

愛麗絲·紗良·奧特
生命迴聲

ALICE SARA OTT

Echoes Of Life

piano recital

20
NOV
2023
MON 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

音樂會贊助 Concert Sponsor

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MESSAGE FOR ALICE SARA OTT PIANO RECITAL 2023

Welcome back and congratulations to Alice Sara Ott, one of the world's prominent classical pianists, on her piano recital in Hong Kong. As the Concert Sponsor, we are honoured to be part of this world-class music event and truly delighted to witness her incredible talent and delicate performance in our city.

The Sun Hung Kai & Co. Foundation (the "Foundation") is the philanthropic arm for Sun Hung Kai & Co. and its partners to promote and support caring, inclusive and sustainable communities. Through leveraging on the resources and network of the Group, the Foundation takes an active interest in sponsoring initiatives that help improve the lives of the underprivileged, nurture future leaders through education and sports, as well as protect our environment.

We firmly believe that cultural and sports events play a vital role in cultivating a harmonious and caring community, while also offering opportunities for nurturing talented individuals. This commitment aligns with our unwavering dedication to building a better society and fostering a sustainable future.

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節目 Programme

愛麗絲·紗良·奧特 Alice Sara Ott

鋼琴 Piano

赫勤·達米雷爾 Hakan Demirel

建築師 / 數碼藝術裝置
Architect/Digital Arts Installation

Clemens Malinowski

現場演出製作經理
Production Manager for
Live Performances

19:4 Architects Team

製作 Production

Ahmet Dogu İpek
(125 cm x 360 cm, Indian ink
and jags on cotton paper, 2017)
Courtesy of Vehbi Koc
Foundation Contemporary
Art Collection, Istanbul
《繁星(夜)》Stars (Night)

Sonia Trinkl

服裝設計 Dress Design

Pascal Albandopulos

相片 Photo Credit

初始曾是

特里斯坦奴 《初始曾是》

蕭邦 24首前奏曲，作品28，第1至4首

小不點叛逆時

利格第 《音樂探索》：I. 持續地

蕭邦 24首前奏曲，作品28，第5至9首

當青草更綠時

羅塔 圓舞曲

蕭邦 24首前奏曲，作品28，第10至15首

成年的迷思

岡薩萊斯 升C大調前奏曲

蕭邦 24首前奏曲，作品28，第16至18首

身份的惑與不惑

武滿徹 《連禱》：I. 慢板

蕭邦 24首前奏曲，作品28，第19至20首

通往何方的路

帕特 《給愛蓮娜》

蕭邦 24首前奏曲，作品28，第21至24首

永恆的搖籃曲

愛麗絲·紗良·奧特 《永恆的搖籃曲》
(啟發自莫扎特的〈哀憐頌〉選段)

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。



IN THE BEGINNING WAS

Francesco TRISTANO *In The Beginning Was*

CHOPIN 24 Preludes, Op. 28, no. 1 – 4

INFANT REBELLION

György LIGETI *Musica Ricercata: I. Sostenuto*

CHOPIN 24 Preludes, Op. 28, no. 5 – 9

WHEN THE GRASS WAS GREENER

Nino ROTA Valse

CHOPIN 24 Preludes, Op. 28, no. 10 – 15

NO ROADMAP TO ADULTHOOD

Chilly GONZALES Prelude in C-sharp Major

CHOPIN 24 Preludes, Op. 28, no. 16 – 18

IDENTITY

Tōru TAKEMITSU *Litany: I. Adagio*

CHOPIN 24 Preludes, Op. 28, no. 19 – 20

A PATH TO WHERE

Arvo PÄRT *Für Alina*

CHOPIN 24 Preludes, Op. 28, no. 21 – 24

LULLABY TO ETERNITY

Alice Sara OTT *Lullaby To Eternity*

(on fragments of Mozart's 'Lacrimosa')

65'

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.

行政總監致辭

Message from our Executive Director

Dear friends and music lovers,

I am delighted to welcome you to tonight's recital featuring superstar pianist Alice Sara Ott.

Alice's last appearance in Hong Kong was exactly four years ago, in November 2019, when we presented her "Nightfall" recital programme. Audience members told us that they were "moved to tears" and that "it was one of the most memorable concerts" they'd ever seen. We are so excited to bring Alice back as part of her "Echoes Of Life" tour.



Our last concert of 2023 is a groundbreaking collaboration with the West Kowloon Cultural District, as we present our first jazz concert, Adam Hall and the Velvet Players, at the intimate Xiqu Centre Tea House Theatre. The concert is Tuesday 28 November, with two shows at 7pm and 9pm.

Our 2024 programming will kick off in January with the Beare's Premiere Music Festival taking place from 14-19 January. We have a wonderful programme and artist lineup with five ticketed concerts. Please see www.pphk.org for more details.

I would like to thank tonight's Concert Sponsor, Sun Hung Kai & Co. Foundation for their support to bring Alice Sara Ott to Hong Kong. I am also very grateful to the Culture, Sports and Tourism Bureau for supporting us through the Art Development Matching Grants Scheme, under which every dollar we are able to raise through donations and sponsorships is matched 150% by the Hong Kong Government.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

52nd



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Prokofiev 普羅科菲耶夫
Symphony No 1 in D Major, Op 25, “Classical”

Vieuxtemps 維厄當
Violin Concerto No 5 in A minor, Op 37

Richard Dubugnon 理查·杜布農
Caprice for Orchestra No 4, “Es muss sein!”

