



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

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



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冠名贊助致辭

MESSAGE FROM THE TITLE SPONSOR

我們非常高興能夠再次贊助這個重量級音樂節，與一眾傑出的國際音樂家為香港的觀眾帶來一星期的美妙室內樂。

比爾斯飛躍演奏音樂節與 J & A Beare 猶如磁石一樣，為音樂家配對願意借出至上乘的弦樂樂器贊助人，亦幫助提升音樂家的職業生涯以及擴闊他們的聽眾範圍。

我們一直攜手努力創造創新舉措，致力推廣古典音樂以及古董弦樂樂器至新舊聽眾。

與飛躍演奏香港合作，為我們的共同目標提供了平台，我們為此深感自豪。過去15年，這個年度音樂節一直成功不斷發展，他們值得如此深遠的成功。

我們確信音樂家和飛躍演奏香港將在未來延續這份成功，並祝福他們在2024年及往後一切順利。

We are delighted to once again sponsor this important music festival that brings so many exciting and talented international musicians to Hong Kong for a wonderful week of chamber music.

Beare's Premiere Music Festival and J & A Beare Ltd act as a magnet for world-renowned musicians — and by introducing them to Society patrons willing to lend them fine stringed instruments, we help improve the professional lives of players and the breadth of the audiences they can reach.

Together, we continuously strive to create innovative initiatives to introduce the world of classical music and antique string instruments to new as well as existing audiences.

We are very proud of our partnership with the festival, which provides the perfect platform for our common goals. In the past 15 years, the event has gone from strength to strength, enjoying well-deserved and far-reaching success along the way.

We are certain that the musicians and organisers will ensure that this success continues in the future and wish them all the very best for 2024 and all the years to come.

STEVEN SMITH

Owner and Managing Director of J & A Beare

行政總監致辭

MESSAGE FROM THE EXECUTIVE DIRECTOR

各位朋友及樂迷：

歡迎各位蒞臨第15屆比爾斯飛躍演奏音樂節！經過四年的時間，我們終於可以再次舉行完整的音樂節。今年參與的部分表演者，自2021年以來就一直為我們的音樂節預留了1月份的時間，當中包括米羅弦樂四重奏、加里·霍夫曼、羅斯塔德、崔特許勒，以及瓦斯奈。今年，我們非常高興終於能夠將這些傑出的音樂家集結在一起，一起度過一個美妙的音樂週。

我們亦熱切歡迎冠名贊助 J&A Beare 從倫敦再次來到香港。自2020年以來，他們亦未能來港參與我們的音樂節。今年，J&A Beare 帶來了一系列精選樂器和琴弓，並為弦樂樂手及其他音樂愛好者舉辦一系列有趣的講座及討論活動。如您也有演奏或擁有弦樂樂器，J&A Beare 歡迎您向他們預約樂器調整及諮詢。

我亦想藉此機會宣佈飛躍演奏香港2024春季獨奏音樂會陣容。節目包括傳奇女中音狄杜娜朵全新巡演《伊甸》、2019柴可夫斯基國際大賽得主，大提琴家馮勇智的香港首演，以及小提琴家蘇斯曼帶來迷人的獨奏音樂會「法國印象」（蘇斯曼曾於2020比爾斯飛躍演奏音樂節作香港首演）。門票現已公開發售！

衷心感謝我們的冠名贊助 J&A Beare，以及音樂會贊助 Interlude，對比爾斯飛躍演奏音樂節2024的支持。我們亦非常感謝文化體育及旅遊局一直對飛躍演奏香港的支持，透過「藝術發展配對資助計劃」，香港政府會為捐款及贊助作出1.5倍的配對資助。

讓我們一同來享受美樂！



Dear Friends and Music Lovers,

Welcome to the 15th edition of the Beare's Premiere Music Festival — our first full scale festival after four long years. Many of these artists have been holding the January time period for our festival since 2021. We are so happy that at long last, we are able to bring this exceptional group of musicians together for a splendid week of music-making.

We are also delighted to welcome back representatives of our Title Sponsor, J&A Beare, from London. They, too, have not been able to come to Hong Kong since our festival in January 2020. Beare's have brought with them a fine selection of instruments and bows, and have put together an interesting talk for string players. For those of you who play or own stringed instruments, they are also taking appointments for adjustments and consultations.

We are thrilled to be announcing our Spring 2024 lineup, which includes the fabulous Joyce DiDonato in her latest touring project "EDEN", as well the notable Hong Kong debut by cellist Zlatomir Fung, the Gold Medal Winner of the 2019 Tchaikovsky Competition, and a stunning violin recital entitled "French Impressions" by the amazing Arnaud Sussmann who made his Hong Kong debut at our 2020 Beare's Premiere Music Festival. Tickets are available now!

We would like to thank our Title Sponsor J&A Beare, as well as our Concert Sponsor, Interlude, for supporting the 2024 Beare's Premiere Music Festival. We are also very grateful to the Culture, Sports and Tourism Bureau for their ongoing support of Premiere Performances under the Art Development Matching Grants Scheme, whereby every dollar we are able to raise in donations and net sponsorship is matched 150% by the Hong Kong Government.

Enjoy the music!

A handwritten signature in black ink that reads "Andrea Fessler". The signature is fluid and cursive, written in a professional yet personal style.

費詩樂 ANDREA FESSLER

飛躍演奏香港行政總監及創辦人

Executive Director and Founder

音樂節加料節目 BEYOND THE PERFORMANCES

除了五場獨一無二的音樂會，比爾斯飛躍演奏音樂節 2024 亦同時舉辦多項活動，讓大家對我們音樂會演出有更深入的理解。

我們安排了一系列有趣而饒有啟發性的活動，包括公開綵排、大師班及公開講座令您可以更投入我們的音樂會。音樂節內的樂手及知名演奏家亦有參與其中。

今屆音樂節設有五場公開排練，為您提供絕佳的機會來觀摩樂團成員在排練期間的互動以及創作過程。另外，我們舉辦了五場大師班，為本地音樂學生提供向大師學習的機會，立即報名見證寶貴的技藝傳承。

制琴師 Robert Brewer Young 將於公開講座探討弦樂演奏者如何透過琴弓和琴弦的選擇來改善樂器的聲音，以及如何保養他們的樂器。

所有活動均為免費節目。座位有限，立即登入 www.pphk.org 登記參加。

In addition to five exceptional concerts, the Beare's Premiere Music Festival 2024 also includes various events designed to enhance your understanding of music.

We have put together an interesting and enlightening mix of open rehearsals, masterclasses and talks that will heighten your experience of our concerts. Festival players and renowned musicians will participate.

Five open rehearsals are organised for your perfect opportunity to witness the creative process of ensemble members when they interact during rehearsals. Five masterclasses are organised to offer chances to Hong Kong's music students learn from virtuosos, register to observe the valuable knowledge transformation.

Luthier Robert Brewer Young will offer a talk to discuss how string players can improve their sound by focusing on their choice of bows and strings, as well as how to care properly for their instrument.

All events are free and open to the public with registration. Limited seats, register now at www.pphk.org



飛躍演奏香港
PREMIERE PERFORMANCES
OF HONG KONG

免費外展活動 FREE OUTREACH EVENTS



公開彩排 Open Rehearsals



大師班 Masterclasses

音樂節活動一覽 FESTIVAL CALENDAR

日期 DATE	時間 TIME	節目 EVENT
11 JAN THU	3PM—5PM	外展及教育 菲利普斯弦樂大師班 I, II & III
	1PM—3PM 3:30PM—5PM	
12 JAN FRI	2PM—3:30PM	外展及教育 公開綵排：雙鋼琴及四手聯彈作品
	4PM—6PM	
13 JAN SAT	10AM—1PM	外展及教育 公開綵排：莫扎特G小調弦樂五重奏，KV 516
	2:30PM 粵語 Cantonese 4:30PM 英語 English	
14 JAN SUN	10AM—11:30AM	外展及教育 公開綵排：布拉姆斯G大調弦樂五重奏，作品111
	11:45AM—1:30PM	
	2:30PM—5PM	
	4PM—6PM	
	7:30PM	
15 JAN MON	2:30PM—3:30PM	外展及教育 講座：如何提升您的弦樂器的聲音—— 弓、琴弦和恆常保養有何重要性？
	7:30PM	
17 JAN WED	7:30PM	音樂會 莫扎特之夜
	7:30PM	
18 JAN THU	7:30PM	音樂會 浪漫間奏
	7:30PM	
19 JAN FRI	7:30PM	音樂會 音樂節閉幕：崔特許勒聲樂之夜

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。

	場地/平台 VENUE/PLATFORM
<p>OUTREACH & EDUCATION</p> <p>Masterclass with violinist Leo Phillips I, II & III</p>	<p>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</p>
<p>OUTREACH & EDUCATION</p> <p>Open Rehearsal: Works for two pianos or piano four hands</p>	<p>尖沙咀金馬倫里6號通利音樂3樓 Backstage 音樂工作室 Backstage Studio, Tom Lee Music, 3/F, 6 Cameron Lane, Tsim Sha Tsui</p>
<p>OUTREACH & EDUCATION</p> <p>Masterclass with pianist Orion Weiss</p>	
<p>OUTREACH & EDUCATION</p> <p>Open Rehearsal: Mozart String Quintet in G minor, KV 516</p>	<p>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</p>
<p>CONCERT</p> <p>Musical Fairy Tales: Peter and the Wolf</p>	<p>香港大會堂劇院 Theatre, Hong Kong City Hall</p>
<p>OUTREACH & EDUCATION</p> <p>Open Rehearsal: Brahms String Quintet in G Major, Op. 111</p>	<p>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</p>
<p>OUTREACH & EDUCATION</p> <p>Open Rehearsal: Schumann Piano Quintet in E-flat Major, Op. 44</p>	
<p>OUTREACH & EDUCATION</p> <p>Open Rehearsal: Smetana Piano Trio in G minor, Op. 15</p>	
<p>OUTREACH & EDUCATION</p> <p>Masterclass with pianist Shai Wosner</p>	<p>尖沙咀金馬倫里6號通利音樂3樓 Backstage 音樂工作室 Backstage Studio, Tom Lee Music, 3/F, 6 Cameron Lane, Tsim Sha Tsui</p>
<p>CONCERT</p> <p>Festival Opening Concert: Spotlight on the Miró Quartet</p>	<p>香港大會堂音樂廳 Concert Hall, Hong Kong City Hall</p>
<p>OUTREACH & EDUCATION</p> <p>Talk: How to improve your sound – how bows, strings and general maintenance matter?</p>	<p>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</p>
<p>CONCERT</p> <p>The Genius of Mozart</p>	<p>香港大會堂音樂廳 Concert Hall, Hong Kong City Hall</p>
<p>CONCERT</p> <p>A Romantic Interlude</p>	<p>香港大會堂音樂廳 Concert Hall, Hong Kong City Hall</p>
<p>CONCERT</p> <p>Festival Closing Gala: A Night with Robin Tritschler</p>	<p>香港大會堂音樂廳 Concert Hall, Hong Kong City Hall</p>

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 these programmes does not reflect the views of the Government of the Hong Kong Special Administrative Region.

