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"A new star of the cello" DR Radio Denmark

Camille Thomas

Cello Recital
Grieg & Franck
Sonatas

HK Début
香港首演

湯瑪斯大提琴獨奏會

葛利格與法郎克奏鳴曲



Photo: Sonia Sieff



Rachel Cheung piano
張緯晴 鋼琴

SAT 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

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節目 Programme

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湯瑪斯(大提琴)，
張緯晴(鋼琴)

蕭邦

序奏與華麗的波蘭舞曲，
作品3

葛利格

A小調大提琴奏鳴曲，作品36
激動的快板
非常平靜的行板
有力的甚快板

中場休息

梅湘

《時間終結四重奏》：
讚美永恆耶穌

法郎克

A大調小提琴奏鳴曲
(Jules Delsart編)
稍快板，帶充分的中庸速度
快板
宣敘調—幻想曲：充分的中庸速度
略快的稍快板

Camille Thomas (Cello),
with Rachel Cheung (piano)

9" CHOPIN

Introduction and Polonaise
Brillante in C major, Op. 3

29" GRIEG
Cello Sonata in A minor, Op. 36
Allegro agitato
Andante molto tranquillo
Allegro molto e marcato

Interval

9" MESSIAEN
Louange à l'éternité de Jésus from
Quatuor pour la fin du temps

28" FRANCK
Violin Sonata in A major
(arr. Jules Delsart)
Allegretto ben moderato
Allegro
Recitative-Fantasia: Ben moderato
Allegretto poco mosso

今晚的音樂會由香港電台第四台(FM97.6-98.9兆赫及radio4.rthk.hk)錄音，並將於2023年4月22日(星期六)晚上8時播出及2023年4月27日(星期四)下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 22 April 2023 (Sat) at 8pm with a repeat on 27 April 2023 (Thu) at 2pm.

場地規則

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

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

HOUSE RULES

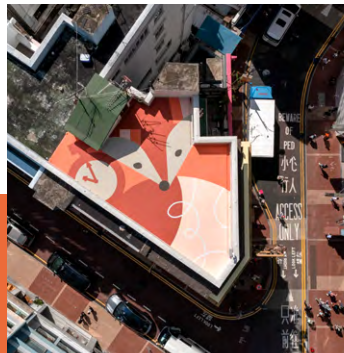
In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting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

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

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Message from Our Executive Director

Dear friends and music lovers,

Hong Kong is BACK!!!! We are thrilled to be starting our 2023 Recital Series with a sold out recital by Franco-Belgian cellist Camille Thomas finally making her Hong Kong debut. This is actually our third attempt to bring Camille here, as we had to cancel her scheduled dates in 2020 and 2021. You can definitely feel the buzz in the city. And we are very grateful that with so many events currently taking place, you have chosen to spend your Saturday night with us at City Hall!



We have a very busy spring. We are excited to be presenting the Hong Kong debut of the Verona Quartet on Monday May 22nd, as our first official co-presentation with Le French May. And on Monday June 5th, please join us here for the dynamic duo of Esther Yoo, violin and Zee Zee, piano. We are also planning three Family Concerts in April and June.

All of this would not be possible without the generous support of all of our donors and from the Culture, Sports and Tourism Bureau (CSTB). We are the fortunate recipient of the Art Development Matching Grants Scheme, whereby every dollar we are able to raise from donors is matched 1.5 times by the CSTB. So please consider supporting the work that we do to enhance the arts & cultural life of Hong Kong and make the inspiration of a live music performance accessible to all.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

關於湯瑪斯(大提琴) About Camille Thomas, Cello



樂天、活力充沛、喜樂滿盈，這些都是湯瑪斯豐富且極具魅力的個性特質。這位於2017年4月與德意志留聲機唱片公司簽訂獨家合約的年輕法國比利時籍大提琴家，深諳藝術的力量在於能夠連繫來自不同文化、國家和背景的個體，聚集並使人們團結在一起。湯瑪斯魅力非凡的造詣源於她對生命的熱情，亦為激勵他人敞開心扉，感受古典音樂的奇妙和情感的一種想望所驅使。她說：「我堅信音樂有著擴大心靈的力量，讓你更強烈的感受一切。音樂為凡人的美好和偉大帶來希望。」

Optimism, vitality and joyful exuberance are elements of Camille Thomas's rich and compelling personality. The young Franco-Belgian cellist, who signed an exclusive contract with Deutsche Grammophon in April 2017, understands art's power to bring people together, to unite individuals from diverse cultures, countries and backgrounds. Her charismatic artistry is driven by a passion for life and a desire to inspire others to open their hearts to the wonder and emotion of classical music. "I strongly believe that music has the power to enlarge the heart, to make you feel everything with more intensity," she says. "Music gives hope for the beauty and greatness of the human soul."