Mozart 莫扎特
Symphony No 41 in C Major, K551, “Jupiter”

Akiko Suwanai with the
Festival Strings Lucerne and
Daniel Dodds

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The Hong Kong Arts Festival is made possible with the funding support of



ALICE SARA

愛麗絲·紗良·奧特是古典樂壇最具創意的藝術家之一，她曾與多位頂尖的指揮家合作，包括杜達美、艾拉斯—卡薩多、盧維里、加德納、巴孚·約菲、帕帕諾爵士、諾塞達、奧羅斯科—埃斯特拉達、利樂斯、坦美卡諾夫、阿殊堅納西、奧里姆、范斯克、鄭明勳、斯賽弟等。此外，她繼續與多個樂團合作演出，如柏林愛樂、洛杉磯愛樂、倫敦交響樂團、愛樂樂團、哥德堡交響樂團、薩爾斯堡室樂團、慕尼克愛樂、卑根愛樂、芝加哥交響樂團、華盛頓國家交響樂團、維也納交響樂團等。

愛麗絲·紗良·奧特第十張專輯《**生命迴聲**》由德意志留聲機發行，她是該唱片公司專屬藝人。《生命迴聲》是她對人生的個人音樂反思，以蕭邦的前奏曲（作品28）為主軸，穿插著由利格第、羅塔、岡薩萊斯、武滿徹、帕特·特里斯坦奴，還有她親自撰寫的七首作品。她與建築師赫勤·達米雷爾跨界合作，為整張專輯合力打造影

One of classical music's most creative minds, Alice Sara Ott has worked with conductors at the highest-level including Gustavo Dudamel, Pablo Heras-Casado, Santtu-Matias Rouvali, Edward Gardner, Paavo Järvi, Sir Antonio Pappano, Gianandrea Noseda, Andrés Orozco Estrada, Francois Leleux, Yuri Temirkanov, Vladimir Ashkenazy, Sakari Oramo, Osmo Vänskä, Myung-Whun Chung and Robin Ticciati. She continues to perform with ensembles such as Berliner Philharmoniker, Los Angeles Philharmonic, London Symphony Orchestra, Philharmonia Orchestra, Gothenburg Symphony, Camerata Salzburg, Münchner Philharmoniker, Bergen Philharmonic Orchestra, Chicago Symphony Orchestra, Washington's National Symphony Orchestra, and Wiener Symphoniker.

Alice released her tenth album **Echoes Of Life**, on Deutsche Grammophon, for whom she is an exclusive recording artist. *Echoes Of Life* is Alice Sara Ott's personal musical reflection on life, built around Chopin's Preludes (Op. 28) and interspersed with seven works by the likes of György Ligeti, Nino Rota, Chilly Gonzales, Tōru Takemitsu, Arvo Pärt, Francesco Tristano and Ott herself. Her collaboration with architect Hakan Demirel results in an album-length digital video installation accompanying the recital, taking the audience on their own virtual journey and creating a wholly original concert experience.



愛麗絲·紗良·奧特，鋼琴

Alice Sara Ott, piano

© Pascal Albandopulos

ARRAOTT

像裝置，以光影伴隨獨奏會，帶領觀眾展開一場虛擬之旅，創造出耳目一新的音樂會體驗。

《生命迴聲》於2021年11月在倫敦南岸中心作世界首演，2022年春季在巴黎塞納河音樂廳、慕尼黑攝政王劇院、琉森文化會議中心、布達佩斯藝術宮、安特衛普國際藝術中心、魯爾鋼琴節、伊斯坦堡音樂節、埃斯皮尼奧國際音樂節演出，並到日本進行大型巡演。《生命迴聲》是愛麗絲·紗良·奧特繼《黃昏》、《葛利格：鋼琴協奏曲、抒情小品選》(Wonderland)及《蕭邦計劃》後的開創性專輯，帶動她的專輯串流播放量衝破1.5億次。

她未來的演出包括：與巴黎樂團和聖路易斯交響樂團合作演出拉威爾G大調鋼琴協奏曲；與倫敦交響樂團攜手演繹貝多芬第三交響曲；與南荷蘭愛樂樂團、哥德堡交響樂團、慕尼黑愛樂樂團合演拉威爾的左手鋼琴協奏曲。《生命迴聲》巡迴演出亦會在巴塞隆拿(音樂宮)、鹿特丹(多倫音樂廳)、布拉格(魯道夫音樂廳)等地繼續進行。

除了音樂家身分以外，愛麗絲·紗良·奧特還是才華橫溢的插畫家兼設計師，曾為德國優質時尚品牌JOSE設計標誌性手袋系列。她同時擔任Technics全球品牌大使，並曾與LVMH集團旗下的法國高級珠寶品牌Chaumet以及德國高級珠寶品牌Wempe合作。

The project had its world premiere in London's Southbank in November 2021, followed by dates at Paris' La Seine Musicale, Munich Prinzregententheater, Lucerne KKL, Budapest MUPA, Antwerp de Singel, Klavierfest Ruhr, Istanbul Music Festival, Festival Internacional de Música de Espinho plus a major tour in Japan in spring 2022. *Echoes Of Life* follows on from seminal albums such as *Nightfall*, *Wonderland* and *The Chopin Project*, taking her total number of album streams to over 150 million.

Her future engagements include, Ravel G Major with Orchestre de Paris and St. Louis Symphony, Beethoven 3 with London Symphony Orchestra, Ravel Left Hand Concerto with Philharmonie Zuidnederland, Gothenburg Symphony Orchestra and Munich Philharmonic, as well as her *Echoes Of Life* tour continues in Barcelona (Palau de la Musica), Rotterdam (De Doelen), Prague (Rudolfinum) and more.

