUSIC

盛宗亮 (1955-)

《**辣椒**》，為小提琴和馬林巴琴而作 (2010)

- 一．八分音符
- 二．四分音符

曾獲麥卡瑟天才獎的盛宗亮出生於上海，1982 年移居紐約。現任密西根大學伯恩斯坦傑出大學教授及香港科技大學包玉剛傑出客席教授。深受東亞及中亞民間和古典音樂傳統影響，他的音樂既戲劇化又抒情。他亦擔任由馬友友領協的絲綢之路樂團的藝術顧問。

《辣椒》共有兩個樂章，靈感來自四川一首民謠，該省以其辛辣美食聞名。

《辣椒》是盛宗亮應畢瑞博經由帕西菲卡室樂團委約創作，為畢瑞博獻給妻子的生日禮物。作品於 2010 年 9 月 10 日首演，由利安納（小提琴）和鄭智慧（馬林巴琴）演奏。

莫扎特 (1756-1791)

F 大調雙簧管四重奏，KV370 (1781)

快板
慢板
迴旋曲 — 快板

當莫扎特不為他慣常的樂器（主要是鋼琴，還有小提琴和中提琴）作曲，那通常是由於受到他人的演奏啟發。他寫給單簧管的作品就是最佳例子，創作靈感來自史特勒兄弟，安東和約翰。至於雙簧管作品，那是在 1777 年莫扎特居於曼海姆時認識了演奏家賴姆，自此他便成為莫扎特的靈感泉源。

莫扎特為確保雙簧管在快板受到注目，刻意讓它在樂章開端的對話提綱挈領。弦樂此時渾然如一，彷彿響應這位最溫文爾雅的吹笛人，跟隨他走到更好的地方，小調短暫掠過了發展部。慢板由弦樂響起，將我們帶入小調。雙簧管繼而加入，奏出優美絕倫、感人肺腑的抒情曲調，宛如歌劇的詠嘆調一樣扣人心弦。四件樂器在歡快的終曲熱絡交談，興致盎然，把陰霾一掃而空。

Bright Sheng (1955-)

Hot Pepper for violin and marimba (2010)

- The 8th note*=50-52
- The 4th note*=126-144

MacArthur Fellow Bright Sheng was born in Shanghai, China, and moved to New York in 1982. He is currently the Leonard Bernstein Distinguished University Professor at University of Michigan, and Y. K. Pao Distinguished Visiting Professor at Hong Kong University of Science and Technology. His music is strongly influenced by the folk and classical music tradition from eastern and central Asia. He has also served as the Artistic Advisor to Yo Yo Ma's Silk Road Project.

The two-movement *Hot Pepper* for violin and marimba is based on a folk song from China's Sichuan province, which is well known for its hot and spicy cuisine.

Hot Pepper was commissioned by Camerata Pacifica by Bob Peirce as a birthday celebration for his wife, Sharon Harroun Peirce. The premiere of the work took place on September 10, 2010, by Catherine Leonard (violin) and Ji Hye Jung (marimba).

Wolfgang Amadeus Mozart (1756-1791)

Oboe Quartet in F Major, KV370 (1781)

Allegro
Adagio
Rondeau – Allegro

When Mozart was not writing for his own instruments – the piano, primarily, but also violin and viola – it was the playing of others that inspired him. The most obvious examples are the works for clarinet, which came about through the inspiration of the Stadler brothers, Anton and Johann. In the case of the oboe, it was a player called Friedrich Ramm, whom Mozart encountered while staying in Mannheim in 1777.

Mozart made sure he gave his oboist the limelight, with the wind player very much leading the way in the opening Allegro’s dialogue. Here the strings often function as one, reacting and responding to this most genial of pied pipers, who leads them to new pastures in the development, touching briefly on minor keys before doubts are swept aside. The Adagio is introduced by strings and sweeps us into the minor key. The oboe joins in with a beautiful and heartfelt cantilena, as moving as any opera aria. Shadows are banished in the largely genial finale in which all four instruments converse with delighted animation.

聖桑 (1835-1921)

降 E 大調小號、弦樂與鋼琴七重奏，作品 65 (1879-80)

序言
小步舞曲
間奏曲
嘉禾舞曲及終曲

十九世紀下半部分時，歌劇、歌曲及鋼琴音樂在法國樂壇大行其道。室內樂於當時不算盛行，為此不少社團相繼成立。其中一個戲稱「小號」的團體成立於 1867 年，聖桑經常在此亮相演奏鋼琴。後來他接受「小號」的創辦人雷蒙恩邀請，為這個意想不到的陣容作曲。

這首七重奏帶著極強的使命感出發，鋼琴率先登場（聖桑是一流的鋼琴家，鋼琴的部分由他親自彈奏），小號擔當主角，弦樂陪襯在旁；氣氛歡快興奮令人難以抗拒。小圓舞曲讓我們回到古典時代，全體樂器昂首闊步奏出主題，與溫婉流暢的中段形成鮮明對比。C 小調插曲甫開始，由鋼琴伴奏的大提琴便贏得焦點，主題由高音弦樂演奏，後來被小號接替。傷感的高潮令激烈情緒持續，直至樂章結束。終曲精彩絕倫，將嚴肅氣氛一掃而空，歡欣逗趣，使人目眩神迷。

巴赫 (1685-1750)

哥德堡變奏曲，BWV 988，弦樂四重奏版（傑出臻編）(1741)

巴赫的哥德堡變奏曲有這樣的緣由：據說它們是應失眠的凱瑟林伯爵要求而寫的，當時他的古鍵琴樂師哥德堡常在他無法成眠的漫長夜晚演奏此曲撫慰他。然而這也可能是個杜撰的故事。

不論委約的原由為何，巴赫以一闕驚豔的詠嘆調作為回應，三十首變奏曲從中發展而成，不但將其精湛的技藝與無懈可擊的戲劇感發揮得淋漓盡致，它們幾乎同為 G 大調更是引人入勝。其中每三段變奏就是相互模仿的卡農，它的周密嚴謹與仿如爵士樂的即興隨意形成了鮮明對比。它是為雙鍵盤的古鍵琴而寫，巴赫興之所至，採用對比強烈的音色，寫就一個或一對鍵盤的變奏，選用鋼琴演奏哥德堡變奏曲其中一大挑戰是如何以一個鍵盤傳達上述意念。傑出臻是博羅美奧弦樂四重奏之首，由他為哥德堡變奏曲改編的弦樂四重奏版本，恰好繞過這一難題。改編版本不但精確地掌握原作神髓，亦為主題增添了鍵盤樂器難以達到的如歌特性，而弦樂的不同音色更使巴赫複雜的對位法格外曼妙輕盈。

中譯：張苡璉

Camille Saint-Saëns (1835-1921)

Septet for trumpet, strings and piano in E-flat Major, Op. 65 (1879-80)

Préambule
Menuet
Intermède
Gavotte et Finale

French music during the second half of the 19th century was particularly rich in the fields of opera, song and piano music. Chamber music was a less celebrated genre, and to that end a number of societies were set up to champion it. One such group, playfully called ‘La Trompette’, was created in 1867, and Saint-Saëns regularly appeared there as a pianist. He was persuaded to write for this unlikely line-up by La Trompette’s founder Émile Lemoine.

The Septet sets off with a great sense of purpose, launched by piano (Saint-Saëns was a formidable pianist and wrote the part for himself) with the trumpet playing a starring role alongside the strings. The mood is irrepressibly upbeat. The Menuet harks back to the Classical era and combines a gently strutting theme, played by all, contrasting with a more smooth-flowing Trio section. It is the cello accompanied by piano that takes the spotlight at the opening of the C minor Intermède, with a theme that is taken up by the upper strings and finally the trumpet. It builds to an anguished climax and that intensity is maintained right to the movement’s close. All seriousness is dispelled in the brilliantly showy finale, which dazzles and delights in equal measure.

Johann Sebastian Bach (1685-1750)

Goldberg Variations, BWV 988 for String Quartet (arr. Nicholas Kitchen) (1741)

Bach’s Goldberg Variations need little introduction: the story of how they came into being (quite probably apocryphal) is that they were written at the behest of the insomniac Count Kaiserling whose resident harpsichordist Johann Gottlieb Goldberg is said to have performed them to soothe the Count during his long sleepless nights.

Whatever the truth of the commission, Bach responded with an aria of rare beauty on which he based 30 variations that show a technical mastery allied to an unerring sense of drama – all the more remarkable given that it is virtually all in the same key of G Major. There is contrast between the strictness of every third variation being a ‘canon’ (close imitation) with an almost jazz-like sense of improvisation. It was written for a two-manual harpsichord and Bach has great fun using the contrasting sonorities (marking the variations for one or two keyboards). One of the challenges of performing the Goldbergs on the piano is how to convey this idea on a single keyboard. Nicholas Kitchen, leader of the Borromeo String Quartet, gets round this conundrum with his arrangement for string quartet. It’s striking how unerring it sounds, the theme itself given a songfulness difficult to attain on a keyboard instrument, while the different colours of the string instruments give a wonderful airiness to Bach’s often complex contrapuntal writing.

Programme notes by Harriet Smith



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貝多芬：A 大調十二首
《森林精靈》變奏曲，
WoO 71 (12')
梅斯東能

梅斯東能：《泰瓦瓦洛》
(「天堂之光」)
(亞洲首演) (30')
崔特許勒、席德登、梅斯東能

BEETHOVEN: 12 Variations on
"Das Waldmädchen" in A Major,
WoO 71 (12')
Olli Mustonen

OLLI MUSTONEN: *Taivaanvalot*
("Heavenly Lights")
(Asian Premiere) (30')
Robin Tritschler, Torleif Thedéen, Olli Mustonen

中場休息 Intermission

貝多芬：第二十三 F 小調鋼琴奏鳴曲，
作品 57，「熱情」(27')
梅斯東能

甚快板
速度略快的行板
不太急速

梅斯東能：
第二弦樂九重奏 (15')
博伊德、蘇斯曼、紐鮑爾、
哈特拿沙揚、博羅美奧弦樂四重奏、
張達尋

不安的
激烈的快板
慢板
極其活潑的活板

BEETHOVEN: Piano Sonata No. 23 in
F minor, Op. 57, *Appassionata* (27')
Olli Mustonen

Allegro assai
Andante con moto
Allegro ma non troppo

OLLI MUSTONEN: Nonet for Strings
No. 2 (15')
Aaron Boyd, Arnaud Sussmann, Paul Neubauer,
Narek Hakhnazaryan, Borromeo String Quartet,
DaXun Zhang

Inquieto
Allegro impetuoso
Adagio
Vivacissimo



煩請音樂會後填寫問卷
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貝多芬與梅斯東能

BEETHOVEN & MUSTONEN

貝多芬 (1770-1827)

A 大調十二首《森林精靈》變奏曲，WoO 71 (1796-97)

貝多芬整個音樂生涯對變奏曲式極為著迷，《迪亞貝里變奏曲》為他登峰造極的作品之一。在他早期的作品中，其中一首取材自芭蕾舞劇《森林女孩》，該劇的音樂由與他同期但較年長的作曲家弗拉尼茲基創作。

