

|| *the final* 最後一屆 ||

BEARE'S PREMIERE MUSIC FESTIVAL

比爾斯飛躍演奏音樂節

23-30
JANUARY
2026

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冠名贊助致辭 Message from the Title Sponsor

John
& Arthur
Beare

FINE VIOLINS SINCE 1892

藉此比爾斯飛躍演奏音樂節最終之際，我們不僅期待著精彩絕倫的音樂盛宴，更願藉此回顧與飛躍演奏香港多年合作的珍貴記憶——這無疑是過去十年間，我們參與過最具藝術激情的創舉。

每年的比爾斯飛躍演奏音樂節藉著國際頂尖音樂家的非凡才華與舞台上激盪人心的合作，臻至新的境界；而這最終篇章，將注定成為最璀璨的巔峰。

音樂節與我們的合作理念，恰與 J & A Beare 的核心精神不謀而合：支持古典音樂的未來。我們工作的關鍵目標，在於吸引世界級音樂大師與閃耀新星，引薦他們與具遠見的藏家相遇，讓珍稀的弦樂器得以在卓越的演奏家手中鳴響。我們持續開創嶄新計劃，將古典音樂與古董弦樂器的世界，帶給既有的愛樂者與新世代的觀眾。

透過此次合作，我們榮幸再度於兩依藏博物館呈現特展（展期至1月28日）——「黃花梨大提琴：史上首創」將見證這把以珍稀木材製成的史無前例之樂器的誕生歷程，現場工作坊更讓公眾親眼目睹其完工前的最後階段。

我們確信，是次最後一屆音樂節的每場演出，將同樣帶來愉悅與啟發——並衷心祝願飛躍演奏香港未來的藝術事業，續寫輝煌篇章。

At this, the final Beare's Premiere Music Festival, we are not only looking forward to a brilliant week of music making, but also taking the time to reflect on the shared memories of our partnership with Premiere Performances, which has been one of the most artistically exciting endeavours we have undertaken over the past decade.

Each year that we returned to Hong Kong, the Beare's Premiere Music Festival reached ever greater heights through the phenomenal international talents and exciting collaborations that take place on stage, and this concluding edition looks to be its crowning glory.

The Festival and our partnership paired perfectly with the ethos behind J & A Beare: to support the future of classical music. The key goal of our work is to act as a magnet for both world-leading musicians and rising stars, introducing them to enlightened patrons willing to secure fine stringed instruments for their use. 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.

Through our collaborative partnership, we are delighted to once again be staging an exhibition at Liang Yi Museum, running until 28 January - The World's First *Huanghuali* Cello will document the construction of the first-ever instrument of its kind made out of the precious wood, with live workshops allowing the public to witness the final stages of its construction first-hand.

We are certain the concerts of this final Festival will delight and inspire in equal measure - and we wish Premiere Performances the greatest of success for their artistic work in the years to come.



史提夫·史密夫 Steven Smith

J & A Beare 擁有者兼董事總經理
Owner and Managing Director of J & A Beare

行政總監致辭 Message from the Executive Director



歡迎來到最後一屆比爾斯飛躍演奏音樂節！

2009年我們創辦比爾斯飛躍演奏音樂節（前身為香港國際室內樂音樂節）時，室內樂在香港尚屬罕見——當年全港僅有5個主辦單位舉辦了15場演出。此後，音樂家與觀眾對室內樂的熱情持續高漲；至2016年，全港已有22個機構呈現逾130場室內樂音樂會。如今這座城市擁有蓬勃的室內樂生態，本地樂團活力充沛，國際名家亦頻繁造訪。我們深感榮幸能為這門精緻藝術引入香港貢獻心力。

本屆壓軸盛事由我們長期合作的藝術總監、著名小提琴家林昭亮領銜。音樂節將匯聚24位國際及本地傑出音樂家——其中多位正是透過飛躍演奏香港的平台（無論是音樂節或獨奏會系列）首次亮相香港。我們特別欣喜能以韋華第《四季》小提琴協奏曲作為音樂節壓軸，並由四位獨奏家聯袂演繹——這正是對2012年林昭亮接任藝術總監時開幕盛典的深情迴響。

我們衷心感謝全球頂級珍稀小提琴商號 J & A Beare，連續八屆擔任音樂節冠名贊助商（其中兩屆因疫情遺憾取消）。J & A Beare 更連續第二年於兩依藏博物館舉辦特展（展期至2026年1月28日），並同步推出啟發性工作坊系列「製琴師的五感之境」。如往年一樣，他們帶來一批珍稀名琴來港，誠邀有興趣的藏家預約鑑賞。

我們亦誠摯感謝香港政府：由文化體育及旅遊局管理的「藝術發展配對資助計劃」，為我們籌得的每一元捐款及淨贊助額提供180%的配對資助。

同時感謝長期合作伙伴：Interlude 持續支持多屆音樂會；康樂及文化事務署作為我們多年的場地合作伙伴；以及通利琴行自創始以來在多方面給予的鼎力支持。

隨著比爾斯飛躍演奏音樂節譜寫完這輝煌篇章，飛躍演奏香港將繼續致力為香港觀眾帶來傑出音樂家與啟發心靈的音樂體驗。承載豐厚傳統，展望璀璨未來，誠邀所有愛樂者共赴這場壓軸盛典——並期待這座城市即將開啟激動人心的音樂新紀元。

飛躍之星 · 首演於此

Welcome to the final edition of the Beare's Premiere Music Festival!

When we launched the Beare's Premiere Music Festival (formerly the Hong Kong International Chamber Music Festival) in 2009, chamber music was a rarity in Hong Kong—only 15 performances were held that year by 5 presenters. Since then, interest among musicians and audiences has soared; by 2016, over 130 concerts were presented by 22 organizations. Today, the city boasts a vibrant chamber music scene, with thriving local ensembles and frequent visits from world-renowned artists. We are proud to have played a part in bringing this exquisite art form to Hong Kong.

Leading this final edition is our long-time Artistic Director, celebrated violinist Cho-Liang Lin. The Festival will feature 24 distinguished international and local musicians—many of whom first appeared in Hong Kong through Premiere Performances, either in this Festival or our Recital Series. We are especially delighted to conclude the Festival with a performance of Vivaldi's *Four Seasons* featuring four soloists—reprising how Cho-Liang Lin's tenure began in 2012.

Our deepest thanks go to J & A Beare, the world's preeminent dealer of rare violins, for serving as Title Sponsor for eight editions of the Festival (two regrettably cancelled due to Covid-19.) For the second consecutive year, J & A Beare is also hosting a special exhibition at the Liang Yi Museum until January 28, 2026, alongside an illuminating workshop series entitled "The Five Senses of a Violinmaker". As in past years, they have brought an exquisite collection of fine instruments to Hong Kong, and we encourage interested patrons to make an appointment to learn more.

We are also sincerely grateful to the Hong Kong Government, whose Art Development Matching Grants Scheme—administered by the Culture, Sports and Tourism Bureau—matches every dollar we raise in donations and net sponsorship by 180%.