Also, a talented illustrator and designer, Alice Sara Ott created a signature line of bags for JOST, one of Germany's premium fashion brands. She has also been global brand ambassador for Technics, collaborated with French luxury jewelry house, Chaumet, part of the LVMH group and with German luxury jewelry brand Wempe.

愛麗絲
紗良·奧特

赫勤·達米雷爾

Hakan Demirel

建築師 / 數碼藝術裝置
Architect/Digital Art Installation



建築師赫勤·達米雷爾1983年生於土耳其馬拉蒂亞，在國內外的比賽屢獲殊榮，職業生涯成就斐然。2011年，他獲歐洲建築藝術設計與城市研究中心及芝加哥雅典娜博物館評選為「歐洲40位40歲以下最成功的建築師」之一。2014年，他在土耳其榮膺「最佳青年建築師」，並在建築及設計期刊《Architecture+Design》所創辦的「A+D & CERA大獎」中，成為全球五位「新晉建築師金獎」得主之一。達米雷爾在2007年至2008年間旅居紐約，回國後與阿里夫·蘇亞巴特馬茲共同創立建築師事務所，其後名為「19:4建築師事務所」，辦公室設於伊斯坦堡和蘇黎世。

Throughout his career Hakan Demirel (b. 1983, Malatya) has been awarded in national and international competitions and in 2011, was recognized by The European Centre for Architecture Art Design and Urban Studies, together with The Chicago Athenaeum: Museum of Architecture and Design, among the most successful “Europe 40 Under 40” architects. In 2014, he was awarded in two categories the “Best Young Architect” in Turkey as well as “The Golden Emerging Architects”, given to five architects around the world by Architecture+Design & CERA Awards. Hakan Demirel lived in New York between 2007 and 2008, upon his return he and Arif Suyabatmaz formed a partnership and established Suyabatmaz Demirel Architects, later coded as “19:4 Architects”, based in Istanbul and Zurich.

52nd



香港藝術節
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2024

Conductor 指揮
Wilson Ng 吳懷世

Piano 鋼琴
Minsoo Sohn 孫旻秀

Hankyung

arte Philharmonic
韓經 arte 愛樂樂團

MAR 三月 12^{Tue} 19:45

Concert Hall, Hong Kong Cultural Centre
香港文化中心音樂廳

\$180-\$480 Student 學生 \$90-\$240

Programme to include
Rachmaninov's
Third Piano Concerto
and Tchaikovsky's
"Pathétique" Symphony



© He Chang/MOC



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Minsoo Sohn

Piano Recital

孫旻秀鋼琴獨奏會

All-Liszt Programme 全李斯特曲目

MAR 三月 15^{Fri} 20:30

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《生命迴聲》

ECHOES OF LIFE



《生命迴聲》是一趟音樂和視覺的旅程，記載了那些對我影響至深的生命片段和個人省思，還刻劃了今日作為古典音樂家的我，是如何看待自己所扮演的角色，而我又何其渴望在藝術上拓境開新。

能夠以藝術表達自己，並與其他藝術領域連結，我為這一切的含義和可能性神往不已。結合音樂和建築這兩個世界是我長久以來的夢想，《生命迴聲》計劃使之得以實現。與建築師**達米雷爾**的跨界合作，為《生命迴聲》賦予了具象的新意，以視覺營造敘事效果。儘管達米雷爾和我對彼此的作品都甚為欣賞，可是在我們初次見面時，對於如何將我們各自的藝術形式融為一體卻是茫無頭緒。經過漫長的對話加上思想上的緊密交流，我們的共同願景和發想開始成形。

達米雷爾所設計的數碼影像裝置會伴隨節目裡每首樂曲，以建築視角述說

Echoes Of Life is a musical and visual journey that not only reflects on the thoughts and personal moments that continue to influence my life, but also portrays how I see my role as a classical musician today and how I want to expand my artistic horizon.

The dimensions and possibilities in which we can express ourselves artistically and connect with other art forms are things I have always been fascinated by. With this project I realise a long-held dream of mine to combine the worlds of music and architecture. The collaboration with architect **Hakan Demirel** gives *Echoes Of Life* a physical dimension, a visual narrative. Although Hakan and I had much admiration for each other's work, we had no idea during our first encounter how the bringing together of our two art forms would actually materialise. Through many hour-long conversations and the intense exchange of thoughts and ideas, a joint vision and dream started to take shape.

故事。隨著聲音宛如生命體般流變，它會一同活著和呼吸，並帶領我們穿越《生命迴聲》的微觀世界，體驗一場虛擬之旅。

我從小所受的音樂教育極為著重學習大量的古典音樂作品，並以恪守傳統演奏方式為首要考量。儘管我對恩師過往的嚴格訓練感激不盡，多年來亦將他們的思想奉為圭臬，但我也留意到，在我們所處的時代背景下，能讓我們探索古典音樂的空間是如此有限，我們亦鮮少受到鼓勵去發掘更多。

音樂之於我是人與人之間最親暱、最坦率，也最強大的表達方式之一。儘管我永遠感激古典音樂對後世的影響並熱愛它的豐富性，然而我亦見證了某種教育觀念和約定俗成如何造成人為的排外性，讓人因年齡和階級的區別而產生隔閡。

因此，身為古典音樂家的我，如今的角色和責任為何？今晚我所演奏的曲目大多寫於數十甚或數百年前，即使我並無改動原譜，我卻會詮釋這些樂曲，並靠著這個獨特的機會將音樂置於此時此刻。

當我回想，那些我們高度評價其音樂的作曲家，他們總是在挑戰音樂本身乃至周邊的條條框框，每每重新定義

The music in this programme is accompanied by a digital video installation which Hakan designed to show an architectural reflection of the story. It lives and breathes with the changing organism of sound and takes us on a virtual journey through the microcosm of *Echoes Of Life*.