音樂童話 **MUSICAL FAIRY TALES**

PETER AND THE WOLF

彼得與狼



14 JAN 2024 SUN 2:30 (粵語 Cantonese) & **4:30PM** (英語 English)
香港大會堂劇院 Theatre, Hong Kong City Hall

張郁苓

《給孩童的音樂幻想小故事》
(選曲)

15'

Evelyn CHANG

Selections from
Fantasies for Children Musical Stories

HoBuCo

《當三隻小豬遇上貝多芬》

12'

HoBuCo

The Three Little Pigs Answer Beethoven Five

浦羅哥菲夫 (厄爾·諾斯 編)
《彼得與狼》

27'

PROKOFIEV (arr. Earl C. North)

Peter and the Wolf

音樂節揭幕 FESTIVAL OPENING CONCERT

SPOTLIGHT ON THE MIRÓ QUARTET

米羅弦樂四重奏

15 JAN 2024 MON 7:30PM

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

卡洛琳·蕭

《微小說》(2021)

亞洲首演、飛躍演奏香港參與委約
(承蒙 Interlude.hk 支持)

米羅弦樂四重奏

莫扎特

G小調弦樂五重奏, KV 516

快板

小步舞曲: 小快板

不太慢的慢板

慢板——快板

米羅弦樂四重奏、羅斯塔德 (中提琴)

中場休息

布拉姆斯

C小調第一弦樂四重奏,
作品 51, 第 1 首

快板

浪漫曲: 稍慢板

甚中庸和悠閒的小快板

快板

米羅弦樂四重奏

Caroline SHAW

20' *Microfictions* (2021)

Asian Premiere, co-commissioned by Premiere
Performances with the support of Interlude.hk

Miró Quartet

MOZART

33' String Quintet in G minor, KV 516

Allegro

Menuetto: Allegretto

Adagio ma non troppo

Adagio—Allegro

Miró Quartet, Masumi Rostad (viola)

INTERMISSION

BRAHMS

32' String Quartet No. 1 in C Minor,
Op. 51, no. 1

Allegro

Romanze: Poco adagio

Allegretto molto moderato e comodo

Allegro

Miró Quartet



觀眾問卷調查

Audience Survey

誠邀您掃描此二維碼，並提供意見，多謝支持！

Please fill out our survey after the concert!

卡洛琳·蕭 (1982年生)

《微小說》，Vol. 1 (2021)

亞洲首演、飛躍演奏香港參與委約
(承蒙 Interlude.hk 支持)

《微小說》，Vol. 1 由六個音樂短故事組成，跟隨意象派詩歌和超自然主義繪畫傳統，在某種程度上來說，創作靈感來自喬安·米羅的作品和達林 (T.R. Darling) 的短篇科幻小說。每個樂章雖然簡短，但都活靈活現，而且受題寫在樂譜上的原創微小說所啟發，具有鮮明的聲響形象 (或反過來說，為這些故事帶來啟發)。對這些故事和音樂的詮釋可以是林林總總，畢竟與聲音、意象或思想產生連結並沒有最合適的方式。相反，我希望藉著文字創造意境，讓聆賞者萌生好奇心，馳騁想像。節目表所列的樂章標題為這些短文的縮寫版本，完整的文本如下：

I. 烈日下，路標融化了，直到不押韻的對句躍然而起，指向左或北邊的終止式

II. 照片一一變得清晰起來，仿如調音中的風琴管。有些邊緣和角落給撕破了，但曲調仍然可見。

III. 夏季的風暴笑著，輕快地唱著、喊著，直到它在一棵橡樹斑駁的對位下找到乘涼處。

III. & 1/2. 在第三和第四樂章之間，第二小提琴手站起來向觀眾問好。得知正在演奏哪個樂章，各人非常感激。

IV. 詩體形式的完整分類被埋在一個紙箱中，箱子藏於恩賜的和弦之下。

V. 星期二一早醒來，米羅注意到一隻鳥兒重複鳴唱著獨個兒的標題。雲朵跟著孟德爾遜一首未被發現的歌曲點頭。

VI. 隨著時日過去，山巒疊合在一起。它們的歌只能從數年、數英里以下的地方隱若聽見，仿如沉甸甸的碎片。

感謝米羅弦樂四重奏在我寫下這首作品時所有的合作交流。

節目簡介由作曲家親自撰寫

作曲家簡介

卡洛琳·蕭是遊走在不同角色、樂種和媒介之間的音樂家，試著想像那從未聽見卻總是存在的聲境。她是2013年普立茲音樂獎、多個格林美獎，以及沃森獎學金得主，並獲耶魯大學頒發榮譽博士學位。卡洛琳·蕭在過去十年寫下超過100首作品，曾與羅莎莉亞、弗萊明、馬友友等多位藝術家合作。作為歌唱家和作曲家，她的作品出現於多部電影、電視劇集和播客節目中。



Caroline SHAW (b. 1982)

Microfictions, Vol. 1 (2021)

Asian premiere, co-commissioned by Premiere Performances with the support of Interlude.hk

Microfictions, Vol. 1 is a set of six short musical stories, in the tradition of imagist poetry and surrealist painting, inspired in part by the work of Joan Miró and the short science fiction of T.R. Darling. Each movement is brief but vivid, with a distinct sonic profile that is inspired by (or, inversely, served as inspiration for) original microfiction stories that are inscribed in the score. One's interpretation of the stories and of the music can be varied — there is no one right way to connect the sounds and images or ideas. Rather, I hope that the words create an environment for curious listening, and an invitation to imagination. These short texts have been abbreviated in the movement titles listed in the programme, but the full texts are:

I. Under the hot sun, the road signs melted until they were the colour of an unrhymed couplet, pointing to cadences left or north.

II. The photographs smeared into focus one by one, like organ pipes being tuned. Some of edges and corners were torn, but the tune was still visible.

III. The summer storm laughed and lilted and shouted until it found a shady spot, beneath an oak's dappled counterpoint.

III & 1/2. Between the third and fourth movements, the second violinist stood up and said hello to the audience. Everyone was grateful to know which movement they were on.

IV. The complete taxonomy of verse forms is buried in a cardboard box beneath a chord that fell from grace.

V. Waking up on the early side that Tuesday, Miró noticed a bird repeating its solitary caption. The clouds nodded to the tempo of an undiscovered Mendelssohn song.

VI. The mountains folded in among themselves, as the day grew on. Their songs could only be heard in heavy fragments, obliquely, from years and miles below.

My thanks to the wonderful Miró Quartet for all of the collaborative exchange while writing this piece.

Programme notes by the composer

ABOUT THE COMPOSER

Caroline Shaw is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. Caroline has written over 100 works in the last decade, she has worked with a range of artists including Rosalía, Renée Fleming, and Yo Yo Ma. Her work as vocalist or composer has appeared in several films, tv series, and podcasts.

莫扎特 (1756–1791)**G小調弦樂五重奏，KV 516 (1787)**

快板

小步舞曲：小快板

不太慢的慢板

慢板——快板

有學者認為，莫扎特在1787年春季寫作的兩首弦樂五重奏作品——KV 515和KV 516，不僅代表他室內樂創作的頂峰，而且如此有力的個人表達，也幾近冠絕他所有作品。這首作品如此情緒激越、躁動不安、激情澎湃，作曲家的創作動力相信是來自他父親利奧波特的重病。

開端的〈快板〉裡，兩個主題都散發著憂鬱陰沉的氣息，彷彿逆來順受似的。這種不祥的預感在〈小步舞曲〉裡儼然成了反抗宣言，到了中段才終於燃起了一絲希望。對於極度抒情而且柔和的〈慢板〉，柴可夫斯基形容：「從來沒有人能在音樂中如此優美地抒發悲傷之情，既無望又無可奈何。」哀傷的慢速引子迎向〈快板〉終曲，當中長篇的歌劇詠嘆調樂天歡快。

布拉姆斯 (1833–1897)**G小調第一弦樂四重奏，作品 51，****第 1 首 (1873)**

快板

浪漫曲：稍慢板

甚中庸和悠閒的小快板

快板

布拉姆斯是備受尊崇的浪漫派作曲家，在1865年至1873年間創作了C小調第一弦樂四重奏，作品51，第1首。這首四重奏是布拉姆斯所有室內樂曲目中的重要作品，展現了他對這個樂種的充分掌握。此曲是布拉姆斯在其作曲事業中所寫下僅三首弦樂四重奏的第一首作品；據說在作品51問世之前，他寫作過多達20首弦樂四重奏，卻把它們全都棄掉。

布拉姆斯的C小調弦樂四重奏表現了他對古典傳統推崇備至，尤其是貝多芬和巴赫的創作。儘管如此，他將錯綜複雜的和聲融入作品中，而且結構方面亦別具巧思，呈現出與別不同的聲音。情感深厚、和聲豐富、對位織體複雜精細——這些都是C小調四重奏的特色。

第一樂章〈快板〉引入凝重而內省的主題，為整首作品奠下基調。第二樂章〈浪漫曲〉（行板）以溫柔的旋律和發人深省的氣氛，帶來對比的抒情特質。第三樂章〈甚中庸和悠閒的小快板〉是一首優雅嬌柔的間奏曲。四重奏最後以熱情有力的〈快板〉收束全曲。

中譯：張苡璉

Wolfgang Amadeus MOZART (1756–1791)**String Quintet in G minor, KV 516 (1787)***Allegro**Menuetto: Allegretto**Adagio ma non troppo**Adagio—Allegro*

Scholars have suggested that the two string quintets, KV 515 and KV 516, which Mozart composed during the spring of 1787, represent not only the pinnacle of his chamber music oeuvre but also embody his most powerful personal expressions. The motivation to compose this work of heightened emotionality, agitated restlessness and violent drama was almost certainly provided by the serious illness of his father Leopold.

The two principal themes of the opening Allegro exude a sense of dark melancholy and resignation. This sense of foreboding turns into a proclamation of defiance in the Menuetto, with the Trio finally providing a glimmer of hope. Tchaikovsky described the intensely lyrical and muted Adagio in the following way: “No one has ever given such beautiful expression in music to the sentiment of resigned sorrow without any hope.” A slow and mournful introduction leads to an extended and idealistically cheerful operatic aria in the Allegro finale.

Johannes BRAHMS (1833–1897)**String Quartet No. 1 in C minor, Op. 51, no. 1 (1873)***Allegro**Romanze: Poco adagio**Allegretto molto moderato e comodo**Allegro*

Johannes Brahms, one of the most esteemed Romantic composers, composed his String Quartet No. 1 in C minor, Op. 51, no. 1 between 1865 and 1873. This quartet is a significant work in Brahms' chamber music repertoire and showcases his mastery of the genre. It is the first of only three string quartets that Brahms composed during his career; it is said that he composed and discarded as many as 20 string quartets before the appearance of his Opus 51.

Brahms' C-minor String Quartet reflects his profound admiration for the classical tradition, particularly the works of Beethoven and Bach. However, it also demonstrates his distinct voice, incorporating harmonic complexity and structural innovations. The C-minor quartet is characterised by its emotional depth, rich harmonies, and intricate contrapuntal textures.

The opening movement, Allegro, introduces a sombre and introspective theme that sets the tone for the entire piece. The second movement, Romanze (Andante), brings a contrasting lyrical quality with its tender melodies and introspective mood. The third movement, Allegretto molto moderato e comodo, serves as a graceful and delicate intermezzo. Finally, the quartet concludes with a powerful and passionate Allegro.