旋律本來是親切和諧的，但貝多芬在變奏一即以八度跳躍及炫技樂段令氣氛活躍起來。低音線條是變奏二的焦點；變奏三轉向小調，以反拍強音加強戲劇效果。變奏四回到大調，主題以跑動音型及反行寫法裝飾。變奏五以大量琶音行進發展；變奏六則在鋼琴較高音區開始。變奏七再次回到小調，三連音注入動力。變奏八提供了霎時平靜，直到堅定的變奏九接踵而至。變奏十以粗率剛勁挑戰鍵盤極限。變奏十一引領我們回到小調，宛如低訴哀求。貝多芬最後以一首長篇的變奏曲作結，拍子改變使之更顯輕快曼妙。它呼應先前的變奏樂段，使一切回復平靜。

梅斯東能 (1967-)

《泰瓦瓦洛》(「天堂之光」)(2017)

《英雄國》是一部取材自卡累利阿民間詩歌的文學作品，卡累利阿橫跨芬蘭東部與俄羅斯西北部邊境。這部史詩由蘭羅特 (1802-84) 彙整英雄詩歌而成，有相當的敘事性。《英雄國》於芬蘭文化的影響深遠，西貝遼士的音樂正是其中最偉大的證明。

我的作品《泰瓦瓦洛》的文本由《英雄國》其中一個故事的片段組成，由博斯利精心翻譯。這終究於我們是陌生的語言，當中的涵義不好翻譯，因此我認為音樂有助傳達這首詩的某些不可譯性，有時甚至是催眠和迷信的，給跟我們同樣不熟稔此語言的觀眾。

— 梅斯東能

阿姆斯特丹音樂廳、布魯日演奏廳、飛躍演奏香港（由 Camilla & John Lindfors 贊助）、威格摩音樂廳（由瑞士荷夫曼基金會撥款資助）委約創作。

Ludwig van Beethoven (1770-1827)

12 Variations on “Das Waldmädchen” in A Major, WoO 71 (1796-97)

Beethoven was fascinated by the variation-form genre throughout his career, culminating in one of the peaks of the Classical canon, the *Diabelli* Variations. His early set *Das Waldmädchen* (The Forest Maiden) from a ballet by Beethoven’s contemporary Paul Wranitzky.

The melody itself is amiable and harmonically simple but Beethoven livens things up in the first variation, which is full of octave leaps and virtuoso flourishes. In Var. 2 it’s bass-line snatches the limelight while Var. 3 takes us into the minor, emphasising the drama with offbeat accentuation. Var. 4 returns to the major, the theme decorated with runs and contrary-motion writing, with Var. 5 building on this with plentiful arpeggiation. Var. 6 sets off high in the piano’s range. Var. 7 again takes us to the minor, a bundle of triplet-infused energy. Var. 8 offers a moment of calm, before the emphatic Var. 9. The brusquely energetic Var. 10 exploits the extremes of the keyboard, while Var. 11 tips us back into the minor, quietly pleading. Beethoven ends with an extended final variation, and a shift of time signature that imbues it with a lilting quality. It hints at moments from previous variations and brings matters to a quiet close.

— Harriet Smith

Olli Mustonen (1967-)

***Taivaanvalot* (“Heavenly Lights”)** (2017)

The Kalevala is a work of literature based on the oral poetry of Karelia, the region that straddles the border of eastern Finland and north-western Russia. It is a compilation of heroic poetry that was edited by Elias Lönnrot (1802-84) to form a more or less continuous narrative. The impact of the Kalevala on Finnish culture has been tremendous, of which the music of Sibelius is one of the greatest manifestations.

The text for my work *Taivaanvalot* is composed of fragments of a story appearing in the Kalevala, beautifully translated by Keith Bosley. As much of it is simply impossible to translate, I have felt that with the help of music it might be possible to convey some of those untranslatable qualities of this poetry – at times even hypnotic and shamanistic – to an audience not fluent in our unusual language.

— Olli Mustonen

Commissioned by Muziekgebouw Amsterdam, Concertgebouw Brugge, Premiere Performances of Hong Kong (with the support of Camilla & John Lindfors) and Wigmore Hall with the support of André Hoffmann, president of the Fondation Hoffmann, a Swiss grant-making foundation.

貝多芬 (1770-1827)

第二十三 F 小調鋼琴奏鳴曲，作品 57，「熱情」 (1804-06)

甚快板
速度略快的行板
不太急速

全曲甫開篇便充滿焦灼情緒。儘管以 F 小調寫成，曲目中的英雄主義不言而喻。貝多芬挑戰的並不僅僅是鋼琴家，還有該時期的樂器。當時貝多芬得到一架埃拉德鋼琴，有著更寬闊的跨度一直去到低音 F，而這個音在全曲開篇處已經出現。

貝多芬將最簡單的樂思發揮到極致，從樂曲起首已顯露出來：左右兩隻手隔著兩個八度，奏出標示為「極弱」的琶音，之後高半音重複奏出。半音的關係非常重要，不僅因為呼應開篇的「命運」主題，亦關乎貝多芬對音樂動機與織體極限的探索。作曲家正用這些元素，寫出一個極具力量的樂章。在「速度略快的行板」中，旋律趨於舒緩。該樂章以降 D 大調寫成，其和弦組合為四段變奏建立基礎。音符時值漸漸減小，直至最末一段變奏，聽眾再次被引入第一樂章混亂與焦灼的氛圍中，作曲家再將動機、音區和節奏等元素推向極致，建構出一個令人目眩的急板尾聲。

梅斯東能 (1967-)

第二弦樂九重奏 (2000)

不安的
激烈的快板
慢板
極其活潑的活板

第一樂章以銳利的不協和音及短促的節奏掀開序幕，創造了仿如巴爾幹音樂的獨特節拍。樂章簡明扼要，流露出痛苦之情。第二樂章浪漫華麗，蕩氣迴腸。多個主題由一個宛如讚美詩的主題連接，同時節奏又如躍馬奔騰，極有貝多芬的特色。樂曲繼而往西貝遼士的曲風發展。儘管固定音型的節奏從不間斷，樂章最後以寧靜的音符作結。慢板宛如微笑，較上一樂章稀疏零落。主題是簡短的；重複時帶有短暫炫技樂段，氣氛變得急切。儘管小調偶爾出現，這個樂章依然明亮照人。終曲煥發白光亦充滿顫音，彷彿卡累利阿的康特勒琴和鐘聲響起，宣告俄國盛宴開始。炫技樂段此起彼落，時而夾雜連串敲打節奏，到最後火花四濺，為樂曲劃上輝煌狂喜的句號。

我把第二弦樂九重奏獻給我的父母。

— 梅斯東能

演出樂譜由德國朔特音樂出版社中國總代理歐藝視界（北京）提供租賃。

中譯：張苡璉

Ludwig van Beethoven (1770-1827)

Piano Sonata No. 23 in F minor, Op. 57, *Appassionata* (1804-06)

Allegro assai
Andante con moto
Allegro ma non troppo

A fraught agenda is evident from the opening phrase of Beethoven's 23rd Sonata. Despite its F minor key, it is unmistakably heroic in tone and Beethoven challenges not only pianists but also the instruments of the time. Beethoven had recently received an Érard piano with an extended range that went down to a bottom F – a note that features in the very first phrase.

Beethoven transforms the simplest ideas into music of extraordinary potency. We hear this from the outset: a pianissimo arpeggio, hands two octaves apart, is repeated a semitone higher. This semi-tonal relationship is important, not only in the 'fate' motif that answers the opening phrases; vital, too, is Beethoven's exploitation of extremes in dynamics and textures. These elements are all that Beethoven needs to build a movement of tremendous power and momentum. Relief comes from the Andante con moto. In D-flat Major, its chordal sequence forms the basis for four variations in which the note values get progressively smaller, giving the sense of increased momentum. We are thrown into a whirling moto perpetuo that is all about extremes and which culminates in a Presto coda. That Beethoven draws so much from a simple theme is remarkable; as is his delight in using the full range of the new and improved keyboard.

— Harriet Smith

Olli Mustonen (1967-)

Nonet for Strings No. 2 (2000)

Inquieto
Allegro impetuoso
Adagio
Vivacissimo

The first movement (Inquieto) opens with piercing discords and stunted rhythms, which nevertheless create a Balkanese pulse. The brief and concise movement is anguished. The second movement (Allegro impetuoso) is romantically opulent and passionate. These themes are joined by a hymn-like theme which also supposes the Beethovenian galloping rhythms. In the development, the music proceeds in a Sibelian direction. The movement eventually ends on a tranquil note, although the ostinato rhythm never relents. The slow movement (Adagio) is smiling, more sparsely populated than the previous one. The main theme is brief; in being repeated, it becomes somewhat desperate, taking on brief virtuoso flutters. Despite occasional moments in a minor key, the movement maintains a radiant aura. The finale (*Vivacissimo*) is full of white light and tremolo, as Karelian kanteles and bells ringing proclaim a Russian feast. Virtuoso passages overtake one another and get snagged by the pounding rhythms, but towards the end they explode in an instrumental ecstasy.

Nonetto II is dedicated to my parents.

— Olli Mustonen

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2020
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3:00PM

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支持由康樂及文化事務署主辦的「2019/20年度高中生藝術新體驗計劃」
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MC: Mr Leon Chu

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卷一，升 F 小調賦格曲，BWV 859
(觀眾參與)

卷二，降 E 大調賦格曲，BWV 876
(觀眾參與)

卷一，降 B 小調前奏曲與賦格曲，
BWV 867

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Fugue in E-flat Major Book 2, BWV 876
(Audience and Borromeo play)

Prelude and Fugue in B-flat minor Book 1,
BWV 867

Fugue in A Major Book 2, BWV 888

Fugue in B Major Book 2, BWV 892
(Audience and Borromeo play)



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FESTIVAL FINALE: MENDELSSOHN OCTET

音樂節閉幕音樂會：孟德爾遜八重奏

16 JAN
2020
四 (Thu)
7:30PM

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

梁雷：《似曾相識》
(世界首演) (12')

林昭亮、林喆

貝多芬：F 大調第七弦樂四重奏，
作品 59，第一首 (35')

博羅美奧弦樂四重奏

快板

活潑且經常諧謔的小快板

非常沉鬱的慢板

俄國主題 — 快板

LEI LIANG: *déjà vu*
(World Premiere) (12')

Cho-Liang Lin, Zhe Lin

BEETHOVEN: String Quartet No. 7 in
F Major, Op. 59, No. 1 (35')

Borromeo String Quartet

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Thème russe – Allegro

中場休息 Intermission

孟德爾遜：降 E 大調八重奏，
作品 20 (原版音樂) (35')

蘇斯曼、博伊德、紐鮑爾、
哈特拿沙揚、博羅美奧弦樂四重奏

中庸但熱情如火的快板

行板

諧謔曲 — 輕盈的快板

急板

MENDELSSOHN: Octet in E-flat Major,
Op. 20 (Original Version) (35')

Arnaud Sussmann, Aaron Boyd, Paul Neubauer,
Narek Hakhnazaryan, Borromeo String Quartet

Allegro moderato con fuoco

Andante

Scherzo – Allegro leggierissimo

Presto

1月16日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 2020 年 1 月 25 日 (星期六) 晚上 8 時播出及 2020 年 1 月 30 日 (星期四) 下午 2 時重播。

The concert on 16th January 2020 is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 25th January 2020 (Sat) at 8 pm with a repeat on 30th January 2020 (Thu) at 2 pm.