I would also like to thank our long-standing sponsors and collaborators: Interlude, which has supported a concert in nearly every Festival; the Leisure and Cultural Services Department, our longterm venue partner; and Tom Lee Music, for their multi-faceted support since the very beginning.

As the Beare's Premiere Music Festival closes this remarkable chapter, Premiere Performances remains committed to bringing exceptional talent and inspiring musical experiences to Hong Kong audiences. With a rich legacy behind us and a bright future ahead, we invite all music lovers to join us for the Festival's grand finale—and to stay tuned for an exciting new era of music in the city.

You Heard Them Here First—with Premiere Performances!

費詩樂 Andrea Fessler

飛躍演奏香港行政總監及創辦人
Executive Director and Founder

藝術總監致辭 Message from the Artistic Director



比爾斯飛躍演奏音樂節即將永久閉幕。誠如俗諺所云：天下無不散之筵席。能擔任藝術總監，我深感榮幸。音樂節期間呈現了眾多偉大音樂家與不朽作品，這段旅程充滿歡欣，而您的長年相伴更令這段時光彌足珍貴。

我們將以輝煌之姿為音樂節畫下句點。在告別之際，音樂節的偉大傳統將透過最終的旋律繼續迴響。

本音樂節的核心精神在於「協作」。舞台上每位音樂家共享著創造音樂的喜悅與榮光。我們始終堅信，偉大的室內樂作品往往是人類情感最深刻的載體。今年節目亦承襲此道：史密塔納自傳性弦樂四重奏傾訴作曲家失聰後的灼痛與絕望；貝多芬《大公三重奏》雖誕生於完全失聰時期，卻如第九交響曲般展現恢宏氣度與赤誠溫情；我們還將聆聽韋華第《四季》中奔放奇崛的音畫詩篇；莫札特單簧管五重奏至臻至美的靈性之光，以及布拉姆斯降B大調六重奏中澎湃熾熱的情感宣敘。

敬請與我們共赴這趟終章之旅。若您認同人文表達的價值，且讓音樂與音樂家為您獻上美麗、戲劇張力與歡愉。

The Beare's Premiere Music Festival will soon come to a permanent close. All good things must come to an end, as the saying goes. It has been an honour to serve as the Artistic Director. So many great musicians and so many great works have been presented. It has been a joyful ride and it is extra special that you have been with us all this time.

We will end the Festival with a bang. The great tradition of this Festival will continue through the last notes before we bid farewell.

This Festival is all about collaboration. Every musician on stage shares in the joy and spotlight of making music. We maintain that the great chamber works are often the most profound statements of human emotion. This year, the festival program is no exception: The autobiographical Smetana Quartet which conveys the searing pain and despair of the hearing loss of the composer, Beethoven's *Archduke* Trio which despite a total loss of hearing conveys the grandeur and heartfelt warmth akin to the composer's Ninth Symphony. We will also hear the original and wildly imaginative tone painting in Vivaldi's *Four Seasons*, Mozart's beatific beauty of his Clarinet Quintet and Brahms' passionate utterance in the B-Flat Sextet.

Join us for this journey one more time. If you think the expression of humanity is important, let the music and musicians bring you beauty, drama and joy.

A stylized, handwritten signature of Cho-Liang Lin in black ink. The signature is fluid and cursive, with the first name 'Cho' and last name 'Lin' clearly distinguishable. It is positioned above the printed name and title.

林昭亮 Cho-Liang Lin

比爾斯飛躍演奏音樂節藝術總監

Artistic Director of Beare's Premiere Music Festival

音樂節活動一覽 Festival Calendar

日期 DATE	時間 TIME	節目 EVENT	場地/平台 Venue/Platform
17-28/1	10:00-18:00 Mon-Sat	展覽 EXHIBITION 《黃花梨大提琴：史上首創》 J & A Beare: <i>The World's First Huanghuali Cello</i>	兩依藏博物館 Liang Yi Museum
17/1 SAT	10:00-12:00	外展及教育 OUTREACH & EDUCATION 小提琴大師班：陳蒨瑩 Violin Masterclass by Angela Chan 欣樂基金會合辦 In Collaboration with Musical Chaos Foundation	通利琴行 Backstage 音樂工作室 Backstage Studio, Tom Lee Music
17/1 SAT	14:00-15:00	外展及教育 OUTREACH & EDUCATION 《探索斯特拉迪瓦里名琴的奧秘》 J & A Beare: <i>Secrets of Stradivari</i> featuring Luthier Robert Brewer Young & Violinist Angela Chan	兩依藏博物館 Liang Yi Museum
17/1 SAT	16:00-17:00 In English	專題講座 LECTURE 「被歷史遺忘的篇章」——三位在二十一世紀重獲關注的女作曲家故事 “Overlooked by History” — The Story of Three Female Composers Who Have Been Rediscovered in the 21 st Century with Matthew Tosca 愛樂者合辦 In Collaboration with Philharmonic Club	愛樂者 Philharmonic Club
19/1 MON	14:00-15:00	外展及教育 OUTREACH & EDUCATION 「製琴師的五感之旅」工作坊：《味覺》 J & A Beare Workshop: Taste - ‘The Violinmaker’s Kitchen’	兩依藏博物館 Liang Yi Museum
20/1 TUE	11:00-12:00	外展及教育 OUTREACH & EDUCATION 「製琴師的五感之旅」工作坊：《嗅覺》 J & A Beare Workshop: Smell - ‘Scents of the Studio’	兩依藏博物館 Liang Yi Museum
21/1 WED	14:00-15:00	外展及教育 OUTREACH & EDUCATION 「製琴師的五感之旅」工作坊：《聽覺》 J & A Beare Workshop: Sound - ‘The Language of Sound’	兩依藏博物館 Liang Yi Museum
22/1 THUR	14:00-15:00	外展及教育 OUTREACH & EDUCATION 「製琴師的五感之旅」工作坊：《視覺》 J & A Beare Workshop: Sight - ‘Finding the “Ghost Faces”’	兩依藏博物館 Liang Yi Museum
22/1 THUR	19:00-20:00	外展及教育 OUTREACH & EDUCATION 音樂沙龍 J & A Beare: Salon with Violinist/Violist Yura Lee & Luthier Robert Brewer Young	兩依藏博物館 Liang Yi Museum
23/1 FRI	14:00-15:00	外展及教育 OUTREACH & EDUCATION 「製琴師的五感之旅」工作坊：《觸覺》 J & A Beare Workshop: Touch - ‘Handpick Your History: Instrument Edition’	兩依藏博物館 Liang Yi Museum
23/1 FRI	19:30	音樂會 CONCERT 新魄力四重奏 Simply Quartet: In My Life	大館賽馬會立方 JC Cube, Tai Kwun
24/1 SAT	10:00-12:00	外展及教育 OUTREACH & EDUCATION 大提琴大師班：加里·霍夫曼 Cello Masterclass by Gary Hoffman 愛樂者合辦 In Collaboration with Philharmonic Club	愛樂者 Philharmonic Club
24/1 SAT	12:30-14:30	公開綵排 OPEN REHEARSAL 杜瑞納《安達魯西亞之景》，作品 7 TURINA Escena andaluza, Op. 7	S'way 音樂製作錄音室C室 Studio C, S'way Music Studio
24/1 SAT	15:00-17:00	外展及教育 OUTREACH & EDUCATION 小提琴大師班：金沼沃 Violin Masterclass by So-Ock Kim 愛樂者合辦 In Collaboration with Philharmonic Club	愛樂者 Philharmonic Club
24/1 SAT	15:30-17:30	公開綵排 OPEN REHEARSAL 貝多芬 降B大調單簧管三重奏，作品 11 BEETHOVEN Clarinet Trio in B-flat Major, Op. 11	S'way 音樂製作錄音室C室 Studio C, S'way Music Studio