I grew up with a music education in which the highest priority was given to the studying of the vast heritage of classical music and the upholding of traditional performance practices. And while being grateful in many ways for the strict discipline my teachers gave me and despite treasuring the same values for many years, I notice that there was little space or encouragement to explore classical music in the context of our time.

To me music is one of the most intimate, honest and powerful forms of expression that can be shared between human beings. And while I will always appreciate and have passion for the legacy and richness of classical music, I have witnessed how the expectation for a certain education and decorum creates artificial exclusivity and exclusion and separates us according to age and class.

So, what is my role and responsibility as a classical musician today? A major part of the repertoire I play was written many decades and centuries ago, and although I do not change the original score, I interpret it, and have the unique opportunity to contextualise this music in the here and now.

Echoes

並開創新局。為何我們不能仿效他們？何不繼承他們的音樂和精神，而是非得堅持或複製過去的傳統和侷限？

我們可以回顧過去，讓它如影隨形；然而我們無法回到昨日再活一遍，因為我們所能看見的、思索的、經歷的，無不與現在相連。由於人際交流和消費行為如此頻繁，我們正生活在一個不斷重新定義社會觀念、感知和需求的時代，亦因而時刻遭受碎片化和疏離感的侵擾。音樂使我們凝聚在一起，有助提升社會意識和共融，而且音樂只能存在於社區之中。在選擇如何認識音樂並與之連結時，我們不應自我設限。

直到19世紀前，「前奏曲」意指主要作品之前的楔子或引子，蕭邦卻以24首各具特色的作品湊成一套前奏曲（作品28），當中每首曲子都是如此不同，但又共同建構出一首錯綜複雜的作品。在我看來，一系列的前奏曲恰似人生的寫照：一個又一個的瞬間，以某種方式串連起來，儼然成了生命軌跡。一步接一步——有時步履如飛，有時蹣跚而行；偶爾在圈裡打轉，也偶爾走入死胡同，無路可通了，不得不轉身。一個篇章完結了，新一章翩然而至。人生亦然，我們會遇到未能預知的障礙，路上或會跌跌撞撞，但也許有一天我們會發現，自己已然走在新的道路上，向著未知步步前行。

When I reflect upon the composers whose music we value so highly, they have always challenged, redefined and pushed the boundaries of music itself and everything that surrounds it. Why shouldn't we do the same thing? Why not carry their music and their spirit forward instead of insisting upon, or reproducing, bygone traditions and limitations?

We can reflect on the past — we even carry it with us — but we cannot recreate it, because our ability to see, think and experience is also tied to the present. Due to the speed with which we communicate and consume, we now live in an age in which we find ourselves redefining our social values, perceptions and demands all of the time. As a consequence, we are exposed to the constant danger of fragmentation and isolation. Music strengthens our solidarity and encourages social consciousness and inclusivity, and it can only exist in community. We must not limit ourselves in how we choose to identify and connect with it.

While until the 19th century, a prelude represented a prologue or introduction preceding the main work, Frédéric Chopin established with his Preludes (Op. 28) a collection of 24 individual character pieces. They are very different from each other and yet together they form a complex oeuvre. To me they reflect life, which feels built on a series of Preludes: a collection of moments, all connected in some way. One step leads to the next — at times we walk faster, sometimes slower, other times in a circle and there are times

Of Life

我為《生命迴聲》專輯精選了七首當代作品與上述前奏曲結合，它們體現了那些一直引導著我前進，至今依然形塑著我人生的個人經歷和心路歷程。最初試驗這個想法時，情感上之於我會意味什麼，而音樂上又會向我透露什麼，實在是始料未及。還記得第一次把全套曲目從頭到尾聽完，方才體認到，當代作品引證了蕭邦的前奏曲是何其新潮、何其刺激，且又歷久不衰。

我們隨時日演變，在社會和環境中遇到的不同考驗亦會推動我們蛻變；新的思維方式長成，記憶亦會改寫。這些看法的轉變伴隨著我們從過去走到現在，從現在步向未來；新的方式和意義持續在我們心裡引發共鳴，如同我們生命的迴聲。

在此謹向我親愛的朋友、作曲家兼鋼琴家**特里斯坦奴**致謝，感謝他為《生命迴聲》創作了《初始曾是》。我還要感謝藝術家**艾哈邁德·多古·伊佩克**獻出他的畫作《繁星(夜)》。此外也感謝時裝設計師**索尼亞·特林卻**為我設計全套服裝。

愛麗絲·紗良·奧特

(中譯：張玟璉)

we face a dead end and have to turn around. The end of one chapter is always the beginning of another. And as life sometimes is, we come across unforeseen obstacles, we stumble and we may find ourselves on a new, unknown path.

For this album, I selected seven contemporary compositions, and in combination with the Preludes they embody personal experiences and thoughts that have guided and shaped my life thus far. When I first experimented with this idea, I didn't anticipate what this would come to mean to me emotionally and reveal to me musically. I recall the moment when I heard the entire compilation for the first time and realised that the contemporary works confirm how Chopin's Preludes are modern, provocative and timeless.