煩請音樂會後填寫問卷
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音樂節閉幕音樂會：孟德爾遜八重奏

FESTIVAL FINALE: MENDELSSOHN OCTET

梁雷 (1972-)

《似曾相識》(2019)

出生於天津的華裔美國作曲家梁雷，其作品曾被紐約時報形容為「扣人心弦，悅耳多姿」及被華盛頓郵報評論為「非同凡響、創意超卓並無懈可擊」。梁雷曾榮獲 2020 格文美爾古典作曲獎、古根海姆獎、柯普蘭獎、庫薩維茨基音樂基金獎及 2011 年美國羅馬學院頒發的羅馬獎。

「《似曾相識》(2019 年為小提琴及敲擊樂而作) 是一道橋梁，連結不同聲音世界、不同背景、不同視野與個性的藝術家。我們在這裡相遇、對話、共同創作。表演者的超凡技藝和獨特個性為這首樂曲注入了創作靈感；每位演出者均代表了多重個性。小提琴手遊走於不同角色之間，從嚴肅到幽默；敲擊樂手則需要同時領航多個角色，戲劇性和思考性兼備。因此兩位演奏家的相會，實際上就是多元藝術個性的相知相遇。」
— 梁雷

飛躍演奏香港 (由 Sharene & Ian Mak 贊助)
委約創作。

貝多芬 (1770-1827)

F 大調第七弦樂四重奏，作品 59，
第一首 (1806)

快板

活潑且經常諧謔的小快板

非常沉鬱的慢板

俄國主題 — 快板

貝多芬是個擅長給觀眾製造驚喜的大師；作品五十九的三首四重奏就是其中的傑作。四重奏的名字來自拉祖莫夫斯基伯爵，他是俄國派駐維也納的大使，也是一位偉大的藝術贊助人。貝多芬自完成作品十八之四重奏後，於六年間取得了長足的進步，從這首 F 大調樂曲一開始便可見一斑，展開的規模遠比他前期的四重奏作品更為遼闊。第一樂章開首由大提琴奏出長篇主題，如斯雄偉壯麗，與同年的小提琴協奏曲不無關係。華麗樂章過後，活力充沛的諧謔曲接踵而至，貝多芬再次打破傳統，採用奏鳴曲式結構而不是對比強烈的中段。開端動機由大提琴響起，本為簡單的附點樂思，貝多芬卻由此以無窮的想像力演變及發展。隨後的 F 小調慢板樂

Lei Liang (1972-)

déjà vu (2019)

Lei Liang (b. Tianjin, China) is a Chinese-born American composer whose works have been described as “hauntingly beautiful and sonically colorful” by *The New York Times*, and as “far, far out of the ordinary, brilliantly original and inarguably gorgeous” by *The Washington Post*. Winner of the 2020 Grawemeyer Award for Music Composition, Lei Liang is the recipient of a Guggenheim Fellowship, an Aaron Copland Award, a Koussevitzky Music Foundation Commission and the 2011 Rome Prize.

“*déjà vu* (for violin and percussion, 2019) is a bridge, connecting artists of different sound worlds, different backgrounds, different visions and personalities. Here, we meet, converse, and create, together. The piece was inspired by the virtuosity and personality of the performers. Each performer represents multiple personalities. The violinist switches between different characters, from serious to humorous. The percussionist needs to navigate several characters simultaneously, at once dramatic and meditative. Therefore, the meeting between the two artists is in fact the meeting of multiple artistic personalities.” – Lei Liang

Commissioned by Premiere Performances of Hong Kong (with the support of Sharene & Ian Mak).

Ludwig van Beethoven (1770-1827)

String Quartet No. 7 in F Major, Op. 59,
No. 1 (1806)

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Thème russe – Allegro

Beethoven was a master when it came to surprising his audiences; one brilliant instance of this can be found in his three quartets, Op. 59, which get their name from Count Razumovsky, the Russian ambassador in Vienna and a great patron of the arts. In the six years since his Op. 18 quartets, Beethoven had made great strides and that is evident from the very beginning of this F Major piece. For a start, it unfolds on a vast scale compared to his previous quartets. Its first movement, set in motion by a long cello theme, has a kind of grandeur not unrelated to the Violin Concerto from the same year. After such a majestic movement, Beethoven then flings at us a scherzo of huge energy which again breaks the traditional rules in not having a contrasting inner ‘Trio’ section but instead following a sonata-form pattern. The opening motif is a simple dotted idea on one note played by cello but which Beethoven varies and develops with considerable imagination. There follows a funereal slow movement in F minor in which Beethoven refuses to lighten the mood until the very

章被肅穆的氣氛籠罩，惟貝多芬不願緩和情緒，直至第一小提琴奏起華采樂段，將我們帶到終曲。此樂章使用俄國主題向伯爵致敬，惟貝多芬加快了原作節奏，削弱原有的感染力，臨近完結時才以減慢的速度再度亮相。

孟德爾遜 (1809-1847)

降 E 大調八重奏，作品 20 (原版音樂) (1825)

中庸但熱情如火的快板
行板
諸謔曲 — 輕盈的快板
急板

說到音樂界最傑出的神童，孟德爾遜與貝多芬不遑多讓，他寫下這首八重奏時年僅十六。這首樂曲的從容氣息使人感覺孟德爾遜創作它時毫不費勁。然而情況並非經常如此，事實上他經常修改或重做作品。是次演奏版本為孟德爾遜的原始手稿，印刷版本上刪去的 100 小節原稿今晚在音樂廳重現。

第一樂章幹勁十足，活力源自首席小提琴（有時仿如協奏曲的獨奏角色）演繹往上席捲的動機，以及兩組弦樂四重奏結合時迸發的音域和力量。行板的氣氛截然不同，低音弦樂設定情景，主題漸漸浮現。它結合了傷感與脆弱時刻，深刻動人。詠謔曲活潑淘氣，創作靈感似乎來自哥德的《浮士德》；它施下了魔法咒語，預言孟德爾遜即將寫下傳世的詠謔曲，尤其是《仲夏夜之夢》的劇樂。他以極強的戲劇效果開展終曲，大提琴響起賦格曲格調的主題，並往上行進。樂章接近完結時喚回詠謔曲的主題，使出了更巧妙的作曲手法，令人嘆為觀止。

中譯：張苡璉



end, where a cadenza-like passage on the first violin takes us into the finale. This movement is based on a Russian theme – homage to the Count himself – but Beethoven speeds up the original, depriving it of its pathos, though it does reappear near the end at a slower tempo.

Felix Mendelssohn (1809-1847)

Octet in E-flat Major, Op. 20 (Original Version) (1825)

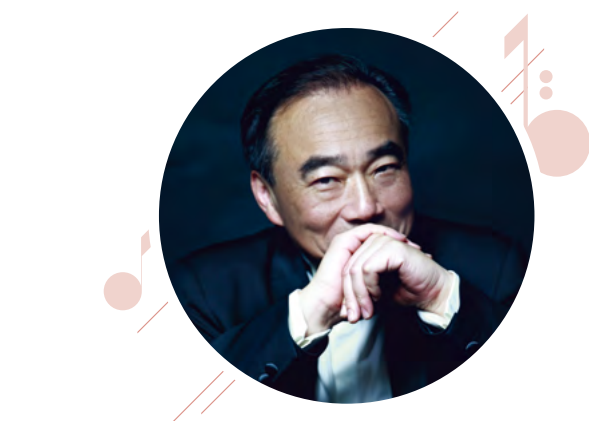
Allegro moderato con fuoco
Andante
Scherzo – Allegro leggierissimo
Presto

Mendelssohn gives Mozart a run for his money in terms of being music’s most extraordinary child prodigy, producing his Octet at just 16. The sense of ease which runs through this work may give the sense that composition came effortlessly to Mendelssohn. Yet that was not always the case and he often worked and reworked pieces. Today we hear the original version of the Octet, which contains around 100 bars of extra music.

The first movement’s enormous energy derives from its upward-sweeping motif introduced by the lead violin (who at times seems like a concerto soloist) and the range and power possible when two string quartets are combined. The mood couldn’t be more different in the Andante, in which the scene is set by lower strings, the main theme only gradually emerging. It combines pathos with moments of fragility to profoundly moving effect. The elfin scherzo was apparently inspired by lines from Goethe’s *Faust*; it casts a magical spell and prefigures other great airborne scherzos that Mendelssohn was to write, not least that in his *Midsummer Night’s Dream* incidental music. He launches the finale with great drama, the theme treated in fugal fashion, beginning in the cellos and moving upwards. There’s a further sleight of compositional hand when he recalls the Scherzo theme near the end of the movement.

Programme notes by Harriet Smith

音樂節藝術家簡介 ARTIST BIOGRAPHIES



林昭亮

藝術總監，小提琴

林昭亮生於台灣。5 歲時受鄰居影響開始學習小提琴。12 歲遷往悉尼跟隨胡拜學生比克勒進修。13 歲參加帕爾曼的大師班後，林昭亮決心拜入帕爾曼的老師迪蕾門下。15 歲那年林昭亮隻身遠赴紐約參加茱莉亞音樂學院面試，如願以償隨迪蕾學藝 6 年。

1980 年，林昭亮與紐約愛樂樂團和梅達演出孟德爾遜的小提琴協奏曲，是次首演開展了他的演奏事業。始後林昭亮以獨奏家的身份與世界各大樂團合作；直至今日，他仍然忙於亮相各地舞台；林昭亮的廣泛興趣為他帶來多方面的發展。1991 年，31 歲的林昭亮返回母校茱莉亞音樂學院任教。2006 年，他應聘為萊斯大學教授。自 2012 年，他出任比爾斯飛躍演奏音樂節（前稱香港國際室內樂音樂節）音樂總監；亦是現任荷雅音樂協會仲夏音樂節音樂總監。熱愛教育的林昭亮最近更創辦了台北大師星秀音樂節 (www.taipeimaf.com)。

在他的不同專業領域，林昭亮與當代作曲家合作無間。他致力委約新作，讓不同範疇的作曲家為他譜曲，包括約翰·哈比森、克里斯托弗·勞斯、譚盾、約翰·威廉斯、史提芬·史塔基、埃薩－佩卡·沙羅倫、盛宗亮、保羅·蕭恩費德、拉羅·舒費林、瓊·陶爾等人，不能盡錄。近期他以獨奏家身份與紐約愛樂樂團、底特律交響樂團、慕尼黑愛樂樂團、多倫多交響樂團、辛辛那提交響樂團、納士維交響樂團及皇家愛樂樂團。

林昭亮演奏用琴包括一部史特拉迪瓦里在 1715 年製作的「提香」以及一部森穆爾·薛蒙杜維殊在 2000 年製作的作品。林昭亮為索尼古典、迪卡、BIS、Delos 及 Ondine 錄製過不少協奏曲、獨奏作品和室內樂，這些作品現在都可以在 Spotify 或 Naxos.com 欣賞。他的唱片曾獲《留聲機》雜誌「年度專輯」、多次格林美獎提名以企鵝唱片指南三星帶花榮耀。

Cho-Liang Lin

Artistic Director, Violin

Cho-Liang Lin was born in Taiwan. A neighbor’s violin studies convinced this 5-year old boy to do the same. At the age twelve, he moved to Sydney to further his studies with Robert Pikler, a student of Jenő Hubay. After playing for Itzhak Perlman in a master class, the 13-year old boy decided that he must study with Mr. Perlman’s teacher, Dorothy DeLay. At the age fifteen, Lin traveled alone to New York and auditioned for the Juilliard School and spent the next six years working with Ms DeLay.