日期 DATE	時間 TIME	節目 EVENT	場地/平台 Venue/Platform
25/1 SUN	14:30 粵語 Cantonese 16:30 英語 English	音樂會 CONCERT 音樂童話：《國王的新衣》 Musical Fairy Tales: <i>The Emperor's New Clothes</i>	香港大會堂劇院 Theatre, Hong Kong City Hall
25/1 SUN	19:30	音樂會 CONCERT 室樂絢影 Musical Fireworks	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
26/1 MON	10:00-12:00	外展及教育 OUTREACH & EDUCATION 中提琴大師班：李道特 Viola Masterclass by Timothy Ridout 香港浸會大學合辦 In Collaboration with Hong Kong Baptist University	香港浸會大學賽馬會創意校園管風琴演奏廳 Organ Recital Hall, Jockey Club Campus of Creativity, Hong Kong Baptist University
26/1 MON	19:30	音樂會 CONCERT 貝多芬頌 Ode to Beethoven	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
27/1 TUE	10:00-11:30	公開綵排 OPEN REHEARSAL 安德魯·諾曼《小提琴八重奏：賽車之旅》 Andrew NORMAN <i>Gran Turismo</i> for Eight Violins	香港文化中心大劇院後台 6樓 GR1 GR1, 6/F, Backstage of Grand Theatre, Hong Kong Cultural Centre
27/1 TUE	11:30-13:30	公開綵排 OPEN REHEARSAL 莫扎特 A大調單簧管五重奏，KV. 581 MOZART Clarinet Quintet in A Major, KV. 581	香港文化中心大劇院後台 6樓 GR1 GR1, 6/F, Backstage of Grand Theatre, Hong Kong Cultural Centre
27/1 TUE	14:00-15:30	公開綵排 OPEN REHEARSAL 巴切維芝 四小提琴四重奏 BACEWICZ Quartet for Four Violins	香港文化中心大劇院後台 6樓 GR1 GR1, 6/F, Backstage of Grand Theatre, Hong Kong Cultural Centre
27/1 TUE	16:00-18:00	外展及教育 OUTREACH & EDUCATION 小提琴大師班：林昭亮 Violin Masterclass by Cho-Liang Lin 香港演藝學院合辦 In Collaboration with Hong Kong Academy for Performing Arts	香港演藝學院演藝學院友誼社演奏廳 The Society of APA Recital Hall, Hong Kong Academy for Performing Arts
27/1 TUE	16:30-18:30	外展及教育 OUTREACH & EDUCATION 小提琴大師班：賈基夫 Violin Masterclass by Stefan Jackiw 香港浸會大學合辦 In Collaboration with Hong Kong Baptist University	香港浸會大學賽馬會創意校園 Studio 5 Studio 5, Jockey Club Campus of Creativity, Hong Kong Baptist University
27/1 TUE	16:30-18:30	外展及教育 OUTREACH & EDUCATION 小提琴大師班：金沼沃 Violin Masterclass by So-Ock Kim 愛樂者合辦 In Collaboration with Philharmonic Club	愛樂者 Philharmonic Club
28/1 WED	19:30	音樂會 CONCERT 弦樂飛躍 Strings in Motion	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
30/1 FRI	19:30	音樂會 CONCERT 終章：四季 Festival Finale: Four Seasons	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
31/1 SAT	16:30-19:00	外展及教育 OUTREACH & EDUCATION 單簧管大師班：溫澤·福克斯 Clarinet Masterclass by Wenzel Fuchs 國際單簧管協會(香港)合辦 In Collaboration with International Clarinet Association (Hong Kong)	通利琴行 Tom Lee Studio Tom Lee Studio, Tom Lee Music

節目內容並不反映香港特別行政區政府的意見。

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

飛躍演奏香港保留對節目、藝術家及演出時間作出必要變動之權利。所有相關調整均將由主辦方全權酌情決定。

Premiere Performances of Hong Kong reserves the right to make changes to the programme, artists, and scheduled times as may be necessary. All such changes are made at the sole discretion of the organizer.



音樂節加料節目 Beyond the Performances

除了七場精彩的音樂會，比爾斯飛躍演奏音樂節 2026亦同時舉辦多項活動，讓大家對音樂有更深入的理解。我們精心安排了一系列有趣且富啟發性的活動，包括公開綵排、講座、大師班及大提琴主題展覽，豐富您的音樂體驗，音樂節的演奏家和多位知名音樂家將參與其中。

今屆音樂節安排了五場公開綵排，讓您難得一窺室內樂演奏家於排練中相互交流與合作的珍貴過程。此外，我們特別提供更多與音樂節藝術家近距離互動的機會，舉行八場由頂尖音樂家主講的大師班，包括小提琴家林昭亮、金沼沃、賈基夫、陳蒨瑩，單簧管演奏家溫澤·福克斯，大提琴家加里·霍夫曼，以及中提琴家李道特。我們亦安排了專題講座，聚焦三位在二十一世紀重獲關注的女作曲家故事。

今年的另一個亮點為於兩依藏博物館舉辦的《**黃花梨大提琴：史上首創**》特別展覽。屆時觀眾可親身目睹這把史無前例的大提琴在工臺上的最後製作階段。這件獨一無二的樂器由世界知名製琴師 Robert Brewer Young 精心製造。此外，展覽亦將展出 J & A Beare 提供的罕見意大利歷史名琴，包括由大師安東尼奧·史特拉第瓦里 (Antonio Stradivari) 和朱塞佩·瓜奈里 (Giuseppe Guarneri del Gesù) 所製作的名琴。展覽同時將舉辦「製琴師的五感之旅」工作坊，深入探討黃花梨大提琴背後的物理工藝與製作過程。這將是一次難得的機會，讓參觀者近距離體驗這些珍貴樂器無與倫比的精湛工藝。Robert Brewer Young 亦會舉辦以斯特拉迪瓦里 (Stradivari) 樂器的專題講座，深入探索樂器背後的製作工藝，小提琴家陳蒨瑩及李葉月將進行特別演出，展現珍稀樂器豐富的音色。

Alongside seven outstanding concerts, the Beare's Premiere Music Festival 2026 presents a variety of events designed to deepen your appreciation of music. We have curated a series of engaging events that includes open rehearsals, lectures, masterclasses, and a cello exhibition, each thoughtfully crafted to enrich your concert experience. Festival performers and renowned musicians will be involved throughout the event.