We change over time and with the constant challenges we face with our society and environment. Our ways of thinking and our memories change, too. These shifts in perception accompany us from the past to the present and from the present to the future — new shapes and meanings continue to resonate within us — as if they were echoes of our lives.

I would also like to express my gratitude to my dear friend, composer and pianist **Francesco Tristano** for his composition *In The Beginning Was* which he wrote for this project, to artist **Ahmet Doğu İpek** for contributing his work *Stars (Night)*, and to fashion designer **Sonia Trinkl** for creating my outfit.

Alice Sara Ott

節目簡介

Programme Notes

初始曾是

特里斯坦奴

《初始曾是》

在小時候還未開始學鋼琴時，我對拼圖十分著迷，被一塊塊細小的拼圖何以湊成一幅大圖畫這過程所迷住。當我終於開始習琴時，巴赫是我第一位迷上的作曲家，在我眼裡，他的音樂結構宛如拼圖的組合方式——從一條旋律線開始，隨後加入其他旋律線條來建構出不同的輪廓、音型和調性。

在構思如何為這張專輯作始時，我給特里斯坦奴寫了信，他是我多年來的音樂夥伴，也是親如家人般的知己。我告訴他，我正在尋找適合的音樂，既能呼應我的童年時期，亦能串連蕭邦第一首前奏曲——此曲正是受巴赫的C大調前奏曲所啟發。

特里斯坦奴於是寫下了《初始曾是》，對我來說，這首新作正好表達了我們這個時代的精神，它承載過去，代表現在，並帶領我們迎向未來。

IN THE BEGINNING WAS

Francesco TRISTANO

In The Beginning Was

As a young child, before starting to play the piano, I was obsessed with jigsaw puzzles and how with every little piece that was assembled the bigger picture became visible. When I finally started to play the piano, the first composer I fell in love with was Johann Sebastian Bach. For me, the structures of his music echoed how a puzzle was put together — beginning with one line, one melody, that is then joined by others to build different shapes, patterns, and tonalities.

In thinking about how I wanted to begin this album, I wrote to Francesco Tristano who I've been making music with for a long time and who is not just a close friend, but like family to me. I told him I was looking for something that would echo this early time in my life, while also connecting a line to the first prelude by Chopin, which was inspired by Bach's Prelude in C Major.

Francesco wrote this piece entitled *In The Beginning Was* and for me this new composition represents the spirit of our time. It's a soundtrack that holds the past, represents the present, and carries us to the future.

小不點叛逆時

利格第

《音樂探索》：I. 持續地

衝擊自己的界限，考驗父母的耐性，這是我童年的關鍵時期。

利格第的《音樂探索》第一首作品裡只有一個音高，用不同的八度音和區間來表達。它讓我憶起那時候剛發現說「不」的威力——就這樣一個單音節的字，卻使我感受到獨立和力量。一字以蔽之，表達力無限。

後來我學會用「是」取代「不」，這段叛逆期亦告一段落。而在利格第這首作品中，直到最後，方才響起新的音調。

INFANT REBELLION

György LIGETI

Musica Ricercata: I. Sostenuto

Pushing my own boundaries and challenging my parent's patience was a crucial period in my childhood.

The first piece from György Ligeti's *Musica Ricercata* contains one single pitch, articulated at different octaves and time intervals. It reminds me of that particular time when I had just discovered the word "No"—one single syllable that gave me a feeling of independence and power. A limited word — with limitless expressions.

My infant rebellion ended when I learned how to replace "No" with "Yes". And in Ligeti's piece, it's only the very last note that sets a new tone.

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South China Morning Post

「香港文化地標」
《南華早報》



BEARE'S PREMIERE MUSIC FESTIVAL

比爾斯飛躍演奏音樂節

14-19 JANUARY 2024

Hong Kong City Hall
香港大會堂

20+ participating artists
海外及本地音樂家參與

MUSICAL FAIRY TALES: PETER & THE WOLF

音樂童話：彼得與狼

14 JAN SUNDAY

2:30PM 粵語

4:30PM English

Hong Kong City Hall Theatre
香港大會堂劇院

Programme

CHANG *Fantasies for Children Musical Stories* (selections)
Evelyn Chang (piano), Margaret Cheung (actor)

HuBuCo *The Three Little Pigs Answer Beethoven Five Ruda Lee (violin), Kiann Chow (violin), Ringo Chan (viola), Eric Yip (cello), Margaret Cheung (actor)*

PROKOFIEV *Peter and the Wolf*
Viva! Pipers, Margaret Cheung (actor)

Suitable for children ages 5+
適合五歲或以上小朋友

FESTIVAL OPENING: SPOTLIGHT ON THE MIRÓ QUARTET

音樂節揭幕：米羅弦樂四重奏

15 JAN MONDAY 7:30pm

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

Programme

Caroline SHAW *Microfictions* (2021)
Asian Premiere, Co-commissioned by Premiere Performances with the support of Interlude.hk
Miró Quartet

MOZART String Quintet in G minor, KV 516
Miró Quartet, Masumi Per Rostad (viola)

BRAHMS String Quartet No. 1 in C minor, Op. 51, No. 1
Miró Quartet

THE GENIUS OF MOZART

莫扎特之夜

17 JAN WEDNESDAY 7:30pm

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

Programme

MOZART:
Sonata for two pianos in D Major, KV 448
Orion Weiss, Shai Vosner

String Quartet No. 19 in C Major, *Dissonance*, K. 465
Miró Quartet

Divertimento in E-flat Major for String Trio, KV 563
Ning Feng (violin), Masumi Per Rostad (viola), Gary Hoffman (cello)