A concert career was launched in 1980 with Lin’s debut playing the Mendelssohn Concerto with the New York Philharmonic and Zubin Mehta. He has since performed as soloist with virtually every major orchestra in the world. His busy schedule on stage around the world continues to this day. However, his wide ranging interests have led him to diverse endeavors. At the age of 31, his alma mater, Juilliard School, invited Lin to become faculty. In 2006, he was appointed professor at Rice University. Since 2012, he has been the Artistic Director of the Beare’s Premiere Music Festival (formerly known as the Hong Kong International Chamber Music Festival) and was music director of La Jolla SummerFest. Ever so keen about education, he has recently founded the Taipei Music Academy & Festival (www.taipeimaf.com).

In his various professional capacities, Cho-Liang Lin has championed composers of our time. His efforts to commission new works have led a diverse field of composers to write for him. The list includes John Harbison, Christopher Rouse, Tan Dun, John Williams, Steven Stucky, Esa-Pekka Salonen, Bright Sheng, Paul Schoenfield, Lalo Schifrin, Joan Tower and many more. Recently, he was soloist with the New York Philharmonic, Detroit Symphony, Munich Philharmonic, Toronto Symphony, Cincinnati Symphony, Nashville Symphony and Royal Philharmonic.

Lin performs on the 1715 Stradivari named “Titian” or a 2000 Samuel Zygmuntowicz. His many concerto, recital and chamber music recordings on Sony Classical, Decca, BIS, Delos and Ondine can be heard on Spotify or Naxos.com. His albums have won Gramophone Record Of The Year, Grammy nominations and Penguin Guide Rosettes.



梅斯東能

鋼琴、作曲

梅斯東能在當今樂壇佔據獨特位置：他既是作曲家，也是鋼琴家及指揮家，時常糅合三種身份登台表演。為表揚他出眾的音樂成就，梅斯東能於 2019 年獲頒「亨德密特大獎」。

在 35 年職業生涯中，梅斯東能在全世界許多知名音樂中心展示他對於音樂的洞見。他與當今許多優秀音樂家合作密切，還與柏林愛樂樂團、萊比錫布商大廈管弦樂團、紐約愛樂樂團、洛杉磯愛樂樂團、阿姆斯特丹皇家音樂廳管弦樂團、巴黎樂團以及所有的倫敦樂團合作。

穆斯托寧頻繁在室內樂舞台上演出自己的作品。2019 至 2020 樂季，他將完成兩部作品的世界首演。第一部作品是為男高音、大提琴以及鋼琴所作的《泰瓦瓦洛》（天堂之光），由男高音伊恩·博斯捷，大提琴家伊瑟利斯以及作曲家本人在阿姆斯特丹音樂大廈首演，之後又在威格摩音樂廳以及香港演出。另一部是他最新的弦樂六重奏，由波恩貝多芬音樂節委約，將於 2020 年 2 月首演。

最近數個樂季，梅斯東能以獨奏家身份亮相華沙蕭邦協會、德累斯頓藝術節、贊克爾音樂廳、悉尼歌劇院。梅斯東能與大提琴家伊瑟利斯合作二重奏演出超過 30 年，近期在丹麥漢德斯格瓦爾音樂節、瑞士琉森室內樂音樂節、威格摩爾音樂廳演出，並完成意大利巡演。

梅斯東能與大提琴家伊瑟利斯合作演奏他本人寫作的大提琴奏鳴曲，由 BIS 唱片公司推出，獲得極高讚譽。他與迪卡唱片公司合作灌錄的蕭斯達高維契以及阿爾坎前奏曲獲得愛迪生獎以及留聲機獎之「最佳器樂錄音獎」。

梅斯東能生於赫爾辛基，五歲開始學習鋼琴、羽管鍵琴及作曲。

Olli Mustonen

Piano & Composer

Olli Mustonen has a unique place on today's music scene, combining his roles as composer, pianist and conductor in an equal balance, often bringing them together in one fascinating triple role performance. In recognition of his outstanding musical achievements, he is the recipient of the 2019 Hindemith Prize.

During a career spanning 35 years, Mustonen has brought his musical insight to many of world's most significant musical centres. He works closely with many of today's most eminent musicians, and appears with orchestras including the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, New York and Los Angeles Philharmonic Orchestras, Royal Concertgebouw Orkest, Orchestre de Paris and all the London orchestras.

Frequently bringing his own works to the chamber music stage, the 2019-2020 season sees the World Premiere of two new works: *Taivaanvalot* (Heavenly Lights) for Tenor, Cello and Piano at Het Muziekgebouw, Amsterdam, performed by Mustonen, Ian Bostridge and Steven Isserlis, with further performances at Wigmore Hall and in Hong Kong. His new string sextet, commissioned by the Beethoven Festival Bonn, will premiere in February 2020.

As a recitalist, Mustonen has appeared in recent seasons at the Chopin Institute Warsaw, Dresden Festival, Zankel Hall and Sydney Opera House. With Steven Isserlis, Mustonen has performed as a duo for more than thirty years, recently appearing together at the Hindsgavl Festival, Zaubensee Festival, Wigmore Hall, and on a tour of Italy.

Mustonen released a highly-acclaimed recording of his own Cello Sonata on the BIS label with Steven Isserlis. His release on Decca of Preludes by Shostakovich and Alkan received the Edison Award and Gramophone Award for the Best Instrumental Recording.

Born in Helsinki, Olli Mustonen began his studies in piano, harpsichord and composition at the age of five.



博羅美奧弦樂四重奏

小提琴：傑出臻、湯惠彬

中提琴：元淵舞

大提琴：金利宣

博羅美奧弦樂四重奏因其對於古典音樂名作的新鮮詮釋以及對於二十與二十一世紀作曲家作品的積極倡導而為人推重。他們被視作我們這個時代最重要的室樂演出團體之一，且被《波士頓環球報》譽為「引人入勝的表演」。

在過往超過 25 年裡，博羅美奧弦樂四重奏憑藉出眾技巧，成為樂壇先鋒與開拓者，是首個將手提電腦應用在音樂廳舞台上的弦樂四重奏。

他們熱心音樂教育事業，鼓勵觀眾不分長幼，均能以新鮮方式聆聽並探索音樂。在過去 25 年間，博羅美奧弦樂四重奏擔任新英格蘭音樂學院、陶斯音樂學院及海菲茲國際音樂學院駐校樂團，第一小提琴傑出臻亦是海菲茲音樂學院藝術總監。

四重奏與當今一些最重要的作曲家合作，包括岡瑟·舒勒、約翰·基治、利蓋蒂·捷爾吉、史提夫·萊許、詹妮弗·希格頓，以及利昂·基爾什內，並在全世界主要音樂廳演出，包括卡奈基音樂廳、柏林愛樂廳、威格摩音樂廳、三得利音樂廳、阿姆斯特丹音樂廳、首爾藝術中心、上海東方藝術中心、巴塞爾室內樂音樂廳，以及布拉格之春音樂節。

四重奏在其 20 多年職業生涯中獲獎眾多，包括艾佛瑞·費雪事業獎、美國林肯中心馬田·西格爾大獎，以及美國國家室內樂協會頒出的克利夫蘭四重奏大獎。

博羅美奧弦樂四重奏曾參與 2017 年香港國際室內樂音樂節。

Borromeo String Quartet

Violins: Nicholas Kitchen, Kristopher Tong

Viola: Mai Motobuchi

Cello: Yeesun Kim

Admired and sought after for its fresh interpretations of the classical music canon and its championing of works by 20th and 21st century composers, the Borromeo String Quartet has a reputation as one of the most important ensembles of our time and has been hailed for its “edge-of-the-seat performances,” by the Boston Globe.

Inspiring audiences for more than 25 years, the Borromeo continues to be a pioneer in its use of technology, and has the trailblazing distinction of being the first string quartet to utilize laptop computers on the concert stage.

Passionate educators, the Borromeo encourages audiences of all ages to explore and listen to both repertoire in new ways. The Borromeo has been ensemble-in-residence at the New England Conservatory and Taos School of Music for 25 years, as well as at the Heifetz International Music Institute, where first violinist Nicholas Kitchen is Artistic Director.

The Quartet has collaborated with some of this generation's most important composers, including Gunther Schuller, John Cage, György Ligeti, Steve Reich, Jennifer Higdon, and Leon Kirchner; and has performed on major concert stages across the globe, including appearances at Carnegie Hall, the Berlin Philharmonie, Wigmore Hall, Suntory Hall, the Concertgebouw, Seoul Arts Center, Shanghai Oriental Arts Center, Kammermusik Basel, and the Prague Spring Festival.

The Borromeo has received numerous awards throughout its illustrious career, including Lincoln Center's Avery Fisher Career Grant and Martin E. Segal Award, and Chamber Music America's Cleveland Quartet Award.

The Borromeo String Quartet previously participated in this chamber music festival in 2017.



貝儂
長笛

生於威爾士的音樂家貝儂是阿姆斯特丹皇家音樂廳樂團的長笛首席。她既擔任樂團樂師，亦以獨奏家身份活躍於樂壇，與阿姆斯特丹皇家音樂廳樂團、BBC 交響樂團以及聖馬丁室內樂團合作無間。身為室內音樂家，她時常與她的妹妹——豎琴演奏家凱瑟琳·貝儂以及鋼琴家安德魯·韋斯特合作演出；她亦以客席演奏者身份，與納許室內樂團、鋼琴家皮埃爾—洛朗·艾馬爾、史坎帕弦樂四重奏等同台演出。艾蜜莉是新音樂的熱心擁護者，不少著名作曲家將眾多作品題獻予她，包括：約翰·伍里赫、莎莉·貝阿米什、喬納森·道夫以及羅克珊娜·帕努夫尼克。她熱心音樂教育，頻繁在世界各地舉辦大師班。2009 年，她創辦荷蘭長笛協會。貝儂使用一隻 14K 金的漢斯長笛演奏，配有 22K 金笛頭。

Emily Beynon

Flute

Welsh-born musician Emily Beynon is the principal flute of Amsterdam's Royal Concertgebouw Orchestra. Equally at home in front of an orchestra as in its midst, she has performed as concerto soloist with ensembles including the Royal Concertgebouw Orchestra, the BBC Orchestras, and the Academy of St. Martin-in-the-Fields. As a chamber musician, she regularly works with her sister, harpist Catherine Beynon, and pianist Andrew West. She has made guest appearances with the Nash Ensemble, Pierre-Laurent Aimard, the Škampa Quartet, and more. Emily is an enthusiastic protagonist of new music and has had many works written for her by leading composers: John Woolrich, Sally Beamish, Jonathan Dove, and Roxanna Panufnik. A passionate and dedicated teacher, Beynon regularly gives masterclasses around the world, and in 2009, she established the Netherlands Flute Academy. Emily plays a 14k gold Haynes with a 22k gold Lafin headjoint.



