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DAVID GREILSAMMER

piano and prepared piano

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節目 Programme



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史格拉第：凱治：奏鳴曲

史格拉第 D小調奏鳴曲，K. 213 7'

凱治 奏鳴曲XIV 5'

史格拉第 D小調奏鳴曲，K. 141 4'

凱治 奏鳴曲XIII 4'

史格拉第 E大調奏鳴曲，K. 531 4'

凱治 奏鳴曲XI 3'

史格拉第 B小調奏鳴曲，K. 27 4'

凱治 奏鳴曲I 3'

史格拉第 B小調奏鳴曲，K. 87 5'

凱治 奏鳴曲XII 3'

史格拉第 A小調奏鳴曲，K. 175 4'

凱治 奏鳴曲XVI 5'

史格拉第 E大調奏鳴曲，K. 380 6'

凱治 奏鳴曲V 2'

史格拉第 D大調奏鳴曲，K. 492 3'

Scarlatti:Cage:Sonatas

SCARLATTI Sonata in D minor, K. 213

CAGE Sonata XIV

SCARLATTI Sonata in D minor, K. 141

CAGE Sonata XIII

SCARLATTI Sonata in E Major, K. 531

CAGE Sonata XI

SCARLATTI Sonata in B minor, K. 27

CAGE Sonata I

SCARLATTI Sonata in B minor, K. 87

CAGE Sonata XII

SCARLATTI Sonata in A minor, K. 175

CAGE Sonata XVI

SCARLATTI Sonata in E Major, K. 380

CAGE Sonata V

SCARLATTI Sonata in D Major, K. 492

場地規則

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Message From Our Executive Director

Dear Friends and Music Lovers,

I am always delighted to welcome you to the concert hall, but I am particularly thrilled to welcome you to this concert. Given the ever-changing quarantine rules in Hong Kong, we really didn't know whether David would actually make it to Hong Kong in time. I cannot thank him enough for keeping this date and enduring a lengthy hotel quarantine to come to Hong Kong. Who could have imagined when we had to cancel David's June 2020 date that we would still be in the middle of this pandemic 18 months later?!



We are delighted to be collaborating again with our friends at the Hong Kong Philharmonic Orchestra to bring David to Hong Kong. Working together has definitely been one benefit of the pandemic!

Of course with all this uncertainty, finding corporate sponsorship is almost impossible. That is why we are especially grateful to the Home Affairs Bureau for their financial support through the Art Development Matching Grant Scheme, where every dollar we are able to raise through donations is matched 150%. We would also like to thank our loyal donor base for their unwavering support.

And, thank you to our amazing audience for coming tonight! Because of your overwhelming enthusiasm for this programme, we were able to add another performance of Scarlatti: Cage Sonatas (for the first time ever)!

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

大偉·格拉斯曼，鋼琴

David Greilsammer, Piano

指揮家兼鋼琴家大衛·格拉斯曼 (David Greilsammer) 以其不拘一格且引人入勝的節目而聞名，是當今最大膽和最具冒險精神的古典音樂藝術家之一。他於2012年發行的專輯：《巴洛克對話》及《莫扎特·之間》曾被《紐約時報》選為「年度最佳唱片」。此外，《紐約時報》還將他2014年的獨奏音樂會《史格拉第：凱治：奏鳴曲》選為年度十大音樂盛事之一。

從巴洛克到當代音樂風格，格拉斯曼除了被譽為創新音樂節目的創造者，他亦因演奏莫扎特的音樂而聞名。2008年，這位指揮家

Known for his eclectic and fascinating programmes, conductor and pianist David Greilsammer is one of today's most audacious and adventurous classical artists. *The New York Times* has selected his 2012 albums, "Baroque Conversations" and "Mozart In-Between", as 'Recordings of the Year'. In addition, *The New York Times* has also selected his 2014 solo recital 'Scarlatti:Cage:Sonnatas' as one of the ten most important musical events of the year.