蘇斯曼小提琴獨奏會：法國印象 Violin Recital

Arnaud Sussmann

French Impressions

Stravinsky, Boulanger, Debussy, Saint-Saëns



Michael Stephen Brown
piano

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Concert Hall
Hong Kong City Hall
\$520 / \$320 / \$180

13
MAY
2024

THE GENIUS OF MOZART 莫扎特之夜

17 JAN 2024 WED 7:30PM

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

莫扎特

D大調雙鋼琴奏鳴曲，KV 448 22'

有精神的快板
行板
快板

魏斯、瓦斯奈

莫扎特

G大調第十九弦樂四重奏，
「不和諧音」，K. 465 25'

慢板——快板
如歌的行板
小步舞曲：快板
甚快板

米羅弦樂四重奏

中場休息

莫扎特

降C大調嬉遊曲，
為弦樂三重奏而作，KV 563 43'

快板
慢板
小步舞曲
行板
小步舞曲（小快板）
快板

寧峰（小提琴）、羅斯塔德（中提琴）、
加里·霍夫曼（大提琴）

MOZART

Sonata for two pianos in D major, KV 448

Allegro con spirito
Andante
Allegro

Orion Weiss, Shai Wosner

MOZART

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

Adagio—Allegro
Andante cantabile
Menuetto: Allegro
Allegro molto

Miró Quartet

INTERMISSION

MOZART

Divertimento in E-flat major
for string trio, KV 563

Allegro
Adagio
Menuetto
Andante
Menuetto (Allegretto)
Allegro

Ning Feng (violin), Masumi Rostad (viola),
Gary Hoffman (cello)



觀眾問卷調查

Audience Survey

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莫扎特 (1756–1791)

D大調雙鋼琴奏鳴曲，KV 448 (1781)

有精神的快板

行板

快板

1781年，時年25的莫扎特在維也納寫下雙鋼琴奏鳴曲，KV 488。這是莫扎特大量創作的時期，而他亦是備受追捧的作曲家和演奏家。這首寫給雙鋼琴的奏鳴曲是為了一場公開演出而創作的，由莫扎特和他一位才華橫溢的學生奧文隆漢瑪一起演奏。

第一樂章〈有精神的快板〉以交響樂方式構思的歌劇序曲展開，與抒情對位的長篇段落相去甚遠。樂章始於既大膽又充滿活力的主題，這個主題在兩部鋼琴之間穿來插去，展示了莫扎特於建構對位織體的鬼斧神工。

第二樂章〈行板〉裡右手之間的溫柔互換，令人聯想到一曲由管弦樂伴奏的聲樂二重唱，與第一樂章的熱情洋溢形成完美對比。興高采烈的〈快板〉為奏鳴曲作結，以煙火般璀璨的炫技樂段愉悅聽眾，充滿了快速音階、令人目眩的跑動音型和錯綜複雜的段落。

莫扎特 (1756–1791)

C大調第十九弦樂四重奏，

「不和諧音」，K. 465 (1785)

慢板——快板

如歌的行板

小步舞曲：快板

甚快板

1782年至1785年間，莫扎特寫下六首弦樂四重奏，創作靈感來自1781年他與海頓的一次見面，那時海頓已是該樂種的大師。莫扎特聽到這位前輩作曲家所寫的四重奏（作品33），而此曲亦似乎讓他聽見合奏的可能性。在完成這組弦樂四重奏最後一首作品K. 465後，莫扎特將樂譜寄給海頓，把這些樂曲提獻給他。

第一樂章〈慢板——快板〉正是這首四重奏的綽號「不和諧音」的由來。引子呈現了一連串不協和和弦，營造出一股緊張和不確定的氣氛。這種大膽的和聲語言在當時可是完全不合常規，引來極大迴響。隨著樂曲開展，莫扎特精妙地讓這些不和諧音得到解決。

第二樂章〈如歌的行板〉提供了平靜內省的氛圍，抒情的旋律由不同樂器互相分擔，宛如精緻而親密的對話。接下來的〈小步舞曲〉是一支優雅的三拍子舞曲，曲子典雅迷人，由各樂器交替奏出旋律線條。終樂章活力充沛地結束全曲；莫扎特將對位法發揮得淋漓盡致，樂器之間進行複雜的互動，趣味盎然，更不用說充滿了炫技樂段。

Wolfgang Amadeus MOZART (1756–1791)

Sonata for Two Pianos in D Major, KV 448 (1781)

Allegro con spirito

Andante

Allegro

Mozart composed the Sonata for Two Pianos, KV 488 in Vienna in 1781 when he was 25 years old. This was a period of great productivity for Mozart, and he was highly sought-after as a composer and a performer. The sonata was written for two pianos, and was composed for a public performance featuring himself and his talented student Josepha Auernhammer.

The opening movement *Allegro con spirito* unfolds as a symphonically conceived operatic overture, contrasted by extended sections of lyrical counterpoint. The movement begins with a bold and energetic theme that is passed back and forth between the two pianos, showcasing Mozart's skill at crafting contrapuntal textures.

The tender interchange between the two right hands in the second movement marked *Andante* provides the impression of an orchestrally accompanied vocal duet, and provides a beautiful contrast to the exuberance of the first movement. The Sonata concludes with a spirited *Allegro* which delights in a pyrotechnic display of virtuosity, filled with rapid scales, dazzling runs and intricate passages.

Wolfgang Amadeus MOZART (1756–1791)

String Quartet No. 19 in C Major,

Dissonance, K. 465 (1785)

Adagio—Allegro

Andante cantabile

Menuetto: Allegro

Allegro molto

Between 1782 and 1785, Mozart wrote six string quartets, inspired by a meeting in 1781 with Joseph Haydn — already a master of the genre. Mozart heard the elder composer's Op. 33 quartets at this time, which seemed to open his ears to the possibilities of the ensemble. After completing K. 465, the last of the group, Mozart sent off copies of the scores to Haydn, dedicating them to him.

The opening movement, marked *Adagio—Allegro*, is where the quartet earns its nickname "Dissonance." The introduction presents a series of dissonant chords, creating a sense of tension and uncertainty. This bold harmonic language was totally unconventional for the time, and immediately caused quite a stir. As the movement progresses, Mozart masterfully resolves these dissonances.

The second movement, *Andante cantabile*, provides a contrasting atmosphere of calm and introspection. Its lyrical melodies are shared among the instruments, creating a delicate and intimate dialogue. It is followed by a *Menuetto*, which is a graceful dance in triple meter. It exudes elegance and charm, with each instrument taking turns to lead the melodic lines. The final movement is a lively and energetic conclusion to the quartet. It showcases Mozart's mastery of counterpoint, as the instruments engage in intricate and playful interactions and is filled with virtuosic passages.

莫扎特 (1756-1791)

降E大調嬉遊曲，為弦樂三重奏而作，
KV 563 (1788)

快板

慢板

小步舞曲

行板

小步舞曲 (小快板)

快板

莫扎特為弦樂三重奏而作的嬉遊曲 (KV 563) 寫於1788年，同年他完成了最後三首交響曲 (第39至41號) 和「加冕」鋼琴協奏曲。這首為小提琴、中提琴和大提琴而作的嬉遊曲是莫扎特唯一完成的弦樂三重奏，和大多數嬉遊曲一樣共有六個樂章；然而它的獨特之處在於恢宏的野心和深刻的音樂意念，演奏者之間亦必須合而為一，才能為此曲賦予生命力，充分呈現作品的複雜性。此曲被視為莫扎特最有分量的室內樂作品之一，與他一些偉大的創作並駕齊驅。

開端的〈快板〉莊嚴宏偉，立即吸引聆賞者注意。三種樂器展開熱絡的對話，交換著精彩絕倫的樂思，盡顯超卓的技巧。隨後的樂章觸及各種情感和風格，包括富表現力的〈慢板〉、如舞曲般的小步舞曲以及沉思似的〈行板〉，無不反映了莫扎特對曲式、力度和樂器之間相互作用的嫺熟處理。第五樂章是首變奏曲，莫扎特施展精巧的設計和創造力，將簡單的樂思幻化並發展成既引人入勝又複雜精細的炫技樂段。終樂章〈快板〉精神奕奕，激情洋溢，把嬉遊曲推向令人振奮的結尾。

中譯：張苡璿

Wolfgang Amadeus MOZART (1756-1791)

Divertimento in E-flat Major for string trio,
KV 563 (1788)

Allegro

Adagio

Menuetto

Andante

Menuetto (Allegretto)

Allegro

Mozart's Divertimento for String Trio, KV 563 was composed in 1788, the year in which he completed his last three symphonies (nos. 39-41) and his *Coronation* Piano Concerto. Scored for violin, viola, and cello, Mozart's only completed string trio shares with most divertimenti this six-movement format, but what sets the Divertimento KV 563 apart is its ambitious scope, profound musical ideas, and the level of synergy required among the musicians to bring its complexities to life. It is considered one of Mozart's most substantial chamber works, standing alongside his greatest compositions.

The opening Allegro immediately grabs the listener's attention with its majestic and grandeur. The three instruments engage in a lively dialogue, exchanging vibrant musical ideas and demonstrating a high level of technical virtuosity. The subsequent movements offer a wide range of emotions and styles, including an expressive Adagio, a dance-like Menuetto and a contemplative Andante, each displaying Mozart's skillful handling of form, dynamics, and instrumental interplay. The penultimate movement, a set of variations on a theme, demonstrates Mozart's ingenuity and creativity in transforming and developing a simple musical idea into a captivating and intricate display of virtuosity. The final movement, a spirited and fiery Allegro, brings the Divertimento to a thrilling conclusion.



A decorative graphic on the right side of the page features a vertical line of musical notes and butterflies. The notes and butterflies are in various colors including yellow, orange, red, pink, purple, blue, and green, and they appear to be floating or dancing. The butterflies are stylized with simple wing patterns.

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舒伯特

F小調幻想曲，
為鋼琴四手聯彈而作

甚中庸的快板

廣板

諧謔曲，活潑的快板

終曲，甚中庸的快板

魏斯、瓦斯奈

史密塔納

G小調鋼琴三重奏，作品15

相當的中板

不激動的快板

終曲：急板

金沼沃（小提琴）、

加里·霍夫曼（大提琴）、魏斯（鋼琴）

中場休息

布拉姆斯

G大調弦樂五重奏，作品111

不太快但有活力的快板

慢板

小快板般

活潑但不太快的急板

寧峰（小提琴）、金沼沃（小提琴）、

羅斯塔德（中提琴）、拿席斯（中提琴）、

加里·霍夫曼（大提琴）

SCHUBERT

19' **Fantasia in F minor
for Piano Four Hands**

Allegro molto moderato

Largo

Scherzo. Allegro vivace

Finale. Allegro molto moderato

Orion Weiss, Shai Wosner

30' SMETANA

Piano Trio in G minor, Op. 15

Moderato assai

Allegro ma non agitato

Finale: Presto

So-Ock Kim (violin), **Gary Hoffman** (cello),

Orion Weiss (piano)

INTERMISSION

BRAHMS

31' **String Quintet in G Major, Op. 111**

Allegro non troppo, ma con brio

Adagio

Un poco Allegretto

Vivace ma non troppo presto

Ning Feng (violin), **So-Ock Kim** (violin),

Masumi Rostad (viola), **John Largess** (viola),

Gary Hoffman (cello)



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舒伯特 (1797-1828)

**F小調幻想曲，為鋼琴四手聯彈而作，
D. 940 (1828)**

甚中庸的快板

廣板

諧謔曲，活潑的快板

終曲，甚中庸的快板

作曲家舒伯特生於維也納，他擺脫公眾注目，集中創作注為家庭所用的音樂，如藝術歌曲、舞曲和較短篇的鍵盤作品。舒伯特會在其宅邸舉行私人和非正式的音樂聚會（後來稱為「舒伯特團」），席間介紹他的最新作品。這些聚會以讀詩、舞蹈和其他社交娛樂為特色，出席者由數十到一百多位不等。