張郁苓
鋼琴

台灣出生的鋼琴家張郁苓 13 歲時移居倫敦，先後於浦賽爾音樂學院和皇家音樂學院進修，2004 年於倫敦南岸藝術中心首演，之後經常在歐洲和英國等地演出。她 2007 年與中提琴家賴沙諾夫灌錄的唱片由 Avie 唱片推出，獲得多個獎項，更獲《留聲機》、英國廣播公司音樂雜誌和 Musik 雜誌選為編輯推介。2009 年 5 月，張郁苓推出首張個人專輯《音詩——來自東方》，廣受傳媒和樂迷歡迎，之後還於亞洲展開了一連串獨奏會。張郁苓在香港是一位活躍的演奏家，經常參與獨奏和室內樂演出，曾參與 2013、2014、2017、2018 香港國際室內樂音樂節及 2019 年比爾斯飛躍演奏音樂節。

Evelyn Chang

Piano

Taiwan-born pianist Evelyn Chang moved to London at the age of 13 and began to explore her musical journey at the Purcell School of Music and then the Royal College of Music. She made her London debut in 2004 at the Southbank Centre and has regularly given concerts throughout Europe and the UK. Her 2007 recording with violist Maxim Rysanov released by Avie Records received numerous awards and was picked as Editor's Choice by Gramophone, BBC Music, and Musik magazines. In May 2009, Chang's debut solo album Poets from the East was warmly received by the press and public, followed by a series of launch recitals in Asia. She is very active as a performer in Hong Kong, both as a soloist and as a chamber musician, and regularly performs in the Beare's Premiere Music Festival (2013, 2014, 2017, 2018, 2019).



博伊德
小提琴

小提琴家博伊德擁有眾多身份：他是獨奏家、室內樂演奏家，是樂團團長，是知名的祖科夫斯基四重奏創辦人，也是唱片藝術家、講者與老師。自從 1998 年他在紐約完成獨奏會首演，博伊德定期在北美、歐洲及亞洲演出。他是艾舍弦樂四重奏前團員，現為美國林肯中心室內樂協會的成員。他曾獲得艾佛瑞·費雪事業獎、美國林肯中心馬田·西格爾大獎以及匹茲堡市政府榮譽公告。作為新音樂的熱心擁護者，博伊德獲眾多委約，首演不少新作。傳奇作曲家如米爾頓·巴比特、艾略特·卡特以及查爾斯·武奧里寧都曾與他合作。作為唱片藝術家，他曾為 BIS 以及 Tzadik 等廠牌灌錄唱片。博伊德如今在南美達拉斯以美大學梅鐸斯藝術學院擔任小提琴教授以及室內樂總監。他作為艾舍弦樂四重奏的成員曾參與 2015 年香港國際室內樂音樂節。

Aaron Boyd

Violin

Violinist Aaron Boyd holds many titles: soloist and chamber musician, orchestral leader, founder of the famed Zukofsky Quartet, recording artist, lecturer and teacher. Since making his New York recital debut in 1998, Boyd has performed throughout North America, Europe, and Asia. Formerly a member of the Escher Quartet, he is a member of the Chamber Music Society of Lincoln Center, and has received an Avery Fisher Career Grant and the Martin E. Segal prize from Lincoln Center, as well as a Proclamation by the City of Pittsburgh. A passionate advocate for new music, Boyd has been involved in numerous commissions and premieres; he has worked with legendary composers including Milton Babbitt, Elliott Carter, and Charles Wuorinen. As a recording artist, Boyd has recorded for labels from BIS to Tzadik. Boyd is currently the Director of Chamber Music and Professor of Practice in Violin at the Meadows School of the Arts, Southern Methodist University, Dallas. He previously participated in this chamber music festival with the Escher Quartet in 2015.



艾斯凡哈尼
古鍵琴

艾斯凡哈尼致力讓古鍵琴再次成為主流音樂會的樂器，這可謂他的終身使命。他是第一位獲英國廣播公司「新世代藝術家」（2008-2010）的古鍵琴手，亦是至今唯一一位；2009 年獲波爾列堤—布依東尼基金藝術家大獎，並於 2014、2015 及 2017 年獲提名《留聲機》雜誌的「年度音樂家大獎」。他的錄音 C.P.E. 巴赫《符騰堡奏鳴曲集》錄音獲 2014 年留聲機獎、同年拉摩《大鍵琴曲全集》獲留聲機獎提名，並榮登 2014 年「《紐約時報》樂評人最佳大碟」之列。他錄製的巴赫《戈爾德堡變奏曲》大碟，獲頒 2017 年《英國廣播公司音樂雜誌》的器樂唱片大獎。艾斯凡哈尼亦經常為英國廣播公司第三及第四台擔任評論員，亦主持多個電台節目如 Record Review、Building a Library 及 Sunday Feature 等。出生於伊朗德克蘭，艾斯凡哈尼藝蹤遍佈各地，曾在多個重要音樂會系列及著名表演場地舉行獨奏會，包括美國、布拉格、歐洲及澳洲。艾斯凡哈尼曾於 2019 年 5 月與小提琴家派克參與飛躍演奏香港演奏系列。

Mahan Esfahani

Harpsichord

Mahan Esfahani has made it his life's mission to rehabilitate the harpsichord in the mainstream of concert instruments. He was the first and only harpsichordist to be a BBC New Generation Artist (2008-2010), a Borletti-Buitoni prize winner (2009), and a nominee for Gramophone's Artist of the Year (2014, 2015, and 2017). His recording of the C.P.E. Bach Württemberg Sonatas garnered a 2014 Gramophone Award, and the Complete Pièces de Clavecin of Rameau was nominated for a Gramophone and named in the New York Times Critics' List of Top Recordings of 2014. His recording of Bach's Goldberg Variations won the BBC Music Magazine 2017 Instrumental Award. He can be frequently heard as a commentator on BBC Radio 3 and Radio 4 and as a host for such programs as Record Review, Building a Library, and Sunday Feature. Born in Tehran, Esfahani has performed recitals and concertos at most of the major series and concert halls, including across America where he grew up, in his new home Prague, and more widely around Europe and in Australia. He performed with violinist Jennifer Pike in Premiere Performances' Recital Series in May 2019.



福原真美
雙簧管

福原真美畢業於日本廣島伊利沙伯音樂大學及香港演藝學院，在學期間曾參與亞洲青年交響樂團及日本札幌太平洋音樂節。她曾於泰國曼谷交響樂團任職 4 年，其後重返香港，並於 2005 年起成為香港小交響樂團成員。

Mami Fukuhara
Oboe

Mami Fukuhara graduated from Elizabeth University of Music in Hiroshima, Japan and Hong Kong Academy for Performing Arts. During her studies, she has participated in Asian Youth Orchestra and Pacific Music Festival. Prior to joining Hong Kong Sinfonietta in 2005, she was a member of the Bangkok Symphony Orchestra for 4 years.



亨特
雙簧管

亨特是世界頂尖雙簧管演奏家，曾任愛樂管弦樂團、倫敦室內管弦樂團以及世界和平管弦樂團雙簧管首席多年。他以獨奏家身份，與眾多著名指揮家合作，包括亞殊堅納西、里卡多·穆提，以及西蒙·歷圖爵士。亨特亦是優秀的錄音藝術家，他與柏林廣播交響樂團以及亞殊堅納西為迪卡唱片公司灌錄的史特勞斯雙簧管協奏曲被《企鵝唱片指南》形容為「最出色的」版本。身為指揮家，亨特與約翰內斯堡愛樂樂團及瑞典室內樂團等樂團合作。他是英國倫敦市政廳音樂及戲劇學院雙簧管專業教授，也是英國皇家音樂學院的名譽副教授。2010 年，他獲選為聯合國教科文組織「和平藝術大使」。亨特演奏的是倫敦豪沃思公司生產的 XL 雙簧管。

Gordon Hunt
Oboe

One of the world's leading oboists, Gordon Hunt has a celebrated career as Principal Oboe of the Philharmonia and London Chamber Orchestras, as well as the World Orchestra for Peace. He has appeared as a soloist with famed conductors, including Vladimir Ashkenazy, Riccardo Muti, and Sir Simon Rattle. Equally celebrated as a recording artist, Hunt's rendition of Strauss' Oboe Concerto with the Berlin Radio Symphony Orchestra and Ashkenazy (Decca) was named 'the finest available' (Penguin CD Guide). As a conductor, Hunt has worked with the Johannesburg Philharmonic and Swedish Chamber Orchestras, among others. Hunt is a Professor of Oboe at the Guildhall School of Music & Drama, and an Honorary Associate of the Royal Academy of Music. In 2010, he was named a UNESCO Artist for Peace. Gordon Hunt plays an XL oboe made by Howarth of London.



哈特拿沙揚
大提琴

自從 2011 年以 22 歲的年紀贏得第 14 屆柴可夫斯基國際音樂比賽大提琴冠軍後，哈特拿沙揚在世界各地演出協奏曲、獨奏會及室內樂音樂會。他曾獲選為英國廣播公司「新生代藝術家」，現時為維也納音樂廳「傑出音樂天才」之一。他被《弦樂》雜誌形容為「光彩奪目」，又獲《舊金山紀事報》讚為「華麗無比」。哈特拿沙揚與鋼琴家左章以及小提琴家柳愛莎組成 Z.E.N. 三重奏，與 DG 唱片公司合作推出他們的首張唱片。他在 2016 年為飛躍演奏香港演奏系列進行香港首演，後以 Z.E.N. 三重奏身份亮相於飛躍演奏香港 2017 年演奏系列。哈特拿沙揚出生於亞美尼亞葉里溫的一個音樂家庭，曾拜在知名大提琴家羅斯卓波維奇門下學琴。他時常與哥哥——指揮家提戈蘭合作演出。哈特拿沙揚如今使用 1707 年約瑟夫·瓜奈里大提琴演奏，配以圖爾特及羅蘭琴弓。他在 2016 年為飛躍演奏香港演奏系列進行香港首演，後以 Z.E.N. 三重奏身份亮相於飛躍演奏香港 2017 年演奏系列。

Narek Hakhnazaryan
Cello

Since winning the Cello First Prize and Gold Medal at the XIV International Tchaikovsky Competition in 2011 at the age of 22, Narek Hakhnazaryan has performed concertos, recitals and chamber music across the globe. A former BBC New Generation Artist, Hakhnazaryan is currently one of the Vienna Konzerthaus's Great Talents. He has been described as "dazzlingly brilliant" (*The Strad*) and "nothing short of magnificent" (*San Francisco Chronicle*). Together with Zhang Zuo and Esther Yoo, Hakhnazaryan is part of the Z.E.N. Trio, who have released their first recording on Deutsche Grammophon. Mentored by the late Rostropovich, Narek was born in Yerevan, Armenia into a family of musicians; he regularly performs with his brother, conductor Tigran Akhnazarian. Narek Hakhnazaryan plays the 1707 Joseph Guarneri cello, with the F.X. Tourte and Benoit Rolland bows. Narek made his Hong Kong debut in Premiere Performances' Recital Series in 2016, and appeared with the Z.E.N. Trio in Premiere Performances' Recital Series in 2017.