Five open rehearsals are arranged to offer you a unique glimpse into the creative process as ensemble members collaborate and interact during practice. This year, we are delighted to provide even more intimate opportunities for engagement with the artists, including eight masterclasses by violinists Cho-Liang Lin, So-Ock Kim, Stefan Jackiw, Angela Chan, clarinettist Wenzel Fuchs, cellist Gary Hoffman and violist Timothy Ridout. We also have a talk about rediscovered female composers from the Romantic and Modern periods.

Another highlight this year will be a special exhibition at Liang Yi Museum, open to the public, called **"The World's First Huanghuali Cello"** which will centre on the final stages of the cello's construction from *Huanghuali* wood, shown live at the workbench. This unique instrument is being crafted by the world-renowned luthier Robert Brewer Young. The exhibition will also feature historic violins showcasing Italian craftsmanship, including rare examples by Antonio Stradivari and Giuseppe Guarneri del Gesù, provided by J & A Beare. Together with workshops on "The Five Senses of the Violinmaker", exploring the physical processes and craftsmanship behind the world of the *Huanghuali* cello. This will be a unique opportunity to experience up close the unsurpassed craftsmanship of these precious musical instruments. Robert Brewer Young will also host talks on rare violins with instruments demonstrated by violinists Angela Chan and Yura Lee.

所有活動的詳細資訊可於我們的網站查詢，
所有節目均為免費，座位有限，請即於
www.pphk.org 登記！

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

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。

HOUSE RULES

In order to make this performance a pleasant experience for the artist 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.

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SIMPLY QUARTET

In My Life

新魄力四重奏

23 January 2026 Fri 7:30pm

大館賽馬會立方
JC Cube, Tai Kwun

埃米莉·梅爾 | G小調弦樂四重奏

29'

- I. 激昂的快板
- II. 諧謔曲：極快的快板
- III. 如歌的行板
- IV. 終曲：極快的快板

EMILIE MAYER | String Quartet in G minor

- I. *Allegro appassionato*
- II. *Scherzo: Allegro molto*
- III. *Andante cantabile*
- IV. *Finale: Allegro molto*

史密塔納 | E小調第一弦樂四重奏，「我的一生」

28'

- I. 熱情而生動的快板
- II. 波爾卡風格的中快板
- III. 綿延的廣板
- IV. 甚快板（活躍的）

SMETANA | String Quartet No. 1 in E minor, "From My Life"

- I. *Allegro vivo appassionato*
- II. *Allegro moderato alla Polka*
- III. *Largo sostenuto*
- IV. *Vivace*



埃米莉·梅爾 (1812–1883)

G小調弦樂四重奏 (c. 1840)

- I. 激昂的快板
- II. 諧謔曲：極快的快板
- III. 如歌的行板
- IV. 終曲：極快的快板

埃米莉·梅爾屬於浪漫主義時期作曲家，其音樂直到現今才逐漸獲得應有認可的一代。儘管她創作豐富，涵蓋交響曲、奏鳴曲及室內樂作品，但其G小調弦樂四重奏——她7首四重奏中唯一於生前出版的一部——有力地證明了她的才華與獨創性。

此曲約創作於1840年，但直至二十年後才得以出版。這部四重奏既反映了當時德國同代作曲家戲劇性的抒情風格與清晰的結構，同時也承載了她獨特而充滿激情的音樂語言。起步較晚——她在父親去世後、二十八歲時才開始正式學習作曲——但這並未阻礙她展現出令人矚目的流暢筆觸與創作抱負。

開篇的熱情快板風暴般洶湧而充滿驅動力，建立在第一小提琴與大提琴之間引人入勝的對話之上。接著是迅捷而有力的諧謔曲，其小調的緊張感由一段更溫暖、抒情的三重奏段落所緩和。作品的情感核心出現在如歌的行板中，在此動人地引用了著名的巴赫眾讚歌《若你唯讓親愛上帝主宰》（“*Wer nur den lieben Gott lässt walten*”），並將其優美地編織進小提琴聲部。四重奏以振奮的極快板作結——一個不安卻舞動般的終曲，充滿節奏的活力與激昂的聲部交織。

儘管她的四重奏在當時曾獲讚譽，但與她的許多作品一樣，在歷史中一度被邊緣化。如今，它可以被重新聆聽：這是一部兼具大膽性格、結構自信與表現深度的作品，足以與孟德爾頌和舒曼最優秀的室內樂並列。它不僅是具有歷史意義的文獻，更是鮮活而生動的音樂，理應在曲目庫中佔據一席。

EMILIE MAYER (1812–1883)

String Quartet in G minor (c. 1840)

- I. *Allegro appassionato*
- II. *Scherzo: Allegro molto*
- III. *Andante cantabile*
- IV. *Finale: Allegro molto*

Emilie Mayer belongs to a generation of Romantic-era composers whose music is only now receiving the recognition it deserves. Although her prolific output includes symphonies, sonatas, and chamber works, her String Quartet in G Minor—the only one of her seven quartets to be published in her lifetime—stands as a powerful testament to her skill and originality.

Composed around 1840 but not printed until two decades later, the quartet reflects the dramatic lyricism and structural clarity of her German contemporaries, while bearing a distinctive, impassioned voice of its own. Mayer's late start in composition—she began formal study only after her father's death, at age 28—did not impede her remarkable fluency or ambition.

The opening *Allegro appassionato* is stormy and driven, built around a compelling dialogue between the first violin and cello. This is followed by a fleet, thrusting *Scherzo*, whose minor-key intensity is softened by a warmer, lyrical trio section. The emotional core of the work arrives with the *Andante cantabile*, where Mayer movingly quotes the well-known Bach chorale—*Wer nur den lieben Gott lässt walten* (*If Thou but Suffer God to Guide Thee*), woven gracefully into the violin lines. The quartet closes with an exhilarating *Allegro molto*—a restless, dance-like finale full of rhythmic verve and spirited interplay.

Though praised in its day, Mayer's quartet, like much of her output, was sidelined by history. Today it can be heard afresh: a work of bold character, structural confidence, and expressive depth that stands alongside the finest chamber music of Mendelssohn and Schumann. Not merely an artifact of historical interest, it is music that lives, breathes, and deserves its place in the repertoire.