A ROMANTIC INTERLUDE

浪漫間奏

18 JAN THURSDAY 7:30pm

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

Programme

SCHUBERT *Fantasie in F minor for piano four hands*
Orion Weiss, Shai Vosner

SMETANA Piano Trio in G minor, Op. 15
So-Ock Kim (violin), Gary Hoffman (cello), Orion Weiss (piano)

BRAHMS String Quintet in G Major, Op. 111
Ning Feng (violin), So-Ock Kim (violin), Masumi Per Rostad (viola), John Largess (viola), Gary Hoffman (cello)

FESTIVAL CLOSING GALA: A NIGHT WITH ROBIN TRITSCHLER

音樂節閉幕：崔特許勒聲樂之夜

19 JAN FRIDAY 7:30pm

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

Programme

SCHUMANN *Liederkreis*, Op. 39
Robin Tritschler (tenor), Shai Vosner (piano)

BEETHOVEN *Grosse Fuge*, arr. for Piano Four Hands
Orion Weiss, Shai Vosner

VAUGHAN-WILLIAMS *On Wenlock Edge*
Robin Tritschler (tenor), Miró Quartet, Shai Vosner (piano)

SCHUMANN Piano Quintet in E-flat Major, Op. 44
Ning Feng (violin), So-Ock Kim (violin), Masumi Per Rostad (viola), Gary Hoffman (cello), Orion Weiss (piano)

當青草更綠時

羅塔 圓舞曲

青草更嫩綠了
光線更明亮了
味道更甜美了
那些奇妙的夜晚……

搖滾樂隊平克佛洛伊德 (Pink Floyd) 的〈最美好的期盼〉(High Hopes) 是我青少年時期很喜愛的歌曲。當時的我既天真又無所畏懼，總是用玫瑰色的濾鏡來看待世界，把一切都浪漫化。那時候的我還醉心費里尼和維斯康堤的電影，也很喜歡作曲家羅塔的音樂，百聽不厭。

近來發現了羅塔這首圓舞曲，令我懷念那段青春歲月。當我第一次聽到此曲時，還誤以為是蕭邦的作品。圓舞曲的旋律、裝飾音和音階是多麼融入蕭邦的前奏曲……

好像一切都是這樣理所當然。

WHEN THE GRASS WAS GREENER

Nino ROTA Valse

The grass was greener
The light was brighter
The taste was sweeter
The nights of wonder...

“High Hopes” by Pink Floyd is a song I loved in my teenage years — a time when I still saw the world through the rose-tinted spectacles of naivety and fearlessness and just romanticised everything. This is also when I fell in love with movies by Federico Fellini and Luchino Visconti and listened for hours to the music of the composer Nino Rota.

My recent discovery of Rota's waltz made me nostalgic for this time in my life. And when I first heard it, I actually mistook it for a piece by Chopin. The way the melodies, ornaments and scales of Rota's waltz blend in with the Chopin Preludes...

It's almost like it was always supposed to be there.

成年的迷思

岡薩萊斯

升C大調前奏曲

我20出頭的那些年，大部分時間都在旅途中，走訪從未去過的國家和地方。我對事物的看法逐漸改變，雖然每一步仍然充滿好奇，但卻嚐到比以往更大的挫折和障礙。我學會承擔失敗，並接受隨之而來的恐懼無可避免。

這段時期，我也開始懷緬過往陪伴我成長的地方和故人，儘管我明瞭他們只是陪我走過生命中的某一段罷了，而我終將與他們告別。

回望那段時光之際，岡薩萊斯的升C大調前奏曲浮現在我腦海中。此曲不僅呼應了這張專輯的開端，還為一個篇章畫上句號。

同源而生的某個東西，正在長成新貌。

NO ROADMAP TO ADULTHOOD

Chilly GONZALES

Prelude in C-sharp Major

In my early 20s I started to be on the road most of the time, discovering countries and places I had never been to before. My way of seeing things changed gradually and while every step was filled with curiosity, I started to experience greater falls and obstacles. I learned to accept that failure and the fear that comes with it are inevitable companions.

This is also the time when I developed a longing for the place and people I grew up with, even though I knew that they were a part of my life from which I was graduating.

When reflecting on that time, the Prelude in C-sharp Major by Chilly Gonzales came to my mind. It not only echoes the music at the beginning of this album, but it also provides an end to a chapter.

Something with the same origin is now taking on a different shape.

身份的感與不惑

武滿徹

《連禱》：I. 慢板

作曲家武滿徹曾說道：「選擇從事音樂闡明了我的身份。」——這句話讓我感觸很深。因為能夠讓我定義自己是誰的，就只有音樂而已。

要是撇開音樂不談，我也懂得如何界定自己的，但這話題更複雜了，我花了將近30年才有定論。

我的身份不在於國籍為何。

它並非以我父親的祖國界定，德國是我的出生地，我也現居於這裡。

它並非以我母親的祖國界定，我從未在日本居住。

它非關德語和日語，即使這兩種語言我都會說。

這並不是因為我不懂得如何與他們的思想和文化和睦共處。

真正的原因，是我不斷基於外表而被歸類，也總是被當作「外人」。

「你從哪裡來？」

「你是哪裡人？」

這個提問出於善意也看似無害，卻是我一生中不斷被問及的問題——有時候一天內會被問上許多遍——這使我對自己的身份產生疑惑並感到矛盾。我不禁自問：我屬於哪裡，又何以屬於那裡？每

IDENTITY

Tōru TAKEMITSU

Litany: I. Adagio

Composer Tōru Takemitsu once stated “Choosing to be in music clarified my identity” — I relate to the statement. Because music is the only environment where I get to define who I am.