Hailed as the creator of numerous ground-breaking musical projects, ranging from baroque to contemporary music, Greilsammer has also been celebrated for his Mozart performances. In 2008, the conductor and

兼鋼琴家在巴黎舉行了一整天的莫扎特鋼琴奏鳴曲「馬拉松」；而最近他亦在一個樂季內演奏並指揮了莫扎特共二十七首鋼琴協奏曲。作為一名唱片藝術家，格拉斯曼已在天真唱片公司發行了四張唱片，另有三張獲獎專輯，由索尼古典發行。

自2013，格拉斯曼便擔任日內瓦室樂團(GECA)的音樂藝術總監。作為世界上最大膽和最具創造力的管弦樂團之一，他們每個樂季都舉辦40多場音樂會；並於世界各地巡演，包括墨西哥、巴黎及伊斯坦堡。

格拉斯曼還擔任過英國廣播公司愛樂樂團、三藩市交響樂團、薩爾茨堡莫扎特管弦樂團、香港小交響樂團和東京都交響樂團等的客座指揮和獨奏家。

在過去的樂季，格拉斯曼曾在倫敦威格摩爾音樂廳、阿姆斯特丹音樂廳、北京中山公園音樂堂和華盛頓甘迺迪中心等著名音樂廳舉辦獨奏會。

他的最新獨奏專輯《迷宮》由天真唱片公司於2020年發行，獲得無數五星級評價，並被國際媒體描述為「巧妙」、「迷人」和「勇敢」。

pianist performed all of Mozart's piano sonatas in a one-day 'marathon' in Paris; recently, he has played and conducted all of Mozart's twenty-seven piano concertos in one season. As a recording artist, Greilsammer has released four recordings for the Naïve label, and three award-winning albums for Sony Classical.

Since 2013, Greilsammer has served as the Music and Artistic Director of the Geneva Camerata (GECA): one of the world's most daring, bold and creative orchestras. Together, they have given more than 40 concerts per season; their international tours span all corners of the world, from Mexico to Paris to Istanbul.

Greilsammer has also performed as a guest conductor and soloist with ensembles including the BBC Philharmonic, San Francisco Symphony, Salzburg Mozarteum Orchestra, Hong Kong Sinfonietta, and the Tokyo Metropolitan Symphony.

In past seasons, Greilsammer has given solo recitals at prestigious venues including Wigmore Hall in London, the Concertgebouw in Amsterdam, the Forbidden City Theatre in Beijing, and the Kennedy Center in Washington.

His latest recital album "Labyrinth," released in 2020 by Naïve, has garnered numerous five star reviews and has been described by the international press as 'ingenious', 'fascinating', and 'courageous'.



節目簡介

Programme Notes



格拉斯曼的話

「是來自另一個星球的音樂」。每當我聆聽史格拉第 (Scarlatti) 和凱治 (Cage) 所寫的奏鳴曲時，腦海中就是浮現這句話。他們的音樂來自一個我們看不見的世界，神祕，非凡。這兩位作曲家的作品與其時代的音樂截然不同：或者，他們不是作曲家，而是發明家？他們是聲音發明家，創造了一種全新的語言。他們超越了自己的時空。這兩位作曲家眼中的奏鳴曲不再是死板的，而是一個充滿魔法的空間，一個填滿作曲家幻想的實驗

Message from David Greilsammer

Music from another planet. This is how I always felt when listening to the Sonatas of John Cage and Domenico Scarlatti. Music from an invisible world, mysterious and different. The works of these composers do not resemble in any way those of their contemporaries: is it, perhaps, because these men were not composers, but in fact, inventors? Inventors of sounds, creators of a new language never heard before. As true visionaries, ahead of their time, they treated the Sonata not as a rigid and momentous form but as a magic space devoted to creation and experimentation. More than two hundred years

空間。史格拉第和凱治之間相隔了二百多年，但他們的奏鳴曲卻異常相似：精短、刺激、激情、五彩繽紛、節奏綻放。他們的奏鳴曲比他們的時代走前了多個光年，是一個現代的、自由的啓蒙。像UFO在空中滑翔，遙遠的，一瞬即逝。這兩位作曲家熾熱等的創造力，彷彿透過奏鳴曲交代一個來自未知世界的訊息。當我們擁抱未來及未知，這些奏鳴曲早已在遙遠的星球上，微笑著凝視我們。

separate the two composers, but their Sonatas seem to be so much alike: short, provocative, passionate, full of wild colours, and bursting with fresh rhythms. Light years away from the traditional Sonata who ruled during these two centuries, Scarlatti and Cage treated this form as an enlightened, free, pop-like entity: Like an *Unidentified Flying Object*, passing in the sky, distant and brief. Searching their feverish imagination, they transformed each one of these pieces into a messenger from an unknown world. Embracing the future and its innovations, the Sonatas seem to be staring at us from their distant planet.