貝多伊齊·史密塔納 (1824-1884)

E小調第一弦樂四重奏,「我的一生」(c. 1876)

- I. 熱情而生動的快板
- II. 波爾卡風格的中快板
- III. 綿延的廣板
- IV. 甚快板 (活躍的)

創作於1876年的史密塔納第一弦樂四重奏，是室內樂曲目中極具個人色彩與開創性的作品。這部寫於作曲家因梅毒惡化而完全失聰時期的四重奏，猶如一部以聲音寫就的私密自傳——它並非傳統抽象的弦樂四重奏，而是一幅流淌著生命敘事的音畫。

史密塔納將此曲形容為「我生命的音畫」，每個樂章都刻劃著他人生中鮮明的篇章：首樂章喚起他充滿浪漫憧憬的藝術青年時期，其中反覆出現的不祥動機，預示著未來的悲劇；第二樂章以活潑的「近似波爾卡」節奏，重現他早年作為舞曲作曲家與狂熱舞者的輕快歲月；抒情而溫暖的第三樂章，則傾訴著他對初戀、亦即後來成為他妻子的女子的深情回憶。

然而，終樂章才是整部作品的情感核心：一段歡欣頌揚捷克民族音樂的舞蹈驟然被尖銳持續的高音E打斷——這正是1874年宣告史密塔納失聰的耳鳴之音。此後，先前樂章的主題如記憶殘片般閃回，最終在漸弱消逝的餘音中歸於靜默，流露著深刻的接受與鄉愁。

作為捷克民族音樂復興的關鍵人物，史密塔納深受李斯特前衛美學影響，尤其致力於將標題性內容融入音樂創作。將個人敘事織入傳統上屬於抽象形式的弦樂四重奏，他不僅創造出革命性的作品，更展現了極具人性的藝術表達。這部最初被認為「如交響曲般難以演奏」的作品，於1878年由德伏扎克擔任中提琴手的私人演出中首演，如今已被公認為捷克音樂的里程碑，亦是十九世紀最感人、最富原創性的室內樂巨作之一——它見證了史密塔納在苦難中綻放的藝術光芒與生命韌力。

BEDŘICH SMETANA (1824-1884)

String Quartet No. 1 in E minor, "From My Life" (c. 1876)

- I. *Allegro vivo appassionato*
- II. *Allegro moderato alla Polka*
- III. *Largo sostenuto*
- IV. *Vivace*

Composed in 1876, Bedřich Smetana's First String Quartet is one of the most personal and pioneering works in the chamber music repertoire. Written after the composer had become completely deaf—a result of advancing syphilis—it stands as a poignant musical autobiography, conceived not as an abstract quartet but as an intimate narrative in sound.

Smetana described the piece as a "tone picture of my life," and each movement captures a distinct chapter of his experience. The opening movement evokes his artistic youth, filled with romantic yearning and an ominous, recurring motif that foreshadows his later tragedy. The second movement, a spirited quasi-polka, recalls his early days as a dancer and composer of lively dance music. The lyrical third movement reflects on the happiness of first love—his courtship of the woman who became his wife.

It is the finale, however, that delivers the quartet's emotional climax: a joyful celebration of Czech national music is shattered by a piercing, sustained high E—the very sound that announced Smetana's deafness in 1874. From this rupture, fragments of earlier themes return as ghostly echoes, fading into a quiet, resigned close.

Smetana was a key figure in the Czech national revival and a devoted follower of Liszt's progressive ideals, especially the use of programmatic content in music. In weaving a personal narrative into the traditionally abstract string quartet form, he created something both revolutionary and deeply human. Though private in origin, the quartet speaks universally of aspiration, love, loss, and remembrance.

First performed privately in 1878 with Antonín Dvořák on viola, the quartet was initially regarded as unplayably "orchestral". Today, it is recognized not only as a landmark of Czech music but as one of the 19th century's most moving and original chamber works—a testament to Smetana's artistry and resilience in the face of suffering.

MUSICAL FAIRY TALES

音樂童話

THE EMPEROR'S NEW CLOTHES

國王的新衣

《夜鶯》

布魯斯·阿道夫

陳蒨瑩 (小提琴)、顏俊豪 (旁白)

The Nightingale

Bruce Adolphe

Angela Chan (Violin), Marc Ngan (Narrator)

《小紅琴》

伊瑟利斯 / 達德利

譚允靜 (小提琴)、貝樂安 (大提琴)
張緯晴 (鋼琴)、顏俊豪 (旁白)

Little Red Violin

Anne DUDLEY / Steven ISSERLIS

Hannah Tam (Violin), Laurent Perrin (Cello)
Rachel Cheung (Piano), Marc Ngan (Narrator)

《國王的新衣》

施克勒

汪楚萍 (雙簧管)、周業璋 (小提琴)
陳敏聰 (中提琴)、貝樂安 (大提琴)
張緯晴 (鋼琴)、顏俊豪 (旁白)

The Emperor's New Clothes

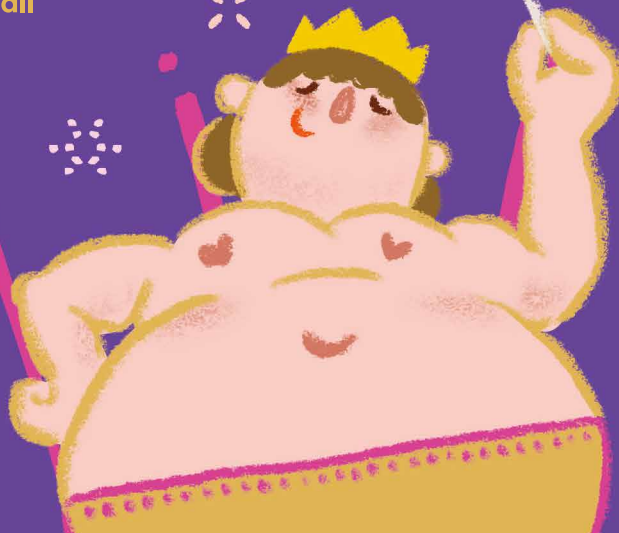
Peter SCHICKELE

Rachel Wong (Oboe), Yip-Wai Chow (Violin)
Ringo Chan (Viola), Laurent Perrin (Cello)
Rachel Cheung (Piano), Marc Ngan (Narrator)

25 JAN 2026

SUN 粵 2:30pm EN 4:30pm

Theatre, Hong Kong City Hall
香港大會堂劇院



MUSICAL *fireworks* 室樂絢影

25 January 2026 Sun 7:30pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

韓德爾 / 哈佛森 |

帕薩卡利亞舞曲

李葉月 (小提琴)、李道特 (中提琴)

奧夫 | 意大利小夜曲

新魄力四重奏

德利伯 | 〈花之二重唱〉

(朱利安米隆 改編)

歌舒詠 | 〈本來未必如此〉

(朱利安米隆 改編)

蕭斯達高維契 | 〈嘉洛舞曲〉

(朱利安米隆 改編)

賈基夫 (小提琴)、林昭亮 (小提琴)、

陳蒨瑩 (小提琴)、譚允靜 (小提琴)、

張達尋 (低音大提琴)

德伏扎克 | 斯拉夫舞曲，作品 72，
第二及第七首

米高·斯蒂芬·布朗 (鋼琴)、王雅倫 (鋼琴)

薩拉薩特 | 那瓦勒舞曲，作品 33

林昭亮 (小提琴)、金沼沃 (小提琴)、

王雅倫 (鋼琴)

7'

HANDEL / HALVORSEN |

Passacaglia for Violin and Viola

Yura Lee (violin), Timothy Ridout (viola)

8'

WOLF | *Italian Serenade*

Simply Quartet

4'

DELIBES | *Flower Duet* from *Lakmé*

(arr. Julian Milone)

3'

GERSHWIN | *It Ain't Necessarily So*

(arr. Julian Milone)

3'

SHOSTAKOVICH | *Galop* from

Cheremyushki (arr. Julian Milone)

Stefan Jackiw (violin), Cho-Liang Lin (violin),

Angela Chan (violin), Hannah Tam (violin),

DaXun Zhang (bass)

5'