湯瑪斯以驚人速度風靡世界舞台。她曾合作的指揮家包括巴孚·約菲、法朗克、索斯托特、洪毅全、長野健、丹尼夫等，並與各大樂團同台演出，計有：不來梅德意志室樂團、聖西里亞學院、華沙交響樂團、漢堡國家愛樂樂團（於漢堡易北愛樂音樂廳演出）、琉森節慶弦樂團（於慕尼黑赫拉克勒斯廳演出）、波爾多國家樂團、布魯塞爾愛樂樂團等。

湯瑪斯1988年生於巴黎，四歲開始學大提琴，進步神速的她很快便隨巴登學藝。2006年她移居柏林，入讀漢斯艾斯勒音樂學院，師隨弗克和海爾梅森，其後赴威瑪李斯特音樂學院進修，跟隨沃爾夫岡·伊曼紐爾·施密特學習。

《希望之聲》(Voice of Hope) 是她為德意志留聲機灌錄的第二張專輯，2020年6月6日於全球發行，當中主要收錄塞依所寫的大提琴協奏曲《永不放棄》(Never Give Up)，為湯瑪斯2018年4月在巴黎的世界首演。作曲家憑此曲記下他對巴黎和伊斯坦堡遭受恐怖襲擊的回應，亦是他特為湯瑪斯譜寫的作品。這是第一張與聯合國兒童基金會合作錄製的古典專輯，反映出湯瑪斯盼以音樂助人的願望。

湯瑪斯所用的大提琴為1730年製的史特拉瓦里名琴「費爾曼」，由日本音樂基金會借出。

Camille is conquering the world stage at a staggering pace. She has already worked with such conductors as Paavo Järvi, Mikko Franck, Marc Soustrot, Darrell Ang, Kent Nagano, Stéphane Denève and with orchestras such as the Deutsche Kammerphilharmonie Bremen, Academia Santa Cecilia, the Sinfonia Varsovia, Staatsorchester Hamburg in the Elbphilharmonie, the Lucerne Festival Strings in the Herkulessaal in Munich, the Orchestre National de Bordeaux, and Brussels Philharmonic.

Camille Thomas was born in 1988 in Paris. She began playing cello at the age of four and made such rapid progress that she was soon taking lessons with Marcel Bardon. She moved to Berlin in 2006 to study with Stephan Forck and Frans Helmerson at the Hanns Eisler Hochschule für Musik, and continued her training in the form of postgraduate lessons with Wolfgang-Emanuel Schmidt at the Franz Liszt Hochschule für Musik in Weimar.

Voice of Hope, her second DG album, was released in 2020. At its heart is the world premiere recording of Fazil Say's Concerto for Cello and Orchestra 'Never Give Up', the composer's response to terrorist attacks on Paris and Istanbul, written expressly for Thomas, who gave its world premiere performance in Paris in April 2018. It is the first classical album recorded in partnership with UNICEF, reflecting the cellist's desire to help others through her music.

Camille Thomas plays the famous 'Feuermann' Stradivarius 1730 as a loan from the Nippon Music Foundation.