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史格拉第(1685-1757)
的奏鳴曲

多明尼高·史格拉第的父親亞歷山大·史格拉第是18世紀拿坡里學派歌劇創辦者，他為亞歷山大的十個孩子中的第六個孩子。多明尼高是那時期最偉大的天才之一，亦是首位真正的鍵盤大師。值得一提的是，他與當時另外兩位大師韓德爾和巴赫同年，僅比他們晚數個月出生而已。後者二人同為巴洛克全盛時期的代表作曲家，而史格拉第的作品則透現了一些史無前例的音樂書寫，這種嶄新且具戲劇性的創作風格到了後來古典時期，在音樂巨匠如海頓和莫扎特的作品中得到了充分發展。

儘管史格拉第跟隨父親的足印，寫下了為數不少的歌劇和其他聲樂作品，然而他更為人稱道的是大量的古鍵琴作品，其中大部分在馬德里寫成，當時他於西班牙王儲費迪南度六世的宮廷裡工作。這些作品多數被統稱為「奏鳴曲」，然而它與日後由海頓與莫扎特發展，並由貝多芬完備的奏鳴曲式並無相似之處。史格拉第留下了逾600首奏鳴曲，其中許多都充滿了濃厚的西班牙氣息；可惜的是現時仍有演奏的作品並不多於50首。

About the Sonatas of
Domenico Scarlatti (1685-1757)

Giuseppe Domenico Scarlatti was the sixth of ten children of Alessandro Scarlatti, the founder of the Neapolitan school of 18th century opera. Domenico became one of the great geniuses of his time and the first real virtuoso of the keyboard. Interestingly, he was born a few months after the other two great masters of his era, Handel and J.S. Bach. While the latter two are representative of the High Baroque, in Scarlatti we find the first significant examples of a new dramatic style of composition that would reach its full development in the works of such Classical giants as Haydn and Mozart.

Although he wrote a good amount of operas and other vocal works following in his father's footsteps, Domenico is chiefly remembered for the vast number of harpsichord pieces that he wrote, many of which were written while he was working in Madrid at the court of Prince Ferdinando VI in Spain. Most of these are in the short form described then as "Sonata," which bears no resemblance to the subsequent Sonata form developed later by Haydn and Mozart and perfected by Beethoven. Of these he left over 600, many of which have a decidedly Spanish flavour; unfortunately, no more than 50 of these are regularly performed anymore.

史格拉第所寫的奏鳴曲由兩個短小但偶爾重複的分段組成。他採用了許多既艱深又大膽的寫作手法，如急速的重複音、跳進音、顫音及複雜的雙手交叉法。這些作品的常見模式是由左手重複原先為右手彈奏、技巧難度極高的音型，因此它們的教學價值很早就得到認可。事實上，這些奏鳴曲最初是定名為《練集曲》出版的。它們得以保全在現今演奏曲目，無疑是因為樂曲裡一連串的重複音以及橫跨音區的琶音使其成為了卓有成效的炫技工具。

凱治 (1912-1992) 的奏鳴曲

1940年，凱治在西雅圖擔任舞蹈伴奏期間，應要求為一支非洲主題的獨舞譜曲。由於可用的表演空間沒有可容納敲擊合奏團的樂池，凱治只能用上一部給擠到一旁的鋼琴進行演奏。他開始使用各類物件來控制琴弦，藉以模擬預期的擊樂效果，由此成了他隨後創作的巨大靈感來源。

Scarlatti's Sonatas consist of only two short sections that are sometimes repeated. He used many difficult and daring devices such as rapidly repeated notes, skips, trills, and intricate hand crossings. A frequent pattern in these works is for technically challenging figurations in the right hand to be repeated in the left, so their value as teaching pieces was recognized early. They were, in fact, first published under the title *Essercizi* (Exercises). Their survival in the modern repertoire no doubt derives from the flurries of repeated notes and register-spanning arpeggios that make them such effective vehicles for pianistic display.