DVOŘÁK | *Slavonic Dances* Op. 72,
No. 2 & 7

Michael Stephen Brown (piano), Serena Wang (piano)

7'

SARASATE | *Navarra*, Op. 33

Cho-Liang Lin (violin), So-Ock Kim (violin),

Serena Wang (piano)

中場休息 Intermission

杜瑞納 | 《安達魯西亞之景》，作品 7

I. 暮色

II. 臨窗

李道特 (中提琴)、米高·斯蒂芬·布朗 (鋼琴)、

新魄力四重奏

7'

TURINA | *Escena andaluza*, Op. 7

I. *Crepusculo Serenata*

II. *A la Ventana*

Timothy Ridout (viola), Michael Stephen Brown (piano),

Simply Quartet

葛拉納多斯 | 〈東方〉選自《十二首
西班牙舞曲》(皮亞第高斯基 改編)

4'

GRANADOS | *Oriental* from *12 Danzas
Españolas* (arr. Piatigorsky)

卡薩多 | 《情話》

加里·霍夫曼 (大提琴)、米高·斯蒂芬·布朗 (鋼琴)

5'

CASSADÓ | *Requiebros*

Gary Hoffman (cello), Michael Stephen Brown (piano)

蒙堤 | 《查爾達斯舞曲》

溫澤·福克斯 (單簧管)、王雅倫 (鋼琴)

4'

MONTI | *Csárdás*

Wenzel Fuchs (clarinet), Serena Wang (piano)

蕭斯達高維契 |

給弦樂八重奏的兩首小品，作品 11

賈基夫 (小提琴)、金沼沃 (小提琴)、李葉月 (中提琴)、

秦立巍 (大提琴)、新魄力四重奏

10'

SHOSTAKOVICH |

Two Pieces for String Octet, Op. 11

Stefan Jackiw (violin), So-Ock Kim (violin), Yura Lee (viola),

Li-Wei Qin (cello), Simply Quartet

蓋歐格·弗里德里希·韓德爾 (1685-1759)

約翰·哈佛森 (1864-1935)

帕薩卡利亞舞曲 (c. 1897)

李葉月 (小提琴)、李道特 (中提琴)

這首弦樂二重奏的精彩對話跨越了兩個世紀。其基礎源自韓德爾約1733年創作的G小調古鍵琴組曲中的帕薩卡利亞舞曲，該作品以十五段變奏構築於一段不斷重複的低音線之上。挪威小提琴家約翰·哈佛森將其重新構思，精煉為十二段變奏，改編為小提琴與中提琴版本。這遠非簡單的移植，而是一場展現音色創意的技藝盛宴：一段變奏以撥弦模仿吉他彈奏，另一段則運用「近橋奏法」營造出幽異如琉璃的質感。終曲是節奏的巔峰之作，透過飛躍的跳弓技法將樂曲推向激昂的尾聲。韓德爾的巴洛克才華賦予了作品結構的堅實與旋律的靈感，而哈佛森的晚期浪漫主義感性則注入了熾熱的情感與器樂的光輝。兩者共同造就了這部作品——它既是誠摯的致敬，亦是璀璨獨立的炫技之作，頌揚著音樂對話永恆的藝術。

GEORGE FRIDERIC HANDEL (1685-1759)

JOHAN HALVORSEN (1864-1935)

***Passacaglia* for Violin and Viola** (c. 1897)

Yura Lee (violin), Timothy Ridout (viola)

This brilliant dialogue for string duo bridges two centuries. Its foundation is the *passacaglia* from Handel's Harpsichord Suite in G Minor (c. 1733), built on fifteen variations over a repeating bass. Norwegian violinist Johan Halvorsen reimagined it, distilling the variations into twelve for violin and viola. Far more than a transcription, his arrangement is a virtuosic showcase of timbral invention: one variation suggests guitar strumming via pizzicato, another uses *sul ponticello* for an eerie, glassy sound. The finale is a rhythmic tour de force, driven by bouncing ricochet bowing to an exhilarating close. Handel's Baroque genius provides the architectural strength and melody, while Halvorsen's late-Romantic sensibility supplies fiery passion and instrumental brilliance. Together, they created both a respectful homage and a dazzling independent showpiece, celebrating the timeless art of musical conversation.

胡果·奧夫 (1860-1903)

意大利小夜曲 (c. 1887)

新魄力四重奏

胡果·奧夫的意大利小夜曲洋溢著輕盈靈動的魅力，而其誕生的背景卻籠罩在絕望的陰影之中，形成一種令人心酸的悖論。儘管奧夫晚年深陷精神困境，在神智清明的間隙裡，他仍創作了三百餘首藝術歌曲，憑藉對詩歌的敏銳感知與革命性的和聲色彩，躋身德國藝術歌曲的巔峰大師之列。聲樂雖是他最重要的創作領域，意大利小夜曲卻始終是他最受喜愛的器樂作品。這部作品最初於1887年為弦樂四重奏而寫，1892年改編為管弦樂版，原計劃作為組曲的第一樂章，可惜後續樂章未能完成。這不得不令人深感遺憾，因為這首小夜曲無論在精妙的配器或鮮活的氣質上都堪稱傑作。其旋律如即興歌謠般自然流淌，獨奏中提琴宛如一位核心的、充滿表現力的「歌者」——這揭示了奧夫即使在管弦樂創作中，仍以聲樂思維為本。通透而溫暖的音色完美喚起了對陽光燦爛的意大利的遐想。因此，這部作品成為奧夫痛苦生涯中一抹獨特而璀璨的亮色：它證明的並非苦難，而是那股能夠——哪怕只是瞬息——超越苦難的、不屈不撓的藝術靈魂。

HUGO WOLF (1860-1903)

Italian Serenade (c. 1887)

Simply Quartet

It is a poignant paradox that Hugo Wolf's *Italian Serenade*—so light and charming—emerged from a life shadowed by despair. Though his final years were spent in an asylum, periods of lucidity allowed him to create over 300 songs, securing his place among the greatest masters of German Lied. While vocal music was his supreme outlet, the *Italian Serenade* remains his most beloved instrumental work. Begun in 1887 for string quartet and orchestrated in 1892, it was intended as the first movement of an unfinished suite. We can only regret this, for the Serenade is a masterpiece of deft orchestration and effervescent character. Its melodies unfold like improvised song, with the solo viola emerging as a central, eloquent “singer”—revealing Wolf thinking vocally, even in an orchestral frame. The transparent, warmly coloured texture perfectly evokes an imagined, sun-drenched Italy. Thus, the work stands as a singular, radiant interlude in Wolf's tormented biography: a testament not to his suffering, but to the indomitable artistic spirit that could, however fleetingly, transcend it.