RACHEL CHEUNG

張緯晴

「閃耀世界舞台！」

《南華早報》

「既是詩人，也是戲劇家」

《達拉斯晨報》



首張國際專輯

REFLECTIONS

收錄蕭邦前奏曲、拉威爾《鏡》
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柏林 Teldex Studio 錄音

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關於張緯晴(鋼琴)

About Rachel Cheung, Piano

2017年范·克萊本國際鋼琴大賽晉身決賽、觀眾大獎得主鋼琴家張緯晴獲讚譽為「既是詩人，也是戲劇家」，展現了「既精緻又具說服力的演奏」(《達拉斯晨報》)。她為施坦威青年藝術家，持續走訪三大洲並進行細膩動人的演奏，以台上優雅的演出揚威世界。

張緯晴除與多個頂尖樂團演出；曾合作的指揮大師計有迪華特、梵志登、麥克基根等。她亦於美國、歐洲和亞洲多個城市舉行獨奏會。作為一位活躍的室內樂演奏家，曾合作的世界知名音樂家包括寧峰、弗拉迪米爾·孟德爾頌、以及布蘭塔諾弦樂四重奏。此外她亦熱衷於社區外展活動，藉以與觀眾建立更深入聯繫，分享她以音樂說故事的熱情。

張緯晴於香港土生土長，以一級榮譽畢業於香港演藝學院；爾後於美國耶魯大學音樂系修她在2007年推出首張音樂會DVD，由VAI發行。她的首張國際專輯《Reflections》，收錄蕭邦前奏曲，將由環球音樂發行。

2017 Van Cliburn International Piano Competition Finalist & Audience Award Winner Pianist Rachel Cheung is hailed as “a poet, but also a dramatist” displaying “the most sophisticated and compelling musicmaking” (The Dallas Morning News). Also a Young Steinway Artist, she continues to build a reputation for an elegant stage presence, giving sensitive and refined performances across the world.

Rachel has appeared with prominent orchestras and collaborated with conductors including Edo de Waart, Jaap van Zweden, and Nicholas McGegan. She has performed in recitals across the United States, Europe, and Asia. As an active chamber musician, Rachel has worked with world-renowned musicians including Ning Feng, Vladimir Mendelssohn, and the Brentano String Quartet. She also enjoys community outreach events, which allow her to connect with audiences and share her passion of storytelling through music.

Born and raised in Hong Kong, Rachel graduated with first class honors at the Hong Kong Academy for Performing Arts, and later studied at the Yale School of Music. Her first concert DVD was released by VAI in 2007. Her international debut album *Reflections*, featuring the Chopin Preludes, is released by Universal Music.



節目簡介

Programme Notes

蕭邦 (1810-1849)

C大調序奏與華麗的波蘭舞曲，作品3 (1829-1830)

1829年夏天，年僅19歲已成為國際知名鋼琴家與作曲家的蕭邦從華沙音樂學院畢業。他深愛一位年輕歌手但始終無法鼓起勇氣向她表白。為了讓少年蕭邦分散注意力，他被父親說服接受了最初的贊助人拉茲維烏公爵邀請到波茲南避暑。蕭邦就在這次旅程途中創作了這首給大提琴與鋼琴、以「華麗」風格寫的波蘭舞曲，向公爵表達感激之情與紀念兩人的友誼。波蘭舞曲以當年流行的波蘭舞蹈音樂為基礎，也帶著當時以娛樂為目的的沙龍音樂常見的花俏炫技寫法。有著高度歌唱性且多愁善感的旋律在大提琴與鋼琴之間穿插往返的前奏，是稍後在1830年寫成。

葛利格 (1843-1907)

A小調大提琴奏鳴曲，作品36 (1882)

激動的快板
非常平靜的行板
有力的甚快板

葛利格1843年生於挪威卑爾根，可以說是北歐半島有史以來最受歡迎的作曲家。他於萊比錫音樂學院攻讀音樂，惟直到畢業後回

Frédéric CHOPIN (1810-1849)

Introduction and Polonaise Brillante in C major, Op. 3 (1829-1830)

In the summer of 1829, Chopin, already an internationally recognized pianist and composer at the age of 19, graduated from the Warsaw Conservatory. He was deeply in love with a young singer but was not able to work up the courage to approach her. In an attempt to distract the young Chopin, his father convinced him to accept an invitation to his summer residence in Poznań by the Duke Radziwiłł, who was one of Chopin's earliest patrons. It was during this visit that Chopin composed the Polonaise, in "brilliant" style, for cello and piano as a gesture of gratitude and friendship for the Duke. The Polonaise was modeled after the popular Polish dance form at that time, and reflects the showy, somewhat tongue-in-cheek virtuosic writing that was common for salon pieces of the day, which were intended for casual entertainment. The Introduction, featuring highly vocal and sentimental melodies traded back and forth between cello and piano, was composed later in 1830.