舒伯特正是為了如此場合寫下一首被認為是他最出色的作品之一，也是其中一首最具原創性的樂曲。F小調幻想曲寫於舒伯特的最後一年，為兩位鋼琴家用同一部鋼琴演奏而作，這種音樂上的合作方式既獨特又親密。這首作品的題獻對象是舒伯特的心上人卡洛琳·艾斯特赫茲（可惜她並不為所動）。

雖然F小調幻想曲分為四個樂章，但演奏卻是一氣呵成，並無間斷。這首作品象徵著傳統的奏鳴曲式與不拘一格的交響詩之間的橋樑，其曲式結構相對緊密（比貝多芬和莫扎特的幻想曲有過之而無不及），對李斯特的作品影響深遠。一如舒伯特的《流浪者幻想曲》（李斯特曾將此曲改編成鋼琴協奏曲），F小調幻想曲的結構為快板——慢速樂章——諧謔曲——快板及賦格曲。

史密塔納 (1824-1884)

G小調鋼琴三重奏，作品15 (1855)

相當的中板

不激動的快板

終曲：急板

捷克作曲家史密塔納在1855年寫下G小調鋼琴三重奏（作品15），那時他年幼的女兒離世不久，陷入了深切的哀痛中。此曲蘊藏的情感深度和原始強度，與這段個人經歷不無關係。史密塔納在這首三重奏中糅合捷克民間音樂元素，注入了獨特的民族特色。帶有民族風格的旋律和節奏動機為作品添上獨有的個性，加深情感的共鳴。

G小調鋼琴三重奏由三個樂章組成，每個樂章都展示了史密塔納的作曲造詣和極為敏銳的戲劇感。第一樂章〈相當的中板〉流露出憂鬱內省的格調。鋼琴和弦樂展開了哀婉的對話，將複雜精細的旋律與和聲交織在一起，探索人類情感的深度。

Franz SCHUBERT (1797-1828)

**Fantasia in F minor for piano four-hands, D. 940
(1828)**

Allegro molto moderato

Largo

Scherzo. Allegro vivace

Finale. Allegro molto moderato

Viennese-born composer Franz Schubert shied away from the public limelight and instead, focused on creating works destined for domestic use, such as Lieder, dances, and smaller keyboard compositions. Schubert introduced his newest compositions in private and informal musical gatherings in his apartment that came to be known as “Schubertiades.” They featured poetry readings, dancing, and other sociable pastimes, with attendees numbering from a handful to over one hundred.

It was for this environment that Schubert wrote a work that is considered not only one of his greatest compositions, but also one of his most original. The Fantasia in F minor was written in the last year of Schubert's life for two pianists playing on a single piano, allowing for a unique and intimate musical collaboration. The work was dedicated to Caroline Esterházy, with whom Schubert was in (unrequited) love.

Although there are four movements, the piece is played straight through without interruption. This represents a stylistic bridge between the traditional sonata form and the essentially free-form tone poem. The form of this work, with its relatively tight structure (more so than the fantasias of Beethoven and Mozart), was influential on the work of Liszt. Like Schubert's Wanderer Fantasy (arranged by Liszt as a piano concerto), the structure is allegro—slow movement—scherzo—allegro with fugue.

Bedřich SMETANA (1824-1884)

Piano Trio in G minor, Op. 15 (1855)

Moderato assai

Allegro ma non agitato

Finale: Presto

Czech composer Bedřich Smetana composed his Piano Trio in G minor, Op. 15 in 1855, at a time when he was grappling with the tragic loss of his young daughter. This personal experience undoubtedly influenced the emotional depth and raw intensity found within the work. Throughout the trio, Smetana incorporates elements of Czech folk music, infusing the work with a unique national character. The folk-inspired melodies and rhythmic motifs add a distinct flavour to the composition, further enhancing its emotional impact.

The Piano Trio is structured in three movements, each displaying Smetana's compositional prowess and his keen sense of drama. The opening movement, marked Moderato assai, introduces a sense of melancholy and introspection. The piano and strings engage in a poignant dialogue, weaving together intricate melodies and harmonies that explore the depths of human emotion.

第二樂章〈快板〉隨著音樂變得更活潑熱鬧，帶來對比鮮明的活力和迫切感。史密塔納運用節奏動機和炫技樂段，使音樂愈趨激烈且衝勁十足，令人聽得如癡如醉。

終樂章是集高超技巧和感染力於一身的精心傑作，時而熱情如火，時而溫柔抒情，盡顯史密塔納的功駕。樂章徘徊在狂熱活力與痛悔反思之間，繼而推進至令人振奮、洋洋得意的結尾。

布拉姆斯 (1833-1897)

G大調第二弦樂五重奏，作品111 (1890)

不太快但有活力的快板

慢板

小快板般

活潑但不太快的急板

時年57的布拉姆斯在著手寫作G大調弦樂五重奏之時，早已動筆草擬第五和第六交響曲，但他卻認為是時候退休，把創作交響曲的念頭擱下。相反，他用這些草稿寫成一首室內樂作品，為弦樂四重奏而創作，並加上一把中提琴。1890年12月，布拉姆斯把這首G大調弦樂五重奏的手稿寄給出版社，並表示這會是他最後一首作品，就此擱筆。可幸的是，事實證明這不是真的；此曲非但沒有成為告別之作，而且所煥發的青春活力，令人難以想像會是出自一位年近60的作曲家手筆。第二、三樂章較為內省，甚至略帶傷感，第一、四樂章則保持活力十足，幾乎毫無停頓，頗有交響曲風範。

G大調弦樂五重奏將意大利乃至斯拉夫的音樂特色共冶一爐，因而被認為是布拉姆斯最具世界性的作品之一。維也納圓舞曲節奏在這首五重奏俯拾皆是，而終曲則散發出強烈的匈牙利氣息。

布拉姆斯有位朋友提議用「布拉姆斯在普拉特」（維也納著名遊樂園）作為第一樂章的副題，作曲家回應道：「你猜對了！四周還有漂亮的女孩哩！」因此這首作品的別名為「普拉特五重奏」。

中譯：張苡璉

The second movement, Allegro, brings a contrasting energy and urgency, as the music becomes more spirited and livelier. Smetana's use of rhythmic motifs and virtuosic passages creates a sense of intensity and forward momentum, captivating the listener throughout.

The final movement is a tour de force of technical brilliance and emotional power. It showcases Smetana's ability to blend moments of fiery passion with tender lyricism. The movement alternates between moments of frenetic energy and poignant reflection, building towards a thrilling and triumphant conclusion.

Johannes BRAHMS (1833-1897)

String Quintet No. 2 in G major, Op. 111 (1890)

Allegro non troppo, ma con brio

Adagio

Un poco Allegretto

Vivace ma non troppo presto

By the time he came to write the G-major Quintet at the age of 57, Brahms had made initial sketches for a Fifth and Sixth Symphony, but had given up, believing it to be time to retire. Instead, he used those sketches to write a chamber work, scored for string quartet with an added viola. In December 1890 Brahms sent the manuscript of his G-major Quintet to his publisher with the statement that this would be his final composition and that he would compose nothing more. This fortunately turned out not to be true — and far from being a farewell, much of it displays a youthful vigour that might not be expected from a composer in his late 50s. The inner movements are more introspective, even wistful, but the outer movements maintain high energy almost without a break and feel almost symphonic.

The G-major Quintet is considered to be one of Brahms' most cosmopolitan works, incorporating a variety of idioms from Italian to Slavic. There certainly are lots of Viennese waltz rhythms in the quintet, while the finale turns distinctly Hungarian.

One of Brahms' friends suggested that the first movement might be subtitled "Brahms at the Prater" [the great Viennese amusement park], to which the composer replied, "You've guessed it! With all the pretty girls around!" For this reason, the quintet is nicknamed the *Prater* Quintet.



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馮勇智大提琴獨奏會
Tchaikovsky Competition
Gold Medal Winner:
Zlatomir Fung Cello Recital
with Rachel Cheung, piano



Programme

SCHUMANN

Five Pieces in Folk Style for Cello and Piano, Op. 102

CHOPIN (arr. Auguste Franchomme)

Étude in C-sharp minor, Op. 25, no. 7, Arranged for Cello and Piano

JANÁČEK / Zlatomir FUNG

Fantasy on Jenůfa for Cello and Piano

BRAHMS

Sonata for Violin No.3, Op.108

17 APRIL 2024 (Wed) 7:30pm

\$520 \$320 \$180



《法國印象》
蘇斯曼小提琴獨奏會
French Violin Virtuoso
Arnaud Sussmann Violin Recital
“French Impressions”
with Michael Stephen Brown, piano

Programme

STRAVINSKY

Suite Italienne for Violin and Piano

L. BOULANGER

Two Pieces for Violin and Piano

DEBUSSY

Sonata in G minor for Violin and Piano

SAINT-SAËNS

Violin Sonata No. 1 in D minor, Op. 75

13 MAY 2024 (Mon) 7:30pm

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音樂節閉幕 FESTIVAL CLOSING GALA

A NIGHT WITH ROBIN TRITSCHLER

崔特許勒聲樂之夜

19 JAN 2024 FRI 7:30PM

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

舒曼

《聯篇歌曲》，作品 39

- I. 在異鄉 I
- II. 間奏曲
- III. 森林對話
- IV. 寂靜
- V. 月夜
- VI. 美麗的異鄉
- VII. 城堡裡
- VIII. 在異鄉 II
- IX. 哀愁
- X. 暮光
- XI. 森林裡
- XII. 春夜

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改編，作品 134

魏斯、瓦斯奈

中場休息

SCHUMANN

25' *Liederkreis, Op. 39*

- I. *In der Fremde I* [In Foreign Lands I]
- II. *Intermezzo*
- III. *Waldesgespräch* [Conversation in the Forest]
- IV. *Die Stille* [The Silence]
- V. *Mondnacht* [Moonlit Night]
- VI. *Schöne Fremde* [Beautiful Foreign Lands]
- VII. *Auf einer Burg* [In A Castle]
- VIII. *In der Fremde II* [In Foreign Lands II]
- IX. *Wehmut* [Melancholy]
- X. *Zwielicht* [Twilight]
- XI. *Im Walde* [In the Forest]
- XII. *Frühlingsnacht* [Spring Night]

Robin Tritschler (tenor), Shai Wosner (piano)

BEETHOVEN

16' *Grosse Fuge, arr. for Piano Four Hands,*
Op. 134

Orion Weiss, Shai Wosner

INTERMISSION



音樂會由香港電台第四台 (FM Stereo 97.6-98.9兆赫及radio4.rthk.hk) 錄音，
並將於2024年3月1日 (星期五) 晚上8時播出及2024年3月6日 (星期三) 下午2時重播。

This concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be
broadcast on 1 March 2024 (Fri) at 8pm with a repeat on 6 March 2024 (Wed) at 2pm.