雷歐·德利伯 (1836-1891)

〈花之二重唱〉(朱利安·米隆 改編) (c. 1883)

賈基夫 (小提琴)、林昭亮 (小提琴)、陳蒨瑩 (小提琴)、譚允靜 (小提琴)、張達尋 (低音大提琴)

在眾多十九世紀法國歌劇的經典旋律中，雷歐·德利伯的歌劇《拉克美》裡的〈花之二重唱〉無疑是聲樂藝術中一顆精緻璀璨的明珠。場景設於印度花園，這段二重唱以拉克美與侍女瑪麗卡在河邊採花的溫柔對話展開，其交織的女高音聲線洋溢著靜謐而豐盈的美感，彷彿能讓人聞到花香、聽見流水潺潺。德利伯優美的旋律與富於異國色彩的配器——運用特色木管、細膩的豎琴與豐潤的弦樂——營造出令人沉醉的寧靜意境。這不僅是一段抒情間奏，更為全劇鋪陳了異國浪漫與隱伏悲劇的氛圍，襯托出拉克美在與英國軍官相遇前純真的形象。在朱利安·米隆內細膩的改編中，人聲線條被巧妙地轉化為器樂語彙，既保留了原作流動的優雅與親密對話感，亦讓和聲以嶄新的音色組合綻放光彩。無論是透過歌劇院舞台，抑或是其在影視與廣告中的多次呈現，〈花之二重唱〉始終是旋律完美的試金石——一段純粹而引人遐思的寧靜時刻。

LÉO DELIBES (1836-1891)

Flower Duet from Lakmé (arr. Julian Milone) (c. 1883)

Stefan Jackiw (violin), Cho-Liang Lin (violin), Angela Chan (violin), Hannah Tam (violin), DaXun Zhang (bass)

Of the many beloved melodies in 19th-century French opera, the *Flower Duet* from Léo Delibes's *Lakmé* is an exquisite moment of vocal enchantment. Set in an Indian garden, the duet unfolds as a tender dialogue between Lakmé and her servant Mallika as they gather flowers by a river. Its intertwining soprano lines float with serene, voluptuous beauty, evoking blossoms and flowing water through Delibes's graceful melody and evocative orchestration. More than a lyrical interlude, the duet establishes the opera's atmosphere of exotic romance and impending tragedy. In Julian Milone's sensitive arrangement, the vocal lines are artfully reimagined for instrumental ensemble, preserving the duet's elegance and allowing its harmonies to bloom in new timbral colors. Whether known from the opera or its many appearances in film and advertising, the *Flower Duet* remains a touchstone of melodic perfection: a moment of pure, transportive serenity.

喬治·歌舒詠 (1898-1937)

〈本來未必如此〉(朱利安·米隆 改編) (c. 1935)

陳蒨瑩 (小提琴)、林昭亮 (小提琴)、賈基夫 (小提琴)、譚允靜 (小提琴)、張達尋 (低音大提琴)

出自喬治·歌舒詠於1935年創作的標誌性歌劇《波吉與貝絲》，歌曲〈未必如此〉以一種狡黠而顛覆的機智脫穎而出。由魅力四射的騙子「浪子萊夫」演唱，這首歌曲以早期爵士與藍調的迷人節奏，包裹著對聖經故事字面真實性的戲謔質疑。歌舒詠的旋律以誘人而隨性的姿態搖曳擺盪，配上既精緻又帶著街頭智慧的合聲支撐，而艾拉·歌舒詠的歌詞則以標誌性的戲謔眼神拋出大不敬的疑問——融合了百老匯的華彩與哈林夜總會的冷調風格。在朱利安·米隆內的改編中，歌曲的爵士精髓與聲樂中的傲氣被巧妙地轉化為器樂合奏語言。編曲既保留了原作那份滿不在乎的態度與搖曳的節奏感，同時將其色彩與對位層次向嶄新的音色語彙敞開。這不僅是一首供人欣賞的樂曲，更俏皮地邀請聽者一同質疑、搖擺，並細細品味那句恰到好處的「也許」所帶來的愉悅。〈本來未必如此〉始終是歌舒詠最經久不衰且最具顛覆性的創作之一——它永恆地提醒著我們，最好的音樂承載的不僅是旋律，更是一種觀點。

GEORGE GERSHWIN (1898-1937)

It Ain't Necessarily So (arr. Julian Milone) (c. 1935)

Angela Chan (violin), Cho-Liang Lin (violin), Stefan Jackiw (violin), Hannah Tam (violin), DaXun Zhang (bass)

From George Gershwin's landmark 1935 opera *Porgy and Bess*, the song *It Ain't Necessarily So* stands out as a moment of sly, subversive wit. Sung by the charismatic hustler Sportin' Life, the number casts playful doubt on the literal truth of biblical stories, wrapping theological skepticism in the irresistible rhythms of early jazz and blues. Gershwin's melody slinks and swings with seductive ease, supported by harmonies that are both sophisticated and streetwise, while Ira Gershwin's lyrics deliver irreverent questions with a characteristic wink—blending Broadway brilliance with Harlem nightclub cool. In this arrangement by Julian Milone, the song's jazzy essence and vocal swagger are artfully translated for instrumental ensemble. The setting preserves the original's devil-may-care attitude and rhythmic sway while opening its colors and counterpoints to a new palette of voices. It's a piece that doesn't just entertain but playfully invites the listener to question, swing, and savor the joy of a well-placed "maybe".

德米特里·蕭斯達高維契 (1906-1975)**〈嘉洛舞曲〉(朱利安米隆 改編) (c. 1959)**

譚允靜 (小提琴)、林昭亮 (小提琴)、賈基夫 (小提琴)、陳蒨瑩 (小提琴)、張達尋 (低音大提琴)

德米特里·蕭斯達高維契的輕歌劇《車里雅賓斯克》於1959年首演，正值蘇聯文化解凍的謹慎時期。這部作品以輕鬆的筆觸諷刺蘇聯住房危機，描繪莫斯科新公寓居民在官僚體制、愛情與生活夢想之間的種種趣事。在整部劇充滿嬉鬧的樂譜中，〈嘉洛舞曲〉以其爆發般的感染力脫穎而出——這是一段充滿滑稽幽默與強勁節奏驅動的旋風式舞曲。作為傳統上搭配喜劇追逐場景的快速舞台舞蹈，在蕭斯達高維契手中，〈嘉洛舞曲〉既是對蘇聯式「歡樂」的諷刺模仿，亦展現了他卓越的音樂機智。其切分節奏、俏皮的木管樂句與打擊樂的酣暢淋漓，喚起了擁擠的集體慶典中那種混亂的歡愉，並以作曲家標誌性的反諷與管弦樂才華呈現。朱利安·米隆內的改編忠實捕捉了這種狂熱的精神，同時使其適應靈活的合奏表演，樂曲在嬉戲的主題與喧騰的全奏段落之間跳躍，以不可阻擋的勢頭向前奔湧。歸根結底，這首作品是毫無保留的歡樂——讓我們窺見蕭斯達高維契最淘氣、最戲劇化的一面，提醒我們在這位嚴肅的交響樂作曲家背後，同樣存在一位能以同等功力創作出令人振奮、廣受喜愛的喜劇作品的音樂大師。

DMITRI SHOSTAKOVICH (1906-1975)***Galop from Cheryomushki* (arr. Julian Milone) (c. 1959)**

Hannah Tam (violin), Cho-Liang Lin (violin), Stefan Jackiw (violin), Angela Chan (violin), DaXun Zhang (bass)

Dmitri Shostakovich's comic operetta *Cheryomushki* premiered in 1959, lightly satirizing the Soviet housing crisis through a story of bureaucracy, romance, and dreams. Within its playful score, the *Galop* bursts forth as a whirlwind of infectious energy—a fast-paced dance number full of slapstick humor and rhythmic drive. In Shostakovich's hands, the traditional comedic *Galop* becomes both a parody of Soviet-style “merriment” and a showcase of his brilliant musical wit. Its syncopated rhythms, cheeky woodwind lines, and percussive exuberance evoke the chaotic joy of a crowded celebration, delivered with his trademark blend of irony and orchestral brilliance. Julian Milone's arrangement faithfully captures this manic spirit for flexible ensemble, tumbling forward with relentless momentum as it bounces between playful themes and boisterous tutti passages. Above all, the piece is unapologetic fun—a reminder that behind the solemn symphonist lay a composer who could craft exhilarating, crowd-pleasing comedy with equal mastery.