Edvard GRIEG (1843-1907)

Sonata in A Minor, Op. 36, for cello and piano (1882)

Allegro agitato
Andante molto tranquillo
Allegro molto e marcato

Arguably the most popular composer ever to emerge from the Scandinavian peninsula, Edvard Grieg was born in Bergen, Norway, in 1843. He received his formal musical education at the

到斯堪的納維亞，始發展出其獨樹一幟的創作語彙和特色。他研習挪威的民間音樂並從中得到啟發，今時今日被譽為挪威民族樂派的領頭人物。葛利格的音樂得到當時許多備受推崇的作曲家讚賞，包括李斯特和柴可夫斯基都予以勉勵和肯定。

葛利格唯一一首大提琴奏鳴曲寫於1882年，是他於卑爾根交響樂團擔任指揮的繁忙時期之後創作的第一批作品之一。有些人或許會訝異於葛利格這首奏鳴曲構思宏大，而此曲亦被譽為激情澎湃與浪漫風格兼具的大提琴作品之一。葛利格將這首作品獻給他的兄長約翰，他是一位業餘大提琴家。有好一段時間兩人的關係並不良好；然而他們終究沒有和解，1883年10月22日由另一位大提琴家格里茨馬赫首演此曲，葛利格親自演繹鋼琴部分。

第一樂章以充滿憂思而且激動的主題開始，透露了兄弟分離之苦，隨後迅速消散，進入溫柔的第二主題，很有葛利格特色一和煦抒情，挪威民族風格表露無遺。這個樂章表達了多種情感，尤以大提琴不同尋常的小型華采樂段將情感表現得淋漓盡致。

題為行板的第二樂章甚為抒情，開端主題取材自葛利格1870年代寫作的「效忠進行曲」——齣關於挪威國王席格爾德的話劇所用的劇樂，原為四支大提琴而創作。樂章中部波濤洶湧，直到樂章尾聲才重現列隊行進的主題。

Leipzig Conservatory, but he did not find his unique musical voice until returning to Scandinavia after his graduation. He studied and drew inspiration from Norwegian folk music and is today considered a leading musical voice of Norwegian nationalism. Grieg's music was admired by many of the most respected composers of his day, including Franz Liszt and Peter Tchaikovsky, both of whom offered their encouragement and approval.

Grieg's only cello sonata was composed in 1882 and was at least one of the first pieces he composed after a busy period as conductor of the Bergen Symphony. Some may be surprised by the massive scale of Grieg's cello sonata, one of the most passionate and expansively Romantic sonatas ever composed for the instrument. Grieg dedicated the piece to his brother John, an amateur cellist with whom he had not been on a good terms for some time. Unfortunately, there was no reconciliation, and it was another cellist, Ludwig Gritzmacher, who premiered the work with Grieg at the piano on October 22, 1883.

Perhaps reflecting the pain of the brotherly separation, the first movement begins with a brooding, agitated theme, which quickly dissolves into a tender second theme more characteristic of Grieg – warmly lyrical, very Norwegian. The movement has a wide emotional range, heightened by the unusual inclusion of a mini cadenza for the cellist.

The lyrical Andante draws its opening theme from an Homage March composed by Grieg in the 1870s as incidental music to a play about King Sigurd Jorsalfar of Norway, originally scored for four cellos. There is a stormy middle section before the processional theme returns at the end of the movement.



Dynamic Duo Esther Yoo (violin) & Zee Zee (piano)

小提琴及鋼琴二重奏：柳愛莎及左章

"The soloist [Esther Yoo] and pianist Zee Zee clicked smoothly on every turn of the music...It was a dazzler." *Aspen Times*

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Hysan 希慎

終樂章以簡短和宣敘調似的華采樂段(獨奏大提琴)開篇，充滿活力和鄉村氣息的民間舞曲隨即展開。一如第一樂章，終曲描畫的情緒豐富多樣。

梅湘 (1908-1992)
《時間終結四重奏》：
讚美永恆耶穌 (1940)