江蘭
圓號

香港管弦樂團首席圓號江蘭，是同輩圓號演奏家中獲公認為最具才華的其中一位。他曾於多個國際圓號大賽中屢獲殊榮，並於著名的費特民獎學金選拔中入圍總決賽，以及成功進入慕尼黑 ARD 國際音樂大賽準決賽。2008 年，21 歲的江蘭獲馬來西亞愛樂委任為首席圓號。他曾與世界各地樂團合作演出，包括澳洲室樂團、悉尼交響樂團、維也納交響樂團、達拉斯交響樂團等。教學方面，江蘭積極地教授大師班，並曾於新加坡楊秀桃音樂學院、香港演藝學院、浸會大學、中文大學當客席講師。江蘭曾參與 2015 年香港國際室內樂音樂節。

Lin Jiang
Horn

Principal Horn of the Hong Kong Philharmonic Orchestra, Lin Jiang is considered an extraordinarily gifted horn player of his generation. Lin has won prizes in international horn competitions and was a finalist in the prestigious Freedman Fellowship Program and a semi-finalist in the ARD music competition Munich. In 2008, at the age of twenty-one, he won the Principal Horn position of the Malaysian Philharmonic Orchestra. He has performed with top orchestras including the Australian Chamber, Sydney Symphony, Vienna Symphony and Dallas Symphony orchestras. Lin has given masterclasses throughout the region and has held guest faculty positions at Yong Siew Toh Conservatory of Music Singapore, Hong Kong Academy of Performing Arts, Hong Kong Baptist and Chinese Universities. Lin previously participated in this chamber music festival in 2015.



金沼沃

小提琴

1982 年生於首爾，金沼沃 3 歲就移居倫敦。15 歲在巴比勤中心音樂廳與倫敦交響樂團合作柴可夫斯基協奏曲，成為蜆殼 / LSO 大賽最年輕的金獎得主。19 歲獲青年音樂會藝術家信託選為旗下藝人。金沼沃曾在世界各地舉行多場備受讚賞的演奏會，包括倫敦的威格摩音樂廳、皇家節日大廳及巴比勤中心音樂廳。她曾在亞洲、歐洲及美國巡演，在不同國際級音樂節演奏協奏曲及舉行獨奏會。金沼沃亦曾擔演多部作品的世界首演，更在環球唱片（法國及韓國）與拿索斯發行錄音。她是活躍的室內樂音樂家，現為倫敦皇家音樂學院小提琴教授。金沼沃曾參與 2019 年比爾斯飛躍演奏音樂節。

So-Ock Kim

Violin

Born in Seoul in 1982, So-Ock Kim moved to London at the age of three. At 15, she was the youngest ever winner of the gold medal in the prestigious Shell/LSO Competition playing the Tchaikovsky concerto with the London Symphony Orchestra in the Barbican Hall. At 19, So-Ock was selected for the Young Concert Artists Trust. So-Ock has given numerous critically acclaimed performances around the world and at the Wigmore Hall, Royal Festival Hall and Barbican Hall in London. Abroad she has comprehensively toured throughout Asia, Europe and the US, performing concertos and recitals in various international music festivals. So-Ock has given several World Premieres that have been recorded for Universal (France and Korea) and Naxos. She is also an active chamber musician and is a violin professor at the Royal Academy of Music in London. She previously participated in the Beare's Premiere Music Festival in 2019.



凌顯祐

中提琴

凌顯祐是土生土長的小提琴家、中提琴家、指揮家及音樂教育家。他現為香港管弦樂團首席中提琴，曾在此樂團、首爾管弦樂團及香港中樂團擔任獨奏。凌顯祐熱愛室內樂音樂，曾與王羽佳、林昭亮和寧峰等著名音樂家同台演出，又與上海弦樂四重奏合作。作為指揮家，他曾與香港管弦樂團、泛亞交響樂團和芬蘭的塞伊奈約基交響樂團合作。凌顯祐是香港浸會大學和香港演藝學院的兼任講師，受邀擔任國立臺灣交響樂團台灣青年音樂營的導師。凌顯祐曾參與 2012、2013、2015 及 2016 年香港國際室內樂音樂節。

Andrew Ling

Viola

Hong Kong-native Andrew Ling is a concert violist and violinist, conductor and music educator. Currently Principal Violist of the Hong Kong Philharmonic Orchestra, Andrew has performed as soloist with that orchestra, the Seoul Philharmonic Orchestra and Hong Kong Chinese Orchestra, and has played chamber music alongside renowned musicians including Yu-Ja Wang, Cho-Liang Lin, Ning Feng, and the Shanghai Quartet. As a conductor, Andrew has worked with the HK Phil, the Pan Asia Symphony Orchestra, and Finland's Seinäjoki City Orchestra. Andrew holds teaching positions at Hong Kong Baptist University and The Hong Kong Academy for Performing Arts, and has served as faculty at The Youth Summer Music Camp hosted by the National Taiwan Symphony Orchestra. He previously participated in this chamber music festival in 2012, 2013, 2015 and 2016.



林喆

敲擊樂

林喆展示了馬林巴是一樣多元的樂器，既能作獨奏，亦能參與室樂演奏。林喆五歲起學習敲擊樂，八歲學習鋼琴。2008 年，林喆奪得德國斯圖加特第五屆世界馬林巴大賽第二名，這使她在國際敲擊樂的舞台上聲名大振，她亦分別贏得中國國際馬林巴大賽（2010）及第 59 屆全德音樂全能比賽（2011 年 5 月）。林喆與多個當代知名音樂家如譚盾、佑斯特、林昭亮、布朗、杰拉基斯及榮穎合作同台演出。林喆精通中文、德語和英文，亦擁有金融學碩士學位。

Zhe Lin (Josie)

Percussion

Zhe Lin demonstrates that Marimba is a versatile keyboard instrument, which can be played in a variety of solo and ensemble settings. She picked up her first pair of drumsticks at the age of five, and began to play piano when she was eight. Josie gained international recognition in 2008 when she was awarded second prize at the 5th World Marimba Competition in Stuttgart, Germany. She also won first prize at both the 2nd International Marimba Competition of China in 2010 and the 59th German Conservatories Competition in May 2011. In recent years, Josie has performed around the world with renowned musicians including Tan Dun, Christian Jost, Cho-Liang Lin, Zakhar Bron, Natalia Gerakis and Ying Rong. Josie speaks fluent Chinese, German and English. Not only interested in music, she also holds a Master of Sciences degree in Finance.



莫班文

巴松管

莫班文自 2010 年起加盟香港管弦樂團擔任首席巴松管，並活躍於香港及區內的表演和教學。作為教育工作者，他分別任教於香港中文大學和香港演藝學院。在移居香港前，莫班文就讀茱利亞音樂學院，師隨莉卡萊爾。他活躍於 PUFF! 木管五重奏的室樂演奏，並積極參與每年夏季舉辦的音樂節演出，包括太平洋音樂節、琉森音樂節夏令營、美國青年樂團、意大利盧卡歌劇院及音樂節等。莫班文來自美國辛辛那提，曾參與 2015 年香港國際室內樂音樂節。

Benjamin Moermond

Bassoon

Benjamin Moermond has been Principal Bassoon with the Hong Kong Philharmonic Orchestra since 2010 and is an active teacher and performer in Hong Kong and throughout the region. As an educator he has been on faculty for the Chinese University of Hong Kong and Hong Kong Academy for the Performing Arts. Prior to moving to Hong Kong, Benjamin completed his studies at The Juilliard School of New York under the tutelage of Judith LeClair. He was an active chamber musician with PUFF! woodwind quintet and toured extensively in the summers with festivals including Pacific Music Festival, Lucerne Festival Academy, Youth Orchestra of the Americas, and Opera Theatre and Music Festival of Lucca, Italy. Ben is originally from Cincinnati, US. He previously participated in this chamber music festival in 2015.



紐鮑爾

中提琴

中提琴家紐鮑爾憑藉出色的音樂才華以及灑脫自如的演奏，被《紐約時報》譽為「音樂大師」。21 歲時，紐鮑爾被委任為紐約愛樂樂團首席中提琴，成為該樂團有史以來最年輕的弦樂聲部首席。紐鮑爾以獨奏家身份與過百樂團合作，包括洛杉磯愛樂樂團、三藩市交響樂團，以及貝多芬音樂廳樂團等。2018 年，紐鮑爾與指揮家里卡多·慕提合作，完成其芝加哥交響樂團首演，他與鋼琴家吳茵在美國首演蕭斯達高維契最近新被發現的《寫給中提琴與鋼琴的即興曲》。紐鮑爾亦曾首演巴托中提琴協奏曲，以及作曲家亨利·拉札羅夫和潘德瑞茨基創作的中提琴作品。紐鮑爾兩度獲得格林美獎提名，與 DG 唱片公司及索尼古典合作推出眾多唱片。他如今任教於茱莉亞音樂學院以及曼尼斯音樂學院。紐鮑爾曾參與 2012 及 2016 年香港國際室內樂音樂節。

Paul Neubauer

Viola

Violist Paul Neubauer's exceptional musicality and effortless playing led *the New York Times* to call him “a master musician.” At 21, he was appointed the principal violist of the New York Philharmonic, the youngest principal string player in its history. Neubauer has also appeared as a soloist with over 100 orchestras, including the Los Angeles Philharmonic, San Francisco Symphony, and Beethovenhalle Orchestras. In 2018, Neubauer made his Chicago Symphony subscription debut with conductor Riccardo Muti as well as giving the U.S. premiere of Shostakovich's newly discovered *Impromptu* (for viola and piano) with Wu Han. He has premiered viola concertos by Béla Bartók (revised version of the Viola Concerto), Henri Lazarof, and Krzysztof Penderecki. A two-time Grammy nominee, Neubauer has recorded on numerous labels including Deutsche Grammophon and Sony Classical. He is on the faculties of The Juilliard School and Mannes School of Music. Paul previously participated in this chamber music festival in 2012 and 2016.



羅曼四重奏

小提琴：張文蕊、周止善

中提琴：陳敏聰

大提琴：葉俊禧

羅曼四重奏由四位香港土生土長的音樂家組成。2013 年初首演後瞬即成為活躍於本港及海外的室內樂組合。四重奏現為飛躍演奏香港駐團四重奏，將透過飛躍演奏香港的「校園室內樂教育計劃」於 2020 年起開始試驗計劃。羅曼曾於卡奈基音樂廳、上海音樂廳演出，亦應邀到中國、馬來西亞、美國的音樂廳和大學演出。在香港，羅曼曾參與第 42 屆香港藝術節在香港大會堂演出，其他演出邀請包括香港康樂及文化事務署、西九文化區及香港電台等。

Romer String Quartet

Violins: Kitty Cheung, Kiann Chow

Viola: Ringo Chan

Cello: Eric Yip

The Romer String Quartet is a genuinely local ensemble formed by musicians all born and raised in Hong Kong. The quartet has been recognised locally and abroad as one of the most active string quartets in town since its debut in 2013. The Romer String Quartet is currently Premiere Performances' String Quartet in Residence and will be joining their Chamber Music in Schools programme in 2020. The Romer String Quartet has performed at Carnegie Hall and the Shanghai Concert Hall as well as in various concert halls and at universities in China, Malaysia and the United States. At home, they have performed at Hong Kong City Hall as part of the 42nd Hong Kong Arts Festival, and have collaborated on projects with the LCSD, West Kowloon Cultural District and RTHK.