佛漢威廉斯

《溫洛克之崖》

- I. 溫洛克之崖
- II. 從遠方，從黃昏至清晨
- III. 我的同伴在犁地嗎
- IV. 噢，當我愛你時
- V. 布里登山
- VI. 克蘭

崔特許勒 (男高音)、
米羅弦樂四重奏、瓦斯奈 (鋼琴)

舒曼

降E大調鋼琴五重奏，作品 44

輝煌的快板
進行曲風格 (稍廣板)
諧謔曲：非常活潑地
不太快的快板

寧峰 (小提琴)、金沼沃 (小提琴)、
羅斯塔德 (中提琴)、
加里·霍夫曼 (大提琴)、
魏斯 (鋼琴)

VAUGHAN-WILLIAMS

23' *On Wenlock Edge*

- I. *On Wenlock Edge*
- II. *From far, from eve and morning*
- III. *Is my team ploughing*
- IV. *Oh, when I was in love with you*
- V. *Bredon Hill*
- VI. *Clun*

Robin Tritschler (tenor), Miró Quartet,
Shai Wosner (piano)

SCHUMANN

31' Piano Quintet in E-flat Major, Op. 44

Allegro brillante
In modo d'una marcia. Un poco largamente
Scherzo: Molto vivace
Allegro ma non troppo

Ning Feng (violin), So-Ock Kim (violin),
Masumi Rostad (viola), Gary Hoffman (cello),
Orion Weiss (piano)



觀眾問卷調查

Audience Survey

誠邀您掃描此二維碼，並提供意見，多謝支持！

Please fill out our survey after the concert!

舒曼 (1810-1856)

《聯篇歌曲》，作品 39 (1940)

- I. 在異鄉 I
- II. 間奏曲
- III. 森林對話
- IV. 寂靜
- V. 月夜
- VI. 美麗的異鄉
- VII. 城堡裡
- VIII. 在異鄉 II
- IX. 哀愁
- X. 暮光
- XI. 森林裡
- XII. 春夜

除了《聯篇歌曲》(又名聲樂套曲)，作品 39，羅伯特·舒曼於1840年還寫了大量藝術歌曲，故被稱為他的「歌曲之年」。

這部作品的詩歌取自艾興多夫的詩集《間奏曲》，隸屬於悠久的「漫遊者」聯篇傳統，記錄了一個年輕人在遼闊世界的冒險。這12段組曲由反覆出現、典型的艾興多夫主題串連——失落與孤獨，深夜神秘與危險，記憶與古老，淡淡懷思與展翅翱翔。

事實上，舒曼寫了兩首同名的《聯篇歌曲》(另一首是其作品 24，引用海涅的詩)，因此這部作品也被稱為「艾興多夫聯篇歌曲」。在一封寫給克拉拉的信中，他曾稱這12首歌是「我最浪漫的音樂，而當中都有你在，最親愛的克拉拉」。

歌詞

歌詞德文原文由 Joseph von Eichendorff 創作，Richard Stokes 英譯

I. 在異鄉 I *In der Fremde I*

Aus der Heimat hinter den Blitzen rot
Da kommen die Wolken her,
Aber Vater und Mutter sind lange tot,
Es kennt mich dort keiner mehr.

Wie bald, ach wie bald kommt die stille Zeit,
Da ruhe ich auch, und über mir
Rauscht die schöne Waldeinsamkeit,
Und keiner kennt mich mehr hier.

II. 間奏曲 *Intermezzo*

Dein Bildnis wunderselig
Hab' ich im Herzensgrund,
Das sieht so frisch und fröhlich
Mich an zu jeder Stund'.

Mein Herz still in sich singet
Ein altes, schönes Lied,
Das in die Luft sich schwinget
Und zu dir eilig zieht.

Robert SCHUMANN (1810-1856)

Liederkreis, Op. 39 (1840)

- I. *In der Fremde I* [In Foreign Lands I]
- II. *Intermezzo*
- III. *Waldesgespräch* [Conversation in the Forest]
- IV. *Die Stille* [The Silence]
- V. *Mondnacht* [Moonlit Night]
- VI. *Schöne Fremde* [Beautiful Foreign Lands]
- VII. *Auf einer Burg* [In A Castle]
- VIII. *In der Fremde II* [In Foreign Lands II]
- IX. *Wehmut* [Melancholy]
- X. *Zwielicht* [Twilight]
- XI. *Im Walde* [In the Forest]
- XII. *Frühlingsnacht* [Spring Night]

Liederkreis (or Song Cycle), Op. 39, by Robert Schumann was composed in 1840, the year in which he wrote such a large number of lieder that it is known as his "Year of Song".

Its poetry is taken from Joseph von Eichendorff's collection entitled *Intermezzo*, and comes from the long tradition of "Wanderer" cycles documenting a young man's adventures in the wide world. These twelve vignettes are linked by recurrent, typically Eichendorffian themes — loss and loneliness, nocturnal mystery and menace, memory and antiquity, wistful reverie and rapturous soaring.

Schumann actually wrote two cycles of this name — the other being his Op. 24, to texts by Heinrich Heine — so this work is also known as the *Eichendorff Liederkreis*. In a letter to Clara he called the twelve songs that make up the *Eichendorff Liederkreis* 'my most romantic music ever, with much of you in it, dearest Clara'.

LYRICS

Original German texts by Joseph von Eichendorff,
English translations by Richard Stokes

I. [In Foreign Lands I]

From my homeland, beyond the red lightning,
The clouds come drifting in,
But father and mother have long been dead,
Now no one knows me there.

How soon, ah! how soon till that quiet time
When I too shall rest
Beneath the sweet murmur of lonely woods,
Forgotten here as well.

II. *Intermezzo*

I bear your beautiful likeness
Deep within my heart,
It gazes at me every hour
So freshly and happily.

My heart sings softly to itself
An old and beautiful song
That soars into the sky
And swiftly wings its way to you.

III. 森林對話 *Waldesgespräch*

Es ist schon spät, es ist schon kalt,
Was reit'st du einsam durch den Wald?
Der Wald ist lang, du bist allein,
Du schöne Braut! Ich führ' dich heim!

„Groß ist der Männer Trug und List,
Vor Schmerz mein Herz gebrochen ist,
Wohl irrt das Waldhorn her und hin,
O flieh! Du weißt nicht, wer ich bin.“

So reich geschmückt ist Roß und Weib,
So wunderschön der junge Leib,
Jetzt kenn' ich dich—Gott steh' mir bei!
Du bist die Hexe Loreley.

„Du kennst mich wohl—von hohem Stein
Schaut still mein Schloß tief in den Rhein.
Es ist schon spät, es ist schon kalt,
Kommst nimmermehr aus diesem Wald!“

IV. 寂靜 *Die Stille*

Es weiß und rät es doch Keiner,
Wie mir so wohl ist, so wohl!
Ach, wüßt' es nur Einer, nur Einer,
Kein Mensch es sonst wissen soll!

So still ist's nicht draußen im Schnee,
So stumm und verschwiegen sind
Die Sterne nicht in der Höh',
Als meine Gedanken sind.

Ich wünscht', ich wär' ein Vöglein
Und zöge über das Meer,
Wohl über das Meer und weiter,
Bis daß ich im Himmel wär'!

V. 月夜 *Mondnacht*

Es war, als hätt' der Himmel,
Die Erde still geküßt,
Daß sie im Blütenschimmer
Von ihm nun träumen müßt'.

Die Luft ging durch die Felder,
Die Ähren wogten sacht,
Es rauschten leis die Wälder,
So sternklar war die Nacht.

Und meine Seele spannte
Weit ihre Flügel aus,
Flog durch die stillen Lande,
Als flöge sie nach Haus.

VI. 美麗的異鄉 *Schöne Fremde*

Es rauschen die Wipfel und schauern,
Als machten zu dieser Stund'
Um die halb versunkenen Mauern
Die alten Götter die Rund'.

Hier hinter den Myrtenbäumen
In heimlich dämmernder Pracht,
Was sprichst du wirr, wie in Träumen,
Zu mir, phantastische Nacht?

Es funkeln auf mich alle Sterne
Mit glühendem Liebesblick,
Es redet trunken die Ferne
Wie von künftigem großen Glück!

III. [Conversation in the Forest]

It is already late, already cold,
Why ride lonely through the forest?
The forest is long, you are alone,
You lovely bride! I'll lead you home!

'Great is the deceit and cunning of men,
My heart is broken with grief,
The hunting horn echoes here and there,
O flee! You do not know who I am.'

So richly adorned are steed and lady,
So wondrous fair her youthful form,
Now I know you—may God protect me!
You are the enchantress Lorelei.

'You know me well—from its towering rock
My castle looks silently into the Rhine.
It is already late, already cold,
You shall never leave this forest again!'

IV. [The Silence]

No one knows and no one can guess
How happy I am, how happy!
If only one, just one person knew,
No one else ever should!

The snow outside is not so silent,
Nor are the stars on high
So still and taciturn
As my own thoughts.

I wish I were a little bird,
And could fly across the sea,
Across the sea and further,
Until I were in heaven!

V. [Moonlit Night]

It was as though Heaven
Had softly kissed the Earth,
So that she in a gleam of blossom
Had only to dream of him.

The breeze passed through the fields,
The corn swayed gently to and fro,
The forests murmured softly,
The night was so clear with stars.

And my soul spread
Her wings out wide,
Flew across the silent land,
As though flying home.

VI. [Beautiful Foreign Lands]

The tree-tops rustle and shudder
As if at this very hour
The ancient gods
Were pacing these half-sunken walls.

Here beyond the myrtle trees
In secret twilit splendour,
What are you saying, fantastic night,
Obscurely, as in a dream?

The glittering stars gaze down on me,
Fierily and full of love,
The distant horizon speaks with rapture
Of some great happiness to come!

VII. 城堡裡 *Auf einer Burg*

Eingeschlafen auf der Lauer
Oben ist der alte Ritter;
Drüben gehen Regenschauer,
Und der Wald rauscht durch das Gitter.

Eingewachsen Bart und Haare,
Und versteinert Brust und Krause,
Sitzt er viele hundert Jahre
Oben in der stillen Klausen.

Draußen ist es still und friedlich,
Alle sind in's Tal gezogen,
Waldesvögel einsam singen
In den leeren Fensterbögen.

Eine Hochzeit fährt da unten
Auf dem Rhein im Sonnenscheine,
Musikanten spielen munter,
Und die schöne Braut, die weinet.

VIII. 在異鄉 II *In der Fremde II*

Ich hör' die Bächlein rauschen
Im Walde her und hin,
Im Walde, in dem Rauschen
Ich weiß nicht, wo ich bin.

Die Nachtigallen schlagen
Hier in der Einsamkeit,
Als wollten sie was sagen
Von der alten, schönen Zeit.

Die Mondesschimmer fliegen,
Als sah' ich unter mir
Das Schloß im Tale liegen,
Und ist doch so weit von hier!

Als müßte in dem Garten
Voll Rosen weiß und rot,
Meine Liebste auf mich warten,
Und ist doch so lange tot.

IX. 哀愁 *Wehmut*

Ich kann wohl manchmal singen,
Als ob ich fröhlich sei,
Doch heimlich Tränen dringen,
Da wird das Herz mir frei.

Es lassen Nachtigallen,
Spielt draußen Frühlingsluft,
Der Sehnsucht Lied erschallen
Aus ihres Kerkers Gruft.

Da lauschen alle Herzen,
Und alles ist erfreut,
Doch keiner fühlt die Schmerzen,
Im Lied das tiefe Leid.

X. 暮光 *Zwielicht*

Dämmerung will die Flügel spreiten,
Schaurig rühren sich die Bäume,
Wolken ziehn wie schwere Träume—
Was will dieses Graun bedeuten?