About the Sonatas of John Cage (1912-1992)

Working as a dance accompanist in Seattle in 1940, Cage was asked to prepare a score for a solo dance on an African theme. The available performance space had no pit for a percussion ensemble, limiting Cage to only a piano tucked to one side. He began manipulating the instrument's strings with a variety of objects so as to mimic the desired percussive effects – which became a huge source of inspiration in his subsequent compositions.

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梵志登 音樂總監
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奏鳴曲與間奏曲是凱治為預置鋼琴而寫的傑作，完成於1946至1948年。樂譜包含了有關如何改裝鋼琴的詳盡說明；這部共有88鍵的預置樂器，內裡的琴弦給鑲嵌了螺栓、螺絲釘、橡膠和塑料，使其其中45個琴音有所變化。

凱治從學習古印度美學中，讀到有關誘發觀眾情感的理論；他於奏鳴曲與間奏曲裡探尋了這些想法，使作品圍繞一個由八種基本情感狀態組成的結構。「白色的情感是英勇的、情色的、歡樂的和奇幻的」，凱治如是說。「黑色的為恐懼、憤怒、厭惡與哀愁。」這一切都終將回歸到第九種「永恆情感」：平靜。凱治想像這套作品「將這八種情感融為一體，並趨向平靜。」至於它們具體出現在全集裡哪一曲或哪一處，這就留給聽者決定。

全套作品由16首短小的奏鳴曲組成，並由間奏曲將其劃分為四個勻稱的小組。凱治稱之為奏鳴曲，作為對18世紀的早期模型致敬——就如史格拉第的單樂章奏鳴曲，凱治襲用了精簡的二段曲式，前後段落各自重複(AABB)；其中13首奏鳴曲都是依照此模式寫成。

Sonatas and Interludes is Cage's magnum opus for the prepared piano, written between 1946 and 1948. The score includes meticulous instructions on how to prepare the piano. Bolts, screws, rubber, and plastic are inserted to alter the strings that produce 45 of the 88 notes on the keyboard.

In *Sonatas and Interludes*, Cage explores ideas he learned from reading about ancient Hindu aesthetic theory about inducing emotions in an audience, centered around a scheme of eight essential emotional states. "The white emotions are the heroic, the erotic, the mirthful, and the wondrous," says Cage. "The black ones are fear, anger, disgust, and sorrow." All of these are to be grounded in a ninth "permanent emotion": tranquility. Cage conceived of the work as "a bringing together of these eight emotions, with their tendency toward tranquility." Their specific presence in each of the pieces comprising the cycle is left up to the listener to determine.

The whole cycle comprises 16 miniature sonatas, with interludes dividing them into symmetrical subgroups of four. Cage uses the term sonata as a nod to the earlier 18th-century model – as in Scarlatti's single-movement sonatas – with its simple binary form, in which each half is repeated (AABB); 13 of his 16 sonatas follow this pattern.

凱治的預置鋼琴無可預計地伸出各樣音色的可能性，跨越了地域與情感。熟悉的西方聲音，混合了閃爍夢幻如同印尼嘉米蘭音樂，或是摻雜了扭曲的嘎嘎聲，使人聯想到電子音樂。凱治刻意凸顯寂靜，用以形塑音樂，預置鋼琴減弱了的音響因而在整體上營造了一種親暱、冥思的氛圍。縱然放大了鋼琴作為敲擊樂器的角色，凱治終究開拓了前所未見的抒情境界。

中譯：張苡璉

Cage's prepared piano unpredictably ranges among its varied timbral possibilities, drifting across geographies as well as emotions. Familiar Western sounds mingle with shimmering, dreamlike replicas of an Indonesian gamelan or distorted rattlings that suggest electronic music. The muted sound imposed by the preparations overall generates an intimate, meditative atmosphere, one heightened by Cage's prominent use of silence to shape the music. Even while exaggerating the piano's identity as a percussion instrument, Cage opens up a novel lyrical dimension.



飛躍演奏香港簡介

About Premiere Performances of Hong Kong

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

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

飛躍演奏香港每年主辦超過100個活動，當中包括：

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

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

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

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

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