I know how to identify and define myself outside of music, too. But this is more complex and it took me almost three decades to claim that for myself.

My identity doesn't lie with a nationality.

It doesn't lie with my father's homeland, Germany, in which I was born and in which I still live.

It doesn't lie with my mother's homeland, Japan, in which I never lived.

It doesn't lie with these two languages which I speak natively.

And that's not because I do not know how to relate to their mentality and culture.

It's because I continue to get categorised and “othered” based on how I look.

“Where are you from?”

“Where are you originally from?”

What may seem like a harmless question, asked with good intentions, is a question I have been asked all of my life — sometimes multiple times a day — and it has made me doubt and feel

次被問，都似乎是在提醒自己，我看來不應屬於那個地方。

要是有人問我是否當地人，我能給出答案。

要是有人問我從事什麼工作，我能給出答案。

要是有人問我喜歡吃什麼，我能給出答案。

我的思想、行為，與人交流的方式，這些都能界定我是誰。

正是這一切造就了現在的我。

conflicted about what my identity is. It made me question where and how I belong. Every time I am asked, I get reminded that I apparently don't look like I belong.

If I am asked where I am a local, I have an answer.

If I am asked what I do, I have an answer.

If I am asked what food I like, I have an answer.

I define myself with how I think, with how I act and with how I connect with people.

That's what makes me who I am.



通往何方的路

帕特

《給愛蓮娜》

我以帕特的《給愛蓮娜》回溯過去一度極為脆弱無力的生命片段。

三歲時我第一次聽到鋼琴聲，從那天起，我有了彈奏的渴望。

我想要成為音樂家。這些年來，我確實有過疑惑和不安，然而對於自己此生走在音樂所引導的路上，卻從未想過會有疑問。

三年前，我的身體開始出現一些症狀，影響到細微的運動能力。我擔憂不已，生怕這些身體狀況會繼而影響到我的彈奏能力。經過數月的檢查、測試和留院觀察，我被診斷出患有多發性硬化症。

在確認診斷結果的那天，我在家鄉慕尼黑舉行獨奏會，演出上一張專輯《黃昏》裡的曲目。音樂會進行期間，正當我彈奏蕭邦的C小調夜曲（作品48）時，身體開始出現麻痺、抽筋，最終左手臂不受控制。這是我人生第一次必須中止演奏。那一刻我在舞台上，空間和時間靜止，C小調的餘音縈繞……這是我此生無法湮滅的往事。

A PATH TO WHERE

Arvo Pärt

Für Alina

Für Alina by Arvo Pärt I identify with one of the most vulnerable and fragile moments of my life.

From the first time I heard a piano at age three, I had this desire to play.

I wanted to be a musician. And over the years, I certainly experienced doubts and insecurities, but I never even considered that there would be a moment where my path — which is guided by a life in music — could be questioned.

Three years ago I started to experience physical symptoms that alarmed me, because they had an effect on my fine motor skills and I feared they would interfere with my ability to play. It took several months of examinations, tests, and a stay in the hospital to finally determine that I had multiple sclerosis.

On the very day I was diagnosed, I gave a recital in my hometown Munich with the programme of my previous album *Nightfall*. In the middle of the concert, while playing the Nocturne in C minor (Op. 48) by Chopin, I started to feel numbness and cramping which ultimately led to a loss of control in my left arm. I had to stop playing for the first time in my life. The standstill of space and time I experienced in that moment on stage and its association with the tonality of C minor are things that will continue to stay with me.

那時至今已有了兩年。期間我找到好的醫生，接受了適當的治療，現在症狀全消。多發性硬化症目前還是無法根治，不過我可以自豪地說，我沒再因為病情而覺得受限。

設法重新建立對自己的信任和信心是一段艱苦的路。了解自己的狀態、傾聽自己的身體、解讀身體發出的訊號——我還在闖練中。

憑著正念，我們一步一步邁向未知的新境界……
往內心深處，去聆聽，去覺察…
這種意識，有時候就是你的身心所需要的……

這一切，帕特這首精微細緻的作品全都捕捉到了。

It's been two years since this moment. I have found wonderful doctors, a fitting treatment and I am currently symptom-free. Right now, multiple sclerosis is not curable, but I can say with pride that I don't feel limited by this condition in any way.

Figuring out how to rebuild trust and confidence in myself was an intense journey. The path of how to understand my new condition and how to listen and read the signals of my body is ongoing.

There is a mindfulness with which we walk step by step into a new, unknown space...
With which we go deep inside ourselves to listen, and be conscious...
The awareness your mind and body sometimes demand...

All that I find captured so completely in this vulnerable and delicate work by Arvo Pärt.

永恆的搖籃曲

愛麗絲·紗良·奧特

《永恆的搖籃曲》

(啟發自莫扎特〈哀憐頌〉選段)

蕭邦所寫的一套前奏曲裡，最後一首的開始和結束都充斥著憤怒和痛苦。我想找一句結語作為回應，相比起來不那麼肯定的，也開放一點。

莫扎特的〈哀憐頌〉是他的安魂曲裡其中一首作品。他晚年寫作安魂曲，惟未及完成便撒手塵寰。儘管如此，此曲將死亡轉化成不朽，將有限化作永恆。

我的改編作品與〈哀憐頌〉中一些片段遙相呼應。它充滿敞開的空間。

那些空間，是為未解答的問題留白。

節目簡介由愛麗絲·紗良·奧特撰寫
(中譯：張苡璉)

LULLABY TO ETERNITY

Alice Sara OTT

Lullaby To Eternity

(on fragments of 'Lacrimosa' by Mozart)

Chopin's last Prélude begins and ends definitively in wrath and agony. I wanted to find an epilogue that responded to it. That was more open and indefinite.