史安祖

單簧管

現為香港管弦樂團首席單簧管，史安祖的職業生涯始於卡奈基音樂廳首演。作為第一位於北韓演出的美籍音樂家（1922），史安祖與香港管弦樂團合作，曾作獨奏演出超過 70 次，於日本 23 個城市演出，並於澳洲及亞洲首演柯普蘭原版單簧管協奏曲。史安祖熱心教育，經常獲邀到耶魯大學、悉尼音樂學院、英國皇家音樂學院（倫敦）、北京中央音樂學院等學府講學。未來演出包括：在梵志登指揮下演出多首協奏曲；與香港愛樂團合作演出史特勞斯的二重小協奏曲；以及於 2020 年美國內華達州里諾市的單簧管音樂節中獻藝。畢業於茱莉亞音樂學院，史安祖現為布菲－克林龐藝術家，並兼任 Vandoren 及 Ishimori 產品的代言人。他曾參與 2013 及 2018 年香港國際室內樂音樂節。

Andrew Simon

Clarinet

Principal Clarinet of the Hong Kong Philharmonic Orchestra, Andrew Simon's international career was launched by his critically acclaimed Carnegie Hall debut. The first American-born artist ever to perform in North Korea (1992), career highlights include over 70 solo performances with the Hong Kong Philharmonic, appearances in 23 Japanese cities, and continental premieres of the original version of Copland's concerto in Australia and Asia. He frequently gives guest lectures at Yale University, the Sydney Conservatorium, the Royal College of Music in London and the Central Conservatory in Beijing. Upcoming projects include concertos with Jaap Van Zweden, Richard Strauss Duet-Concertino with The SAR Philharmonic and a programme for Clarinetfest 2020 in Reno, Nevada. A graduate of The Juilliard School, Andrew is a Buffet-Crampon, Vandoren and Ishimori artist. He previously participated in this chamber music festival in 2013 and 2018.



Megan Sterling

Flute

Since taking up the position of Principal Flute of the Hong Kong Philharmonic Orchestra in 2002, Megan Sterling has enjoyed working with some of the world's top conductors and soloists. In addition to solo performances, Megan has appeared as Guest Principal Flute with all the leading orchestras in Australia and New Zealand. She is a founding member of the Australian World Orchestra - a project which brings Australian musicians from elite orchestras around the world to play together under conductors such as Zubin Mehta, Sir Simon Rattle and Riccardo Muti. In addition to her full-time role with the HK Phil, Megan enjoys teaching at The Hong Kong Academy for Performing Arts and HK Chinese University.

史德琳

長笛

史德琳自 2002 年起擔任香港管弦樂團首席長笛，一直享受與全球享負盛名的指揮家及獨奏家同台演出。獨奏演出以外，史德琳曾為澳洲及新西蘭各大樂團擔任客席首席長笛，並為澳洲世界樂團的創團成員，讓澳洲樂手聚首一堂、並與頂級指揮家合作，包括梅達、歷圖爵士及慕迪。史德琳為香港管弦樂團擔任首席之餘亦熱衷教學，現時在香港演藝學院和香港中文大學任教。



蘇斯曼
小提琴

小提琴家蘇斯曼因其獨特音色、精湛技藝以及出眾的音樂才能，在一眾音樂家中脫穎而出。自從 2009 年贏得艾佛瑞·費雪事業獎以來，他在各地著名音樂廳中與世界知名樂團合作演出。他為室內樂演出投入眾多心力，自 2006 年以來擔任林肯中心室內樂協會成員。他頻繁推出唱片，與 DG、拿索斯、阿爾巴尼唱片公司以及 CMS 工作室唱片公司等合作灌錄專輯。他的首張獨奏專輯，與鋼琴家奧里安·魏斯合作演出布拉姆斯三首小提琴奏鳴曲，於 2014 年由 Telos 唱片公司發行。蘇斯曼生於法國史特拉斯堡，曾在巴黎音樂學院以及茱莉亞音樂學院就讀，師從鮑里斯·加利茨基及帕爾曼。蘇斯曼如今定居紐約，在長島石溪大學任教，最近獲任命為 Music@Menlo 音樂節國際音樂項目的聯合藝術總監。

Arnaud Sussmann
Violin

Violinist Arnaud Sussmann has distinguished himself with his unique sound, bravura and profound musicianship. Since winning the Avery Fisher Career Grant in 2009, Sussmann has been performing around the world with world-renowned orchestras in the most prestigious venues. A dedicated chamber musician, he has been a member of the Chamber Music Society of Lincoln Center since 2006. A frequent recording artist, Arnaud Sussmann has released albums on Deutsche Grammophon's DG Concert Series, Naxos, Albany Records and CMS Studio Recordings labels. His solo debut disc, featuring three Brahms Violin Sonatas with pianist Orion Weiss, was released in December 2014 on the Telos Music Label. Born in Strasbourg France, Sussmann trained at the Conservatoire de Paris and at the Juilliard School under Boris Garlitsky and Itzhak Perlman. Sussmann is currently based in New York, where he teaches at Stony Brook University on Long Island and was recently named Co-Artistic Director of Music@Menlo's International Music Program.



席德登
大提琴

大提琴家席德登是如今最受尊重的斯堪地那維亞音樂家之一，自 1985 年贏得三項世界級大提琴比賽後，漸獲國際聲譽。他頻繁與世界頂尖樂團合作演出，包括 BBC 愛樂樂團、捷克愛樂樂團以及以色列小交響樂團等。世界知名指揮如薩洛寧、尼姆·賈維以及埃里·克拉斯等亦曾與他合作。席德登活躍於室內樂舞台，曾在世界知名音樂廳及音樂節上亮相，包括紐約卡奈基獨奏音樂廳以及瑞士韋爾比耶音樂節等。2018 年，席德登憑藉與索尼公司合作的《梅湘四重奏：時間終結》獲得愛迪生獎，該唱片由他與雙簧管演奏家馬丁·佛洛斯特、鋼琴家盧卡斯·迪巴葛以及小提琴家吉妮·楊森合作灌錄。自從 1996 年起，席德登在斯德哥爾摩皇家音樂學院擔任大提琴專業教授。他用以演奏的是大衛·特克勒 1711 年製造的大提琴，該琴曾為林·哈瑞爾所用。

Torleif Thedéen
Cello

Cellist Torleif Thedéen is one of the most esteemed musicians in Scandinavia, having gained international recognition in 1985 after winning three of the world's most prestigious cello competitions. He regularly performs with some of the world's leading orchestras, including the BBC Philharmonic Orchestra, the Czech Philharmonic Orchestra, and the Israel Sinfonietta; he has performed under famed conductors including Esa-Pekka Salonen, Neeme Järvi, and Eri Klas. Actively involved in chamber music, Thedéen has appeared in prestigious concert venues and music festivals worldwide, from New York's Carnegie Recital hall to Switzerland's Verbier Festival. In 2018, Thedéen was awarded the Edison Prize for his recording of Messiaen's Quartet for the End of Time, performed with Martin Fröst, Lucas Debargue and Janine Jansen (Sony). He has served as Professor of Cello at the Royal Conservatory of Music in Stockholm since 1996. Torleif Thedéen plays the ex-Lynn Harrel cello by David Techler from 1711.



崔特許勒
男高音

愛爾蘭男高音崔特許勒因其對藝術的敏銳觸覺及音樂表現力而為人熟知，是當今歌劇以及藝術歌曲界冒起的新星。他畢業於英國皇家音樂學院，曾被選為英國廣播公司「新生代藝術家」，與多個樂團合作，包括威爾士國立交響樂團、南特歌劇院、奧地利克拉根福特劇院、比利時皇家鑄幣局劇院、BBC 愛樂樂團、BBC 交響樂團、蘇格蘭室內樂團、倫敦愛樂樂團、香港管弦樂團以及 BBC 逍遙音樂節等。崔特許勒亦是成功的錄音藝術家，2014 年，他與鋼琴家馬替努合作的戰爭歌曲專輯廣受好評。2018 至 2019 樂季，他的重點演出包括：以舒伯特《天鵝之歌》完成聖迭戈首演；在奧地利作曲家拉爾赫的《獵槍》中擔任主演，完成布雷根茲音樂節首演；亮相威格摩音樂廳，舉辦獨唱會。接下來，他將重返英國皇家歌劇院，並在奧地利薩爾茨堡音樂節上首演。

Robin Tritschler
Tenor

Known for his sensitivity and expressive musicality, Irish tenor Robin Tritschler is a rising star in today's opera and lieder scene. A former BBC New Generation artist and graduate of the Royal Academy of Music in London, he has performed with the Welsh National, Nantes Opera, Stadttheater Klagenfurt, La Monnaie Brussels, the BBC Philharmonic, BBC Symphony and Scottish Chamber orchestras, London Philharmonic Orchestra, Hong Kong Philharmonic and at the BBC Proms. Equally successful as a recording artist, his recording of WW1 songs (2014) with pianist Malcolm Martineau was released to great critical acclaim. Highlights from the 2018/19 season include Tritschler's San Diego debut with Schubert's '*Schwanengesang*'; his Bregenz Festival debut, starring in Thomas Larcher's *The Hunting Gun*; and appearances at Wigmore Hall with his own residency of recitals. Future engagements include a return to the Royal Opera Covent Garden, and a debut at Salzburg Festival.



費拿高域
圓號

費拿高域是當今首屈一指的器樂演奏家，以獨奏家身份活躍在世界各地舞台，並以錄音藝術家和教師身份普及圓號藝術。他出生於克羅地亞薩格勒布，曾贏得多個國內與國際音樂比賽獎項，最為人熟知的是他在 1983 年獲得慕尼黑 ARD 國際音樂大賽首獎 — 14 年以來首位獲獎的圓號演奏家。身為獨奏家，費拿高域與許多知名樂團合作演出，包括巴伐利亞交響樂團、慕尼黑室內樂團、BBC 交響樂團以及 NHK 交響樂團等。他亦首演艾略特·卡特、古拜杜麗娜以及海因茲·霍利格等作曲家的作品。他的數張唱片 — 特別是他灌錄的莫扎特圓號協奏曲，獲得德國唱片評論人大獎。費拿高域如今是薩爾茨堡莫扎特音樂學院以及馬德里索菲亞王后高等音樂學院的圓號專業教授。他使用倫敦派克斯曼公司生產的圓號演奏，型號為 20M。

Radovan Vlatković
Horn

One of the world's leading instrumentalists, Radovan Vlatković has performed worldwide as a soloist, popularising the horn as a recording artist and teacher. Born in Zagreb, Vlatković has won many national and international competitions. Most notably, he was awarded first prize at the 1983 Munich ARD Competition – the first horn player winner in 14 years. Vlatković has since appeared as a soloist with many distinguished orchestras, including the Bavarian Symphony, Munich Chamber, BBC Symphony, and the NHK Symphony Orchestras. He has also premiered works by Elliott Carter, Sofia Gubaidulina, and Heinz Holliger. Vlatković has received the German Record Critics' Award for several of his discs, particularly his recordings of Mozart's horn concertos. He is currently the Horn Professor at Salzburg's renowned Mozarteum, and the Reina Sofia Music School. Radovan Vlatković plays a full double horn Model 20 M by Paxman of London.