Hast ein Reh du lieb vor andern,
Laß es nicht alleine grasen,
Jäger ziehn im Wald und blasen,
Stimmen hin und wieder wandern.

VII. [In A Castle]

Up there at his look-out
The old knight has fallen asleep;
Rain-storms pass overhead,
And the wood stirs through the portcullis.

Beard and hair matted together,
Ruff and breast turned to stone,
For centuries he's sat up there
In his silent cell.

Outside it's quiet and peaceful,
All have gone down to the valley,
Forest birds sing lonely songs
In the empty window-arches.

Down there on the sunlit Rhine
A wedding-party's sailing by,
Musicians strike up merrily,
And the lovely bride—weeps.

VIII. [In Foreign Lands II]

I hear the brooklets murmuring
Through the forest, here and there,
In the forest, in the murmuring
I do not know where I am.

Nightingales are singing
Here in the solitude,
As though they wished to tell
Of lovely days now past.

The moonlight flickers,
As though I saw below me
The castle in the valley,
Yet it lies so far from here!

As though in the garden,
Full of roses, white and red,
My love were waiting for me,
Yet she died so long ago.

IX. [Melancholy]

True, I can sometimes sing
As though I were content;
But secretly tears well up,
And my heart is set free.

Nightingales, when spring breezes
Play outside, sing
Their song of longing
From their dungeon cell.

Then all hearts listen
And everyone rejoices,
Yet no one feels the pain,
The deep sorrow in the song.

X. [Twilight]

Dusk is about to spread its wings,
The trees now shudder and stir,
Clouds drift by like oppressive dreams—
What can this dusk and dread imply?

If you have a fawn you favour,
Do not let her graze alone,
Hunters sound their horns through the forest,
Voices wander to and fro.

Hast du einen Freund hienieden,
Trau ihm nicht zu dieser Stunde,
Freundlich wohl mit Aug' und Munde,
Sinnt er Krieg im tück'schen Frieden.

Was heut gehet müde unter,
Hebt sich morgen neugeboren.
Manches geht in Nacht verloren—
Hüte dich, sei wach und munter!

XI. 森林裡 *Im Walde*

Es zog eine Hochzeit den Berg entlang,
Ich hörte die Vögel schlagen,
Da blitzten viel Reiter, das Waldhorn klang,
Das war ein lustiges Jagen!

Und eh' ich's gedacht, war alles verhallt,
Die Nacht bedeckt die Runde;
Nur von den Bergen noch rauschet der Wald
Und mich schauert's im Herzensgrunde.

XII. 春夜 *Frühlingsnacht*

Über'm Garten durch die Lüfte
Hört' ich Wandervögel zieh'n,
Das bedeutet Frühlingsdüfte,
Unten fängt's schon an zu blühen.

Jauchzen möcht' ich, möchte weinen,
Ist mir's doch, als könnt's nicht sein!
Alte Wunder wieder scheinen
Mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain
Und die Nachtigallen schlagen's:
Sie ist Deine, sie ist Dein!

貝多芬 (1770-1827)

大賦格，為鋼琴四手聯彈改編， 作品 134 (1826)

關於大賦格，以及它在音樂史上獨一無二的地位，早已為人津津樂道。這部作品由舒普茲四重奏於1826年3月21日首演，當時它仍是降B大調弦樂四重奏，作品130的終曲。它令觀眾焦躁，被樂評形容為「巴比倫式困惑」，對表演者的過份要求更讓四位音樂家感到不滿。最終，貝多芬重寫終曲。同時，他把賦格從四重奏中刪掉，使它成為另一首獨立作品（作品133）；更為鋼琴四手聯彈改編，並命名為作品134。神奇的是，這份手稿直至2005年7月才被某個圖書館管理員在打掃時發現。

貝多芬認為這個前衛作品值得以兩種版本出版，且有各自的作品號。兩個作品的音樂大致相同，但作品134似乎仍有許多新的東西：聽起來更緊湊，尤其是更強的低音使強和極強的樂段變得更廣闊，而鋼琴的即時性把多個節奏複雜的段落展現得更精確。改編沒有捨棄任何元素，而表演者的發揮在新增的部分特別立體清晰，仿佛為晚年的貝多芬道出創作音樂時深切的存在主義式掙扎。

If here on earth you have a friend,
Do not trust him at this hour,
Though his eyes and lips be smiling,
In treacherous peace he's scheming war.

That which wearily sets today,
Will rise tomorrow, newly born.
Much can go lost in the night—
Be wary, watchful, on your guard!

XI. [In the Forest]

A wedding procession wound over the mountain,
I heard the warbling of birds,
Riders flashed by, hunting horns peeled,
That was a merry chase!

And before I knew, all had faded,
Darkness covers the land,
Only the forest sighs from the mountain,
And deep in my heart I quiver with fear.

XII. [Spring Night]

Over the garden, through the air
I heard birds of passage fly,
A sign that spring is in the air,
Flowers already bloom below.

I could shout for joy, could weep,
For it seems to me it cannot be!
All the old wonders come flooding back,
Gleaming in the moonlight.

And the moon and stars say it,
And the dreaming forest whispers it,
And the nightingales sing it:
'She is yours, is yours!'

Ludwig von BEETHOVEN (1770-1827)

Grosse Fuge in B Flat Major, arr. for Piano Four Hands, Op. 134 (1826)

Much has been written on the Grosse Fuge and its singular status in the history of music. Premiered by the Schuppanzigh Quartet on March 21, 1826, the Grosse Fuge was still the Finale of the B-flat Major String Quartet op. 130. The audience reacted with great agitation; reviewers spoke of a "Babylonian confusion" and the four musicians were unhappy that they could not fulfill the extreme demands of the fugue. Finally, Beethoven wrote a new Finale. Simultaneously, he removed the fugue from the quartet, making it an individual piece (Op. 133) and also arranged it for piano four hands, giving the latter the opus number 134. Amazingly, this manuscript was not unearthed until July 2005, when a librarian discovered it while dusting.

Beethoven thus found it worth his effort to publish his avant-garde work in two versions, each with its own opus number. With only a few exceptions, the music is identical, but despite this, much in Op. 134 seems new: the work sounds much more compact; especially the forte and fortissimo passages are more spacious due to the stronger bass, the immediacy of the piano makes many rhythmically tricky passages more precise. Nothing is lost in this transcription, however, especially not the added, almost tangible exertion of the performers who are acting as the mouthpiece of the late Beethoven in his deep, existential battle to create music.

佛漢威廉士 (1872-1958)

《溫洛克之崖》(1909)

- I. 溫洛克之崖
- II. 從遠方，從黃昏至清晨
- III. 我的同伴在犁地嗎
- IV. 噢，當我愛你時
- V. 布里登山
- VI. 克蘭

英國作曲家佛漢威廉士的創作涉獵交響樂、歌劇、聲樂音樂，以及其他不同形式。為獨奏小提琴和管弦樂而作的《雲雀高飛》，正是他最著名的作品之一，也是史上最受歡迎的古典樂曲之一。

威廉士跟很多20世紀初的作曲家一樣，試圖擺脫上世紀盛行多年的德國浪漫風格，而他選擇以英格蘭民謠、都鐸時代的英格蘭合唱傳統及法國印象主義等風格代替。

1908年，威廉士離開家鄉英格蘭三個月，赴巴黎跟隨比他年輕三歲的拉威爾學習。威廉士後來回憶說：「我回國時懷著對法國的狂熱，寫了一首弦樂四重奏。一位友人聽畢，說我肯定正在與德布西喝茶。」

弦樂四重奏的下一部作品，則是為男高音、鋼琴和弦樂四重奏樂隊而作的聲樂套曲《溫洛克之崖》（後來改編為男高音和管弦樂團而作）。一組六首歌曲均取自A.E.豪斯曼的詩集《什羅普郡少年》（1896），描寫鄉村生活，對一去不返的純真流露鄉愁般的懷緬。

套曲以琴弦顫音和平行和聲掀起序幕，猶如搖曳微光，盡顯拉威爾和法國印象主義帶來的影響。儘管作品受法國影響，佛漢威廉士仍成功彰顯其獨立性和自信的英倫之聲，這點或許建基於他對英格蘭民謠旋律的鑽研。

LYRICS

歌詞 Text by A.E. Houseman

I. 溫洛克之崖 *On Wenlock Edge*

On Wenlock Edge the wood's in trouble;
His forest fleece the Wrekin heaves;
The gale, it plies the saplings double,
And thick on Severn snow the leaves.

T'would blow like this through holt and hanger
When Uricon the city stood;
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman
At yonder heaving hill would stare;
The blood that warms an English yeoman,
The thoughts that hurt him, they were there.

Ralph VAUGHAN WILLIAMS (1872-1958)

On Wenlock Edge (1909)

- I. *On Wenlock Edge*
- II. *From far, from eve and morning*
- III. *Is my team ploughing*
- IV. *Oh, when I was in love with you*
- V. *Bredon Hill*
- VI. *Clun*

Ralph Vaughan Williams was an English composer of symphonies, operas, vocal music and a variety of other forms. His most famous pieces include *The Lark Ascending* for solo violin and orchestra, one of the most popular of all classical compositions.

Like many other composers of the early 20th century, he sought to break away from the German Romantic style that had been prevalent throughout most of the previous century. The influences he looked towards to replace German Romanticism included English folk song, the English choral tradition of the Tudor Era as well as French Impressionism.

In 1908, Vaughan Williams left his native England for three months to study in Paris with Ravel (who was three years younger). Vaughan Williams later recalled that when he returned, 'I came back with a bad attack of French fever and wrote a string quartet which caused a friend to say that I must have been having tea with Debussy'.

The quartet was followed by the song cycle, *On Wenlock Edge*, scored for tenor, piano and string quartet (later rescored for tenor and orchestra), a group of six songs based on poems from *A Shropshire Lad* (1896) by A.E. Housman, describing rural life and conveying a nostalgic sense of lost innocence.

The influence of Ravel and the French impressionist style can be heard right from the first bars of the song cycle, with its shimmering opening of tremolo strings and parallel harmonies. But despite the French influence in the work, Vaughan Williams succeeds in asserting both his individuality and an assuredly English voice, perhaps grounded by his work studying English folk melodies.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet;
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,
It blows so hard, 'twill soon be gone:
Today the Roman and his trouble
Are ashes under Uricon.

II. 從遠方，從黃昏至清晨

From far, from eve and morning

From far, from eve and morning
And yon twelve-winded sky,
The stuff of life to knit me
Blew hither: here am I.

Now for a breath I tarry
Nor yet disperse apart.
Take my hand quick and tell me,
What have you in your heart.

Speak now, and I will answer;
How shall I help you, say;
Ere to the wind's twelve quarters
I take my endless way.

III. 我的同伴在犁地嗎

Is my team ploughing

"Is my team ploughing,
That I was used to drive
And hear the harness jingle
When I was man alive?"

Ay, the horses trample,
The harness jingles now;
No change though you lie under
The land you used to plough.

"Is my girl happy,
That I thought hard to leave,
And has she tired of weeping
As she lies down at eve?"

Ay, she lies down lightly,
She lies not down to weep:
Your girl is well contented.
Be still, my lad, and sleep.

"Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?"

Yes, lad, I lie easy,
I lie as lads would choose;
I cheer a dead man's sweetheart,
Never ask me whose.
IV. Oh, when I was in love with you
Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

IV. 噢，當我愛你時

Oh, when I was in love with you

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well did I behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

V. 布里登山 *Bredon Hill*

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning
My love and I would lie,
And see the coloured counties,
And hear the larks so high
About us in the sky.