「讚美永恆耶穌」是梅湘的曠世巨作《時間終結四重奏》第五樂章。梅湘在二戰期間被德軍俘虜，在囚期間寫下這首四重奏，由他和囚中的音樂夥伴首演。此曲是他受到新約聖經《啟示錄》所啟發而創作，流露出他對信仰的虔誠。這首寫給單簧管、小提琴、大提琴和鋼琴的四重奏作品，其中第五樂章是大提琴和鋼琴二重奏。樂曲改編自較早的作品《美泉節慶》第四首(「水」)：1937年巴黎舉行世界博覽會，在展期間梅湘以該作品為塞納河畔的露天水舞表演節目伴奏。速度標記為無限緩慢的，狂喜的。

梅湘寫道：

上帝在這裡被視為道。大提琴奏起「無限緩慢的」寬廣樂句，以愛和崇敬讚美道的永恆，其強大而溫柔，「時間永不消失淨盡」。旋律莊嚴地延續，迎向溫柔且富麗堂皇之境。「太初有道，道與上帝同在，道就是上帝。」(約翰福音1:1 (英王欽定本))

The final movement begins with a brief recitative-cadenza for solo cello, which ushers in a vigorously rustic folk dance. As in the first movement, the finale traces a huge expressive trajectory.

Olivier MESSIAEN (1908-1992)
Louange à l'éternité de Jésus from Quatuor pour la fin du temps (1940)

Louange à l'éternité de Jésus ("Praise to the eternity of Jesus") is the fifth movement from Olivier Messiaen's epic *Quatuor pour la fin du temps* ("Quartet for the End of Time"). Messiaen wrote the quartet while a prisoner of war in World War II under German captivity and it was first performed by his fellow prisoners. Rooted in his deeply Christian faith, it is inspired by the New Testament Book of Revelation. The quartet is scored for clarinet, violin, cello and piano, but the fifth movement is a duet for cello and piano. The music was arranged from an earlier composition, "IV. L'Eau" (Water), from "Fête des belles eaux" (Celebration of Beautiful Waters) to accompany an open-air spectacle of "dancing" water spouts on the Seine, performed at the Paris International Exposition of 1937. The tempo marking is *infiniment lent, extatique* (infinitely slow, ecstatic).

Messiaen writes:

Jesus is considered here as the Word. A broad phrase, (infinitely slow, ecstatic), on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, "whose time never runs out". The melody stretches majestically into a kind of gentle, regal distance. "In the beginning was the Word, and Word was with God, and the Word was God." (John 1:1 (King James Version))

法郎克 (1822-1890)

A大調小提琴奏鳴曲

(Jules Delsart編)

(1886/1888)

稍快板，帶充分的中庸速度

快板

宣敘調—幻想曲：

充分的中庸速度

略快的稍快板

法郎克雖然生於比利時的利加，日後卻成為屹立於法國音樂界的重要人物。他兒時已顯露出天賦音樂才華，獲送到利加音樂學院訓練，在學時贏得無數首獎。1835年，他舉家搬到巴黎，法郎克入讀巴黎音樂學院。期後6年，他再次在鋼琴、管風琴及即興創作方面獲得多個冠軍。20歲時，他開始以音樂會演奏家為職業，而作曲方面亦聲譽日隆。他最後選擇了更穩定的工作，於1858年獲任命為聖克羅蒂德教堂的管風琴師。1871年，他出任巴黎音樂學院的管風琴教授，直到離世之時一直是法國音樂界深具影響力的人物。

A大調奏鳴曲於1886年夏季寫成，是送給比利時小提琴家易沙意的結婚禮物。在僅僅一個倉促的綵排後，易沙意在婚禮當天親自演奏此曲。不久後，法國出版商希姆將樂曲印刷出版。

第一樂章「稍快板，帶充分的中庸速度」以柔和的鋼琴樂段開始，小提琴主題優雅地盪漾其上。樂曲一路發展，鋼琴以八度

César FRANCK (1822-1890)

Violin Sonata in A major

(arr. Jules Delsart)

(1886/1888)

Allegretto ben moderato

Allegro

Recitative-Fantasia:

Ben moderato

Allegretto poco mosso

Although he became a pillar of the French musical establishment, César Franck was born in Liège, Belgium. Showing early musical gifts, he was sent to the Liège Conservatoire where he won numerous first prizes. The family moved to Paris in 1835 and Franck entered the Conservatoire. Over the next 6 years, he again won several first prizes for piano, organ and improvisation. At the age of 20, he embarked on a career as a concert virtuoso, though his reputation as a composer also grew. He eventually accepted more stable employment as an organist, and was appointed to the St. Clotilde church from 1858. In 1871, he was appointed professor of organ at the Paris Conservatoire and remained an influential figure in French music until his death.