汪沙圖

鋼琴

美籍鋼琴家汪沙圖生於瑞士，技藝出眾且富有原創力，曾被琉森音樂節譽為「多元世界之間的漫遊者」，也曾被《紐約時報》讚為「安靜且有力量」的鋼琴家。汪沙圖曾獲艾佛瑞·費雪事業獎，亦曾贏得璫姆堡國際鋼琴比賽以及日內瓦國際鋼琴比賽，也是 2016 年安德魯·沃爾夫室內樂大獎的得主。他曾與世界知名樂團如慕尼黑愛樂樂團以及三藩市交響樂團合作，亦在世界各地舉辦獨奏會以及室內樂音樂會，從日本武藏野音樂廳到瑞士琉森音樂節的舞台上，都能見到他的身影。他熱衷演奏當代音樂作品，與韋特文和喬治·班傑明等作曲家合作密切。汪沙圖於美國哥倫比亞大學獲得政治經濟學學士學位，於茱莉亞音樂學院獲得碩士學位，師從著名鋼琴家盧文韜。他如今定居紐約，在馬薩諸塞大學阿默斯特分校擔任鋼琴專業副教授。汪沙圖是施坦威藝術家。

Gilles Vonsattel

Piano

A "wanderer between worlds" (Lucerne Festival), "immensely talented" and "quietly powerful pianist" (*The New York Times*), Swiss-born American pianist Gilles Vonsattel is an artist of extraordinary versatility and originality. Recipient of an Avery Fisher Career Grant and winner of the Naumburg and Geneva competitions as well as the 2016 Andrew Wolf Chamber Music Award, Vonsattel has appeared with prominent orchestras including the Munich Philharmonic and the San Francisco Symphony. He has also performed recitals and chamber music worldwide, from Tokyo's Musashino Hall to Switzerland's Lucerne Festival. Deeply committed to the performance of contemporary works, Vonsattel worked closely with composers including Jörg Widmann and George Benjamin. He received his bachelor's degree in political science and economics from Columbia University and his master's degree from The Juilliard School, where he studied with Jerome Lowenthal. Based in New York City, Vonsattel is an Associate Professor of Piano at the University of Massachusetts Amherst. He is a Steinway Artist.



王佩瑤

鋼琴

台灣鋼琴家王佩瑤因獨奏家、室內樂音樂家、聲樂導師以及製作人的身份而備受歡迎。身為室內樂音樂家，王佩瑤曾與世界知名弦樂四重奏（包括瓜奈里弦樂四重奏、茱莉亞弦樂四重奏與米羅弦樂四重奏）以及知名器樂演奏家（例如林昭亮、希拉里·漢恩與尼古拉·班娜德蒂）合作演出。王佩瑤畢業於大都會歌劇院林德曼青年藝術家項目，曾參與美國及台灣的超過 30 部歌劇作品，包括曾獲格林美獎的約翰·亞當斯作品《原子博士》。王佩瑤 8 歲時奪得台灣國立鋼琴比賽首獎，成為該獎項最年輕的得主。4 年後，她獲邀入讀寇蒂斯音樂學院，師從西摩·李普金以及加里·格拉夫曼。此後，她進入耶魯大學進修，師從克勞德·法蘭克，後來又拜在理查德·古德門下學藝。王佩瑤曾出演 2013 年香港國際室內樂音樂節。

Pei-Yao Wang

Piano

Taiwanese pianist Pei-Yao Wang is a highly sought-after soloist, chamber musician, vocal coach and producer. As a chamber musician, she has performed with numerous world renowned string quartets (including the Guarneri, Juilliard and Miró Quartets) as well as instrumentalists (such as Cho-Liang Lin, Hilary Hahn, and Nicola Benedetti). As a graduate of the Metropolitan Opera Lindemann Young Artist Program, Ms. Wang has worked on over 30 opera productions in the US and Taiwan, including the Grammy award-winning *Doctor Atomic* by John Adams. Pei-Yao was the youngest pianist ever to receive the overall First Prize in the Taiwan National Piano Competition, at the age of eight. Four years later, she was invited to study at the Curtis Institute of Music, where she worked with pianists Seymour Lipkin and Gary Graffman, continuing her studies with Claude Frank at Yale University and then with pianist Richard Goode. She previously participated in this chamber music festival in 2013.



沃什伯恩

小號

沃什伯恩在洛杉磯室內樂團擔任首席小號。他是洛杉磯愛樂樂團、聖路易斯交響樂團、香港管弦樂團、加州愛樂樂團、聖迭戈室內樂團以及南灣室內樂團的主要獨奏家，曾在林肯中心室內樂協會、聖達菲音樂節、拉荷亞夏季音樂節以及 Music@Menlo 室內樂音樂節等多個重要舞台演出。沃什伯恩為超過 500 部電影原聲配樂，包括《星球大戰》系列，《超人特工隊 2》，《玩轉極樂團》，《哥斯拉》，《超凡蜘蛛俠》，《功夫夢》，《阿凡達》，《黑俠梭羅》，《有你終生美麗》以及《鐵達尼號》。沃什伯恩現時任教於百奧拉大學以及阿蘇薩太平洋大學音樂系。他在新英格蘭音樂學院獲得音樂碩士，在南加州大學桑頓音樂學院獲得音樂學士。沃什伯恩是雅馬哈藝術家。

David Washburn

Trumpet

David Washburn serves as Principal Trumpet of the Los Angeles Chamber Orchestra. David has been a featured soloist with many orchestras, including the Los Angeles, St. Louis, Hong Kong and California Philharmonics and the San Diego and South Bay Chamber Orchestras. He has performed at the Chamber Music Society of Lincoln Center, and the Santa Fe, La Jolla and Music@Menlo Chamber Music Festivals. David has over 500 film soundtracks to his credit, including Star Wars, Incredibles 2, Coco, Godzilla, The Amazing Spider-Man, The Karate Kid, Avatar, The Legend of Zorro, A Beautiful Mind, and Titanic. David is a member of the music faculty at Biola University and Azusa Pacific University. David received his Master of Music from the New England Conservatory of Music and his Bachelor of Music from the Thornton Music School at the University of Southern California. He is a Yamaha Performing Artist.



Rachel Wong

Oboe

Rachel Wong is a graduate of the Chinese University of Hong Kong where she obtained her Bachelor of Arts and Postgraduate Diploma of Education in Music. She also obtained her Professional Diploma in Oboe Performance from the HKAPA, and her Master of Performance Degree from Sydney Conservatorium of Music, where she attended on full scholarship. Rachel frequently appears in various performances around Hong Kong. She was one of the founders of the Viva! Pipers, a woodwind quintet that provides educational music workshops for local schools through Premiere Performances' Chamber Music in Schools programme. She also performs with local orchestras including City Chamber Orchestra of Hong Kong, Pan Asia Orchestra, Hong Kong Chamber Orchestra and Hong Kong Strings.

汪楚萍

雙簧管

汪楚萍畢業於香港中文大學（文學學士（音樂）），並獲頒香港演藝學院專業演奏文憑，後獲全額獎學金贊助前往澳洲悉尼音樂學院深造，取得雙簧管演奏碩士學位。汪楚萍積極參與本港各項音樂演出，是非凡管樂派木管五重奏的創團成員之一，透過「校園室內樂教育計劃」深入社區，進行音樂教育演出。她亦與多個本地樂團合作，包括香港城市室樂團、泛亞交響樂團、香港室樂團及香港弦樂團等。



張達尋

低音大提琴

低音大提琴家張達尋廣受樂評人及觀眾認可。2003 年，他成為首位贏得國際青年演奏家面試的低音大提琴家。2007 年，他獲得艾弗瑞·費雪事業獎，進一步奠定其知名樂器演奏家地位。張達尋以獨奏家身份與多個知名樂團合作，包括明尼蘇達樂團、太平洋交響樂團等。他亦頻繁亮相於林肯中心室內樂協會舞台，與馬友友以及絲綢之路樂團合作。張達尋出生於中國黑龍江省哈爾濱一個低音大提琴世家，11 歲時入讀北京中央音樂學院。他曾是西北大學及德克薩斯州大學奧斯汀分校低音提琴專業副教授，現於天津茱莉亞音樂學院任教。張達尋曾參與 2010、2012、2015、2016 年香港國際室內樂音樂節及飛躍演奏香港十周年音樂會。

DaXun Zhang

Double Bass

Double bassist DaXun Zhang has established himself as an unparalleled artist, hailed by critics and audiences alike. In 2003, Zhang was the first double bassist to win the Young Concert Artists International Auditions. In 2007, he was awarded the Avery Fisher Career Grant. Zhang has appeared as a soloist with prominent orchestras, including the Minnesota Orchestra and the Pacific Symphony. In addition, Zhang has frequently appeared with the Chamber Music Society of Lincoln Center, and Yo-Yo Ma's Silk Road Ensemble. Zhang comes from a family of bassists in Harbin, China. At 11, he began studying at Beijing's prestigious Central Conservatory of Music. Zhang was on the faculty of Northwestern and the University of Texas, Austin, and is now on the faculty of the new Tianjin Juilliard School. DaXun previously participated in this chamber music festival in 2010, 2012, 2015, 2016 and was part of the Premiere Performances' 10th Anniversary Gala in 2017.



朱琳

大提琴

朱琳為其精湛有力的表演得到各界肯定，被譽為近代最重要的年青大提琴演奏家之一。她於上海音樂學院就讀期間，曾任學生樂團的大提琴首席；她亦被邀參與譚盾《水樂堂·天頂上的一滴水》的弦樂四重奏演奏，有超過二百場表演。她近年來作為獨奏家活躍於國內外的舞台上，其中包括在智力聖地亞哥「千禧年」藝術節中與智利交響樂團合作成功獨奏演出；於歐洲盧布爾雅那藝術節與斯洛文尼亞國家交響樂團成功合作獨奏演出；與首爾交響樂團合作在韓國樂天音樂廳獨奏演出；以及成為首位在維也納金色大廳進行獨奏演出的華人大提琴演奏家(2019)。在國內，作為獨奏家她曾與中國國家交響樂團、中央民族樂團、深圳交響樂團、及香港管弦樂團合作。

Lyn Zhu

Cello

Lyn Zhu has been hailed for her powerful performances, and has been described as one of the most important young cellists of her generation. While at the Shanghai Conservatory, she was first chair of their widely recognized student orchestra, and was also selected to be a part of Tan Dun's acclaimed Water Heavens string quartet, which has performed over 200 concerts. Highlights of recent seasons include a performance in Chile at the annual Santiago a Mil International Arts Festival; a solo performance with the Slovenian Philharmonic Orchestra for the opening of the Ljubljana Festival; a performance in Lotte concert hall with the Korea Symphony Orchestra; and in 2019, Zhu Lyn became the first Chinese cellist to perform as soloist with the Musikverein of Vienna. In China, Zhu Lyn has collaborated with the China National Symphony, China Central Chinese, Shenzhen Symphony and Hong Kong Philharmonic Orchestras.

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。

飛躍演奏香港每年約主辦 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樂音樂節）五至六場音樂會及十五至二十個外展及教育活動
- 演奏系列（每年四至六場音樂會）
- 親子系列（每年三至四場音樂會）
- 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 artists 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 almost 100 events each year including:

- Beare's Premiere music Festival (formerly the Hong Kong International Chamber Music Festival) (5-6 concerts and 15-20 Education & Outreach events)
- Recital Series (4-6 concerts per year)
- Family Series (3-4 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 of Hong Kong society. We believe that everybody, regardless of social class, ethnicity or language, will be moved by the power of a world class live music performance.



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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。

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