The bells would ring to call her
In valleys miles away;
"Come all to church, good people;
Good people come and pray."
But here my love would stay.

And I would turn and answer
Among the springing thyme,
"Oh, peal upon our wedding,
And we will hear the chime,
And come to church in time."

But when the snows at Christmas
On Bredon top were strown,
My love rose up so early
And stole out unbeknown
And went to church alone.

They tolled the one bell only,
Groom there was none to see,
The mourners followed after,
And so to church went she,
And would not wait for me.

The bells they sound on Bredon,
And still the steeples hum,
"Come all to church, good people."—
O noisy bells, be dumb;
I hear you, I will come.

VI. 克蘭 *Clun*

Clunton and Clunbury,
Clungunford and Clun,
Are the quietest places
Under the sun.

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,

We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton,
When I was a Knighton lad.

By bridges that Thames runs under,
In London, the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.

And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handselled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town:

'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

舒曼 (1810-1856)

降E大調鋼琴五重奏, 作品 44 (1842)

輝煌的快板

進行曲風格 (稍廣板)

諧謔曲: 非常活潑地

不太快的快板

假如1840年是舒曼的「歌曲之年」, 1842年便是其「室樂之年」。單單一年, 他便創作了三首弦樂四重奏、一首鋼琴三重奏、一首鋼琴四重奏及廣受歡迎的鋼琴五重奏。受到海頓、莫扎特和貝多芬偉大作品的啟發, 舒曼首先完成了三首弦樂四重奏。後來, 他為了身為著名鋼琴演奏家的妻子克拉拉, 想到在四個樂器以外加入鋼琴。不到三週, 鋼琴五重奏便誕生了。跟以往五重奏不同, 這次的鋼琴音量與四個弦樂器相當, 足以達平衡之效; 而且舒曼顯然旨在透過嶄新方式, 尤其透過技藝高超的表演者, 盡量利用鋼琴擁有的豐富資源。

在第一樂章的主題開端, 旺盛的活力與溫柔的抒情之間的對比顯而易見。最初兩小節的大幅度跳躍, 在作品稍後將以同樣或相反形式重現。第二樂章是葬禮進行曲, 有兩個對比鮮明的插入句。第三樂章是活力充沛的諧謔曲, 展示機智的作曲家如何善用上升和下降音階。中段有兩個對比鮮明的部分: 第一個是第一樂章主題中跳躍的音程以相反形式再見; 第二個本來較簡單, 但被孟德爾遜抱怨不夠活潑, 於是舒曼按其意見重寫, 結果這部分變成整部作品中對弦樂器 (特別是小提琴) 最具挑戰的樂段。

第四樂章的體制及結構與傳統的大不相同。帶出了至少三個主題並以多種方式及手法串連一起, 導向引人入勝的高潮。接下來是令人驚喜的尾聲, 其中鋼琴家將以右手奏出樂曲第一樂章的主旋律—跳躍的音程—同時左手及其他樂器將以賦格曲的形式重新演繹終曲的第一個主題。

中譯: 周嘉欣

Robert SCHUMANN (1810-1856)

Piano Quintet in E-flat Major, Op. 44 (1842)

Allegro brillante

In modo d'una marcia. Un poco largamente

Scherzo: Molto vivace

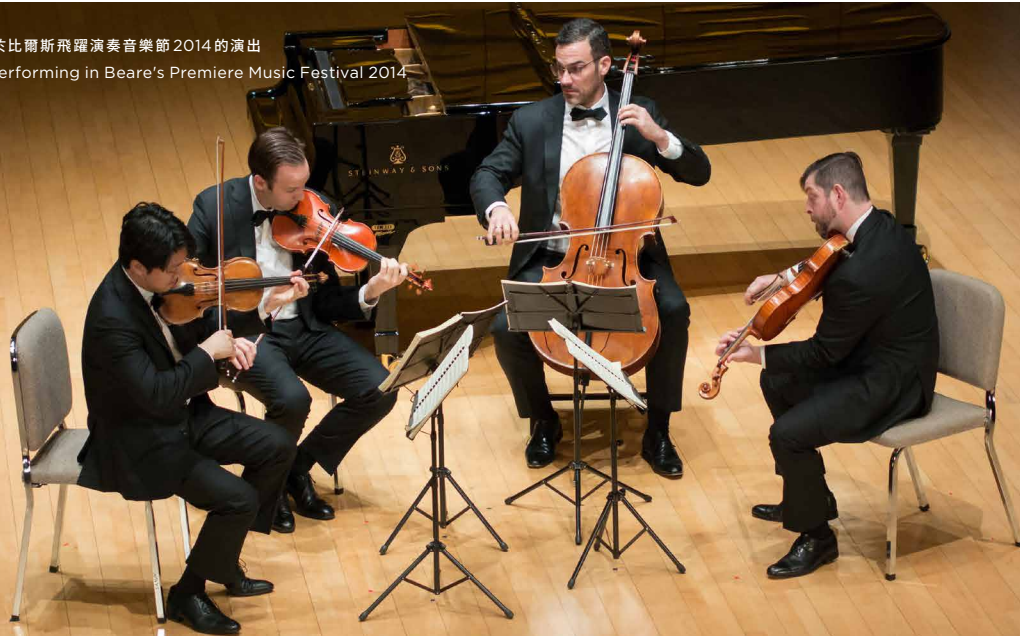
Allegro ma non troppo

If 1840 was Schumann's "Year of Song", then 1842 was his "Year of Chamber Music", in which he composed three string quartets, a piano trio, a piano quartet, and the popular Piano Quintet. Inspired by the great works of Haydn, Mozart and Beethoven, Schumann first completed his three string quartets. He then had the idea of adding to the four instruments a piano part for his wife Clara, a renowned concert pianist, and the resulting piano quintet was written in less than three weeks. It was the first work of its kind, because earlier models of piano could not produce the volume necessary to balance four stringed instruments. Schumann's quintet, in contrast, was clearly intended as a new way to exploit the enriched resources of the piano, particularly in the hands of a virtuoso performer.

The contrast between robust exuberance and gentle lyricism is evident at the outset in the main theme of the first movement. Note the big jumps of the opening two measures — they will recur in this form or in inversion throughout the work. The second movement is a funeral march with two contrasting episodes. The third movement, a vigorous scherzo, shows what a resourceful composer can do with ascending and descending scales. There are two contrasting middle sections. The first is an inversion of the interval jumps of the main theme of the first movement. The second was originally much simpler, but Mendelssohn complained that it was not lively enough, so Schumann rewrote it accordingly, and the result, with its flurries of 16th notes, is the work's most demanding passage for the strings, particularly the cello.

The fourth movement is unorthodox in its key scheme and structure. At least three themes are stated and interlaced in a number of ways and a number of keys, leading to a tremendous climax. This is followed by an astounding coda in which the pianist pounds out with the right hand the main theme of the first movement — the theme with the jumping intervals — while the left hand and the other instruments play against it as a fugue the first theme of the finale.

米羅弦樂四重奏於比爾斯飛躍演奏音樂節2014的演出
Miró Quartet performing in Beare's Premiere Music Festival 2014



音樂節演奏家 ARTIST BIOGRAPHIES



加里·霍夫曼 GARY HOFFMAN

大提琴 Cello

大提琴家加里·霍夫曼以豐富音色、完美技巧和對藝術的過人觸覺而著稱。生於音樂世家，15歲在倫敦的威格摩音樂廳初次演出，1986年憑巴黎羅斯卓波維奇國際大賽中奪冠而蜚聲國際。常與全球最頂尖的樂團，以及普列文、杜托華、羅斯托波維奇、蘇嘉文和利雲等著名指揮合作，亦經常應邀與備受推崇的弦樂四重奏同台演出，如艾默生、波魯美奧、布蘭坦奴和伊薩伊四重奏等。現於比利時布魯塞爾伊利沙伯皇后音樂堂擔任教授，定居於巴黎，為 BMG (RCA)、索尼、EMI 和 Le Chant du Monde 等唱片公司旗下活躍的錄音藝術家。霍夫曼使用的大提琴名為「ex-李納德羅斯」，由名匠尼可魯·阿瑪蒂於 1662 年製作。

A cellist known for fullness of tone, perfect technique, and exceptional artistic sensibility, Gary Hoffman hails from a musical family. Hoffman made his debut at London's Wigmore Hall at age 15 and gained international renown winning First Prize at the 1986 Rostropovich International Competition in Paris. He frequently appears with the world's most esteemed orchestras, and regularly collaborates with celebrated conductors such as Sir André Prévin, Charles Dutoit, Mstislav Rostropovich, Pinchas Zukerman and James Levine, and is often a guest for highly regarded string quartets including the Emerson, Borromeo, Brentano, and Ysaÿe Quartets. He is currently a professor at the Chapelle Musicale Reine Elisabeth of Belgium in Brussels. Residing in Paris, he is an active recording artist with the BMG (RCA), Sony, EMI and Le Chant du Monde labels. Gary Hoffman performs on a 1662 Nicolo Amati, the "ex-Leonard Rose".



金沼沃 SO-OCK KIM

小提琴 Violin

生於韓國首爾，金沼沃三歲時移居英國倫敦。15歲時在享負盛名的蜆殼／倫敦交響樂團大賽奪冠，成為該大賽史上最年輕的金牌得主，並與倫敦交響樂團在巴比肯音樂廳演奏柴可夫斯基的協奏曲。19歲時被選為青年音樂會藝術家基金會成員。她的演藝足跡遍佈世界各地，包括倫敦的威格摩音樂廳、倫敦皇家節慶音樂廳和巴比肯音樂廳，演出獲極高評價。曾於亞洲、歐洲和美國巡演，演奏協奏曲、舉辦獨奏會，並參與各類國際音樂節。金沼沃熱衷於演奏新作，曾參與幾部作品的世界首演，並由環球唱片（法國和韓國）和 Naxos 唱片錄音。她亦是活躍的室樂音樂家，現於倫敦皇家音樂學院擔任小提琴教授。

Born in Seoul, 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, Ms Kim was selected for the Young Concert Artists Trust. She has given numerous critically acclaimed performances around the world including at the Wigmore Hall, Royal Festival Hall and Barbican Hall in London. Abroad she has toured throughout Asia, Europe and the US, performing concertos and recitals in the various international music festivals. So-Ock has a keen interest in the performance of new works and 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.



拿席斯 JOHN LARGESS

中提琴 Viola

Violist John Largess began his studies in Boston at age 12 in the public schools, studying with Michael Zaretsky of the Boston Symphony, and later with Michael Tree at the Curtis Institute of Music in Philadelphia. In 1995, he graduated from Yale University to join the Colorado String Quartet as interim violist with whom he toured the United States and Canada teaching and concertizing. The following year he was appointed principal violist of the Charleston Symphony Orchestra in South Carolina, a position he held until joining the Miró Quartet in 1997.