The Sonata in A was written in the summer of 1886 as a wedding present for the Belgian violinist Eugène Ysaÿe. After a hasty rehearsal, it was actually performed by Ysaÿe on his wedding day. It was published by Hamelle shortly afterwards.

The first movement opens with a gentle piano introduction while the violin theme floats elegantly above. The music develops and a new descending theme is introduced in octaves in the piano. Snatches of the opening theme are

和弦彈出新的下行主題。樂曲開首主題的片段斷斷續續地加入，抗衡漸趨半音的和聲。「極溫柔」樂段慢慢增長，在其引領下回到開頭的樂段。樂章寧靜又富表現力地結束。

鋼琴快速的低音琶音為「快板」帶來不祥、躁動不安的氣氛，伴隨獨奏者爆發出的激情切分音主題。音樂逐漸放鬆下來，進入較安靜緩慢的段落，但鋼琴響亮的和弦預告另一更躁動的樂段。樂曲再次回到一開始的切分音旋律，較安靜的第二主題亦有重現，但這次發展成洶湧的尾聲。

鋼琴深沉而厚重的和弦令到「宣敘調—幻想曲：充分的中庸速度」氣氛傷感。獨奏樂句一開始時果斷，隨後變得深思，並逐漸築起一段段熾熱的華彩樂段。「幻想曲」由一個美麗抒情的旋律開始，在鋼琴像漣漪的琶音之上延展。音樂隨後變得愈來愈戲劇性，引領到高潮。樂曲在柔和的低音域之中停止，張力最終得以緩和。

法郎克高明的對位法寫作在「略快的稍快板」中可見一斑，當中由大提琴和鋼琴相距一個小節所構成的卡農樂段，就是實證。兩個聲部在卡農樂段中鬆容的互相帶動，其後鋼琴換成流暢的八分音符，繼續伴奏大提琴如歌的旋律。卡農樂思在樂曲結束前再次出現，與之前的半音和聲形成對比，最後強而有力的完結。

中譯：張苡璉

integrated into the texture against increasingly chromatic harmonies. 'Dolcissimo' passages gradually grow and lead to return of opening. The movement closes quietly and expressively.

The low, rapid arpeggios give the Allegro an ominous, agitated mood with passionate, syncopated outbursts from the soloist. The music gradually relaxes into a quieter, slower section, but loud chords in the piano herald a more agitated section. This leads to a return of the opening syncopated melody. The quieter second theme also returns, but develops into a turbulent coda.

Deep, rich chords in the piano give a feeling of pathos to the third movement. The solo statements begin assertively, become more reflective, and gradually build to a series of passionate cadenzas. A beautifully lyrical melody begins the Fantasia, suspended over rippling arpeggios in the piano. The music becomes more dramatic and leads to a dramatic climax. The tension resolves as the music comes to rest in soft and lower registers.

Franck's brilliance as a contrapuntist is evident in the final movement with a canon at one bar between cello and violin. The lines interplay with a gentle ease before the canon is abandoned and flowing piano quavers accompany a cantabile melody. The canonic idea is used again, contrasted with melting chromatic harmonies, before returning to make a powerful conclusion.

飛躍演奏香港簡介

About Premiere Performances of Hong Kong

飛躍演奏香港致力推動香港室內樂的發展，透過邀請國際著名音樂家及演奏新星來港，為不同年齡及階層的聽眾帶來精彩的獨奏會、室內樂演出及外展活動，提供多元的方式及機會欣賞古典音樂。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構。我們的節目豐富多元，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。飛躍演奏香港希望為這個充滿活力的城市，帶來更多不能錯過的文化活動，同時鞏固香港作為國際藝術文化大都會的地位。

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- 校園室內樂教育計劃(超過60場校園音樂會)

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