Mozart's 'Lacrimosa' is part of his Requiem, which he composed at the end of his life, but could not complete. In this music mortality turns into immortality and the finite into the eternal.

My arrangement echoes fragments of it in the distance. It is filled with open spaces.

Spaces that leave room for questions unanswered.

Programme notes by
Alice Sara Ott



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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和演奏新星來港，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。

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（五至六場音樂會）及超過10個教育及外展活動；
- 演奏系列（四至六場音樂會）；
- 親子系列（超過四場音樂會）；
- 校園室內樂教育計劃（超過60場校園音樂會）

透過不同系列的音樂會及活動，我們希望接觸更多的聽眾。音樂無分國界，我們相信每一位聽眾，不論是學生或專業人士，都會被世界級的音樂演出感動。

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

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

Premiere Performances presents over 100 events each year including:

- Beare's Premiere Music Festival (5-6 concerts and over 10+ Education & Outreach events),
- Recital Series (4-6 concerts),
- Family Series (4+ concerts),
- Chamber Music In Schools (60+ in-school performances)

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

校園室內樂巡迴演出

Chamber Music in Schools Programme



飛躍演奏香港的「校園室內樂巡迴演出計劃」致力於培育更多未來的音樂愛好者及古典音樂演奏家。本計劃於 2012 年與國際頂尖室內樂音樂教育機構 Musica Viva Australia 携手推出，籌辦適合所有學校（包括幼稚園，中小學及特殊學校）的互動性教育音樂會。自 2016 年起我們亦陸續邀請及組成了四支本地組合，包括非凡管樂派、飛銅凡響、羅曼四重奏，以及 Rhythmaker 敲擊五重奏。

自計劃推出以來，我們已於超過 250 間學校舉辦了近 500 場音樂會，惠及超過十二萬名學生。節目以輕鬆互動的手法介紹不同樂器，以至不同時期和風格的音樂。

立即追蹤我們的 Instagram 帳號！若閣下希望將此活動帶進貴子女的學校，請瀏覽我們的網站 pphk.org 或發送電郵至 outreach.pphk@gmail.com。我們期待與一眾莘莘學子分享音樂！

The Chamber Music in Schools Programme (CMIS), Premiere Performances' flagship Education & Outreach programme, is committed to cultivating a love of music — both for listening and playing. Launched in 2012, in partnership with world's leading presenter Musica Viva Australia, we present interactive concerts suitable for all types of schools in Hong Kong, including kindergartens, primary and secondary schools, as well as special educational needs schools. We boast four in-house local ensembles — Viva! Pipers, Fiesta Brass, Romer String Quartet, and Rhythmaker.

Ten years on, we are thrilled to have organised around 500 inspiring performances in over 250 schools (reaching over 120,000 students), CMIS presents unique programmes hosted interactively by the musicians themselves, the concerts feature a wide range of music from different periods and styles.

Follow us on Instagram or visit our website pphk.org for more information. Contact us at outreach.pphk@gmail.com to bring our ensembles to your school!



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飛躍演奏香港需要你們的支持

We Need Your Support!

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

透過「藝術發展配對資助計劃」，香港政府會為捐款作出1.5倍的配對資助，您的一分一毫將加倍支持我們的發展。

捐款港幣100元或以上均可獲發申報免稅收據。

立即捐款成為飛躍演奏香港之友

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

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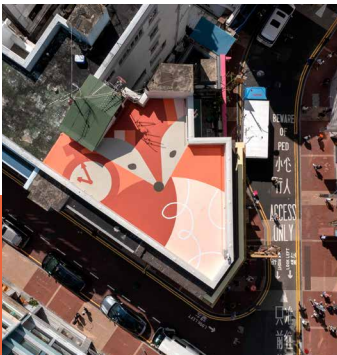
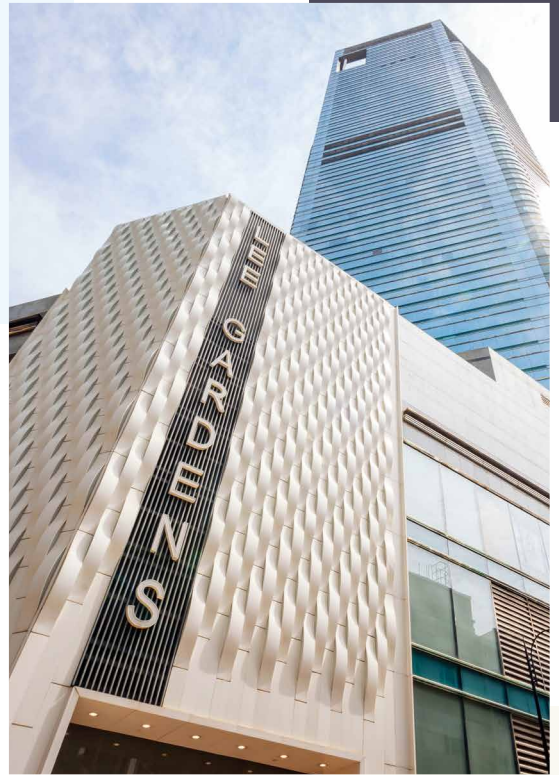
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