中提琴家拿席斯自12歲在美國波士頓的公立學校習琴，先後師從波士頓交響樂團的扎里斯基，及費城寇蒂斯音樂學院的特里。1995年畢業於耶魯大學後，加入科羅拉多弦樂四重奏，以臨時中提琴身份在美國和加拿大巡演，兼任導師及演奏家。翌年獲南卡羅萊納州查理斯頓交響樂團委任，一直擔任樂團的首席中提琴，直至1997年加入米羅四重奏為止。



米羅弦樂四重奏 MIRÓ QUARTET

Daniel Ching & William Fedkenheuer, 小提琴 Violin

John Largess (拿席斯), 中提琴 Viola

Joshua Gindele, 大提琴 Cello

The Miró Quartet is one of America's most celebrated and dedicated string quartets, having been labeled by The New Yorker as "furiously committed" and noted by the Cleveland Plain Dealer for its "exceptional tonal focus and interpretive intensity." For over 25 years, the Quartet has performed throughout the world on the most prestigious concert stages, earning accolades from critics and audiences alike. Based in Austin, Texas, and thriving on the area's storied music scene, the Miró takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the longstanding tradition of chamber music.

米羅弦樂四重奏是美國最著名及懷有熱忱的弦樂四重奏之一，被《紐約客》形容為「全力以赴」，獲《克里夫蘭誠懇家日報》讚揚「具備卓越的音調專注力和強烈的詮釋」。米羅在全球各地最具聲望的音樂廳演出至今逾25年，贏得樂評和觀眾的一致好評。植根德州奧斯汀市，在當地蓬勃的音樂界相當成功，擅於尋找嶄新方式與來自不同背景的觀眾交流，及推廣悠久的室樂傳統。

在2023/24樂季，米羅推出與鋼琴家羅拉·唐斯合作的新演出及錄音項目「Here on Earth」，與拿坡里愛樂攜手演奏凱文·普特的新版《信經》首演，並為林肯中心室樂協會及蒙達維演藝中心演出。

合奏團的名字源於西班牙藝術家米羅。他的超現實作品為20世紀最創新、最具影響力及備受欣賞的藝術品之一，也是米羅弦樂四重奏的靈感來源。

In their 2023-24 season, the Miró Quartet embarks on a new performance and recording project called "Here on Earth" with pianist Lara Downes, the premiere of a new version of Kevin Puts' Credo with the Naples Philharmonic, as well as performances for the Chamber Music Society of Lincoln Center and the Mondavi Center for the Performing Arts.

The Miró Quartet takes its name and its inspiration from the Spanish artist Joan Miró, whose Surrealist works are some of the most groundbreaking, influential, and admired of the 20th century.



寧峰 NING FENG

小提琴 Violin

寧峰憑出色的情感表達、與生俱來的音樂感及非凡的琴藝享譽國際，常與世界各地的頂尖樂團及指揮家合作，在最舉足輕重的國際節目系列和音樂節舉行獨奏會及室樂音樂會。現為 Channel Classics 唱片公司的音樂家，其巴赫的小提琴獨奏作品全集錄音曾被《留聲機》譽為「與眾不同……它是一場由內心投射的幻覺，猶如無拘無束的對話」。

生於中國成都，寧峰畢業於四川音樂學院、倫敦皇家音樂學院和柏林漢斯·艾斯勒音樂學院，曾贏得 2005 年紐西蘭米高希爾國際小提琴大賽和 2006 年國際巴格尼尼大賽的冠軍。他使用的小提琴為 1710 年製的史特拉瓦里名琴「Vieuxtemps Hauser」，由飛躍演奏香港安排借用；琴弦則為維也納 Thomastik-Infeld 製造。

Ning Feng is recognised internationally as an artist of great lyricism, innate musicality and stunning virtuosity. He performs across the globe with major orchestras and conductors, and in recital and chamber concerts in some of the most important international series and festivals. Ning Feng records for Channel Classics. His recording of Bach's complete solo works for violin was hailed by Gramophone as "unlike anyone else's... it's the illusion of a freewheeling conversation projected from within". Born in Chengdu, China, Ning Feng studied at the Sichuan Conservatory of Music, the Royal Academy of Music (London) and the Hanns Eisler School of Music (Berlin) He was First Prize winner of both the 2005 Michael Hill International Violin Competition (New Zealand) and 2006 International Paganini Competition. Ning Feng plays the 1710 Stradivari violin known as the 'Vieuxtemps Hauser', by kind arrangement with Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.



羅斯塔德 MASUMI PER ROSTAD

中提琴 Viola

日本及挪威裔中提琴家羅斯塔德擁有茱莉亞音樂學院的音樂學士及碩士學位，曾獲頒畢業生最高榮譽莉莉安富克斯獎，並贏得茱莉亞音樂學院協奏曲大賽。現為炙手可熱的獨奏家、室樂音樂家和導師。除了活躍於演出，他還在紐約羅徹斯特的伊士曼音樂學院執教。曾以太平洋四重奏的成員身份（2001-2017年），常於世界各地頂尖的音樂廳演出。該合奏團於 2006 年獲頒授享負盛名的克利夫蘭四重奏獎、艾菲力·費殊職業大獎，並被《音樂美國》評為 2009 年年度合奏團。現為達達里奧藝術家，自 1999 年來一直使用該公司出產的琴弦；他使用的阿瑪蒂中提琴製於 1619 年意大利克雷莫納。

Grammy Award-winning, Japanese-Norwegian violist Masumi Per Rostad received his Bachelor and Master of Music degrees from The Juilliard School where he was awarded the 'Lillian Fuchs Award' for the most outstanding graduating violist, as well as winning the Juilliard School Concerto Competition. He is now one of the most in demand viola soloists, chamber musicians, and teachers. In addition to maintaining an active performance schedule, he also serves on the faculty of the prestigious Eastman School of Music in Rochester, NY. As a member of the Pacifica Quartet for almost two decades (2001-2017), Masumi regularly performed in the world's greatest halls. In 2006, the ensemble was awarded the coveted Cleveland Quartet Award, Avery Fisher Career Grant, and they were also named Musical America's 2009 Ensemble of the Year. He is a D'Addario Artist and has used their strings since 1999. Celebrating a 400 year birthday in 2019, his Amati viola was crafted in Cremona, Italy in 1619.



崔特許勒 ROBIN TRITSCHLER

男高音 Tenor

Acclaimed for his “radiantly lyrical” voice, Irish tenor Robin Tritschler has garnered praise from critics and audiences for his performances. He graduated from the Royal Academy of Music and was a BBC New Generation Artist. Highlights of this season include his debut with the Wiener Symphoniker as the Evangelist in Bach’s St Matthew Passion and a European tour with Damien Guillon and Le Banquet Céleste. Robin will also join Raphaël Pichon and the Munich Philharmonic for concerts of Mozart’s Mass in C minor and join the London Symphony Orchestra for Bruckner’s Te Deum conducted by Nathalie Stutzmann. He will also make a return to the Oxford International Song Festival for two recitals: Die schöne Müllerin with Graham Johnson and a curated programme about William Blake. Equally successful as a recording artist, his growing discography includes a critically acclaimed recording of Britten’s Winter Words with Malcolm Martineau (Onyx).

愛爾蘭男高音崔特許勒憑「光芒四射的情感表達」而獲得樂評及觀眾讚譽，畢業於倫敦皇家音樂學院，曾獲選為BBC（英國廣播公司）新世代藝術家。本樂季的重點演出包括與維也納交響樂團首次合作，獻唱巴赫《馬太受難曲》的福音使者，以及與吉爾倫和 Le Banquet Céleste 合奏團進行歐洲巡演。此外，崔特許勒將與皮春和慕尼黑愛樂聯合演出莫扎特《C小調彌撒》，並在斯塔茨曼的率領下，與倫敦交響樂團演出布魯克納的《謝主辭》。他亦將重返牛津國際歌節舉行兩場獨唱會，分別與莊臣演唱《美麗的磨坊少女》，和演出關於威廉·布萊克的節目。崔特許勒也是成功的錄音藝術家，曲目日漸豐富，當中包括與馬丁諾（Onyx唱片）合作、廣受好評的布烈頓《冬之語》。



魏斯 ORION WEISS

鋼琴 Piano

One of the most sought-after soloists and chamber music collaborators of his generation, Orion Weiss is widely regarded as a “brilliant pianist” (The New York Times) with “powerful technique and exceptional insight” (The Washington Post). He has dazzled audiences with his lush sound and performed with dozens of orchestras in North America including the Chicago Symphony, Baltimore Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic and at major venues and chamber music festivals worldwide. Known for his affinity for chamber music, Weiss performs regularly with violinists Augustin Hadelich, William Hagen, and James Ehnes; pianist Orion Weiss and the Pacifica Quartet. Weiss has been awarded the Classical Recording Foundation’s Young Artist of the Year, a Gilmore Young Artist Award, and an Avery Fisher Career Grant. A native of Ohio, Weiss attended the Cleveland Institute of Music and the Juilliard School, where he studied with Emanuel Ax.

魏斯是最炙手可熱的獨奏家和室內樂合奏家之一，被眾多評論視為「優秀的鋼琴家」（《紐約時報》）並擁有「精湛技藝及獨到見解」（《華盛頓郵報》）。他憑豐富琴聲迷倒不少觀眾，並與北美多個樂團合作，包括芝加哥交響樂團、巴爾的摩交響樂團、波士頓交響樂團、洛杉磯愛樂和紐約愛樂，並在世界各地的著名場地和室內樂音樂節演出。以熱衷室內樂馳名，魏斯常與小提琴家赫德里希、哈根和埃內斯，鋼琴家瓦斯奈和太平洋四重奏合作。曾被古典錄音基金會選為年度青年藝術家，獲頒吉爾摩青年藝術家獎和艾弗瑞·費雪事業獎。生於美國俄亥俄州，魏斯於克里夫蘭音樂學院和茱莉亞音樂學院習琴，師從鋼琴家艾斯。



瓦斯奈 SHAI WOSNER

鋼琴 Piano

鋼琴家瓦斯奈憑超卓藝術才華、對音樂透徹的理解和富創意的洞察，廣受國際認可。他演出的曲目廣泛，從貝多芬、舒伯特，到利格第和當代音樂——涵蓋，流露其出色琴技和對知識的好奇心，也讓他深受觀眾和樂評愛戴，被美國全國公共廣播電台的《萬事皆曉》讚揚擁有「敏銳的音樂頭腦和深沉的音樂靈魂」。2020至2023年為紐約市人民交響音樂會的駐場藝術家，期間委託五位作曲家以美國前總統羅斯福為主題創作變奏。現於巴德音樂學院教授鋼琴，曾策劃及推出學院新的年度音樂節。曾獲林肯中心馬丁·C·西加爾大獎、艾菲力·費殊職業大獎和波爾列堤-布依東尼基金獎。現為Onyx唱片旗下的錄音音樂家。生於以色列，就讀茱莉亞音樂學院時師從名師艾斯。

Pianist Shai Wosner has attracted international recognition for his exceptional artistry, musical integrity, and creative insight. His performances of a broad range of repertoire — from Beethoven and Schubert to Ligeti and the music of today — reflect a degree of virtuosity and intellectual curiosity that has made him a favourite among audiences and critics, who note his “keen musical mind and deep musical soul” (NPR’s *All Things Considered*). Resident Artist of Peoples’ Symphony Concerts (PSC) from 2020 to 2023, his projects have included commissioning works from five composers for ‘Variations on a Theme of FDR’. He has also curated and launched a new annual festival at Bard College Conservatory of Music, where he is on the piano faculty. He is a recipient of Lincoln Center’s Martin E. Segal Award, an Avery Fisher Career Grant, and a Borletti-Buitoni Trust Award. He records for Onyx Records. Born in Israel, he studied at The Juilliard School with Emanuel Ax.

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.

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