安東尼·德沃扎克 (1841-1904)**斯拉夫舞曲，作品72，第二及第七首 (c. 1878)**

米高·斯蒂芬·布朗 (鋼琴)、王雅倫 (鋼琴)

安東尼·德沃扎克的第一套《斯拉夫舞曲》是他的國際突破之作。這部受出版商委託的作品，原意是複製布拉姆斯《匈牙利舞曲》的成功，但德沃扎克卻創造出全然原創的篇章。這些作品雖為四手聯彈的通俗形式而構思，實則是閃耀精緻的音樂會曲目，透過創新的節奏與調式和聲，而非直接引用，喚起斯拉夫民間音樂的真實精神。第二首E小調舞曲是一首杜姆卡，以哀傷的旋律與熾熱的爆發段落形成對比，標記為「詼諧的小快板」，其縈繞心頭的吉普賽風格主題時而轉為明亮激昂的舞曲，時而退入抒情的內省，展現德沃扎克深刻的情感層次。第七首C小調舞曲則是一首出色的斯科奇納，一種活潑的捷克跳躍舞曲，標記為「極快的快板」，它以持續的固定低音節奏與頓挫主題形成旋風般的動力，在鍵盤上迸發出管弦樂般的力度。一段較溫暖如歌的中段提供短暫的喘息，隨後毫不鬆懈的能量再度湧現，推向令人屏息的終結。這兩首舞曲共同捕捉了德沃扎克藝術的雙重靈魂：深邃的歌唱性與奔放的歡愉，至今仍是對兩位鋼琴家在同一樂器上合作與節奏精準度的愉快考驗。

ANTONÍN DVOŘÁK (1841-1904)***Slavonic Dances Op. 72, No. 2 & 7* (c. 1878)**

Michael Stephen Brown (piano), Serena Wang (piano)

Antonín Dvořák's first set of *Slavonic Dances* became his international breakthrough. Commissioned to echo Brahms's success, Dvořák instead created something wholly original—works of sparkling sophistication that evoke Slavic folk spirit through inventive rhythms and modal harmonies, not direct quotation. No. 2 in E Minor is a *Dumka*, contrasting melancholy lyricism with fiery outbursts in a haunting, gypsy-like melody that shifts between spirited dance and introspection. No. 7 in C Minor is a whirlwind *Skočná*, built on driving, ostinato rhythms and stamping themes that generate orchestral force at the keyboard, briefly relieved by a warmer central section before the relentless energy returns. Together, these dances capture the dual soul of Dvořák's artistry: profound songfulness and unbridled joy. They remain a delightful test of partnership and rhythmic precision for two pianists at one instrument.

巴勃羅·德·薩拉薩特 (1844-1908)

那瓦勒舞曲，作品33 (c. 1889)

林昭亮 (小提琴)、金沼沃 (小提琴)、王雅倫 (鋼琴)

巴勃羅·德·薩拉薩特不僅是十九世紀最受推崇的小提琴炫技大師之一——以其純淨甜美的音色、無瑕的技巧和富有表現力的顫音著稱——同時也是一位天才作曲家，其作品至今仍是小提琴曲目的基石。他的創作如同他的演奏，旨在令人驚嘆，融合了民間風情的旋律與令人屏息的技巧展示。他的許多作品直接取材於故鄉西班牙的舞蹈節奏與民間語彙。1889年出版的《那瓦勒舞曲》便是獻給其出生地的一曲燦爛頌歌。這首原為兩把小提琴與鋼琴創作的作品（後亦改編為管弦樂版本），不僅是一首二重奏，更是一場歡愉卻極具挑戰的對話，要求樂器在平行三度、閃耀的琶音與疾速的音群穿梭中達成完美的同步。樂曲以一段簡短而隨興的宣敘調開場，隨即進入活潑的舞曲。薩拉薩特此處的寫作靈感來自西班牙傳統簧樂器「蓋塔」的音色，透過泛音、顫音與炫目的疾奏加以模仿。一段抒情如歌的中段帶來對比，不久便讓位於更為奔放的炫技交流。舞曲以更加輝煌的姿態回歸，最終匯聚於一段令人屏息的速度與精準度並存的尾奏。在《那瓦勒舞曲》中，正如其《流浪者之歌》和《西班牙舞曲》等最受歡迎的作品，薩拉薩特透過炫技的棱鏡頌揚民族氣質——創造的不僅是音樂，更是一場盛事：一次對共享的歡愉、技藝的掌握與舞蹈中不可抑制之精神的展現。

PABLO DE SARASATE (1844-1908)

Navarra, Op. 33 (c. 1889)

Cho-Liang Lin (violin), So-Ock Kim (violin), Serena Wang (piano)

Pablo de Sarasate was one of the 19th century's foremost violin virtuosos and a gifted composer whose works remain cornerstones of the repertoire. Blending folk-inspired melodies with breathtaking technical display, his pieces often draw on the dance rhythms and folk idioms of his native Spain. Published in 1889, *Navarra* is a brilliant tribute to his birth region. Originally for two violins and piano, it is more than a duet—it is a convivial yet fiercely demanding dialogue, requiring impeccable synchronization as the instruments weave through parallel thirds, glittering arpeggios, and rapid passagework. The work opens rhapsodically before launching into a vibrant dance that evokes the sound of the traditional Spanish *gaita* through harmonics and dazzling runs. A lyrical central section offers contrast, soon yielding to even more exuberant virtuosic exchange before the dance returns with heightened brilliance, culminating in a coda of breathtaking speed and precision. In *Navarra*, as in works like *Zigeunerweisen*, Sarasate celebrates national character through sheer virtuosity—creating not just music, but an event of shared joy, technical mastery, and the irrepressible spirit of the dance.

霍亞金·杜瑞納 (1882-1949)

《安達魯西亞之景》，作品 7 (c. 1912)

- I. 暮色
- II. 臨窗

李道特 (中提琴)、米高·斯蒂芬·布朗 (鋼琴)、新魄力四重奏

霍亞金·杜瑞納是二十世紀最受喜愛的西班牙作曲家之一。儘管他早年的歌劇志向未獲成功，但其豐碩的創作產量——尤其是色彩鮮明的音樂小品——以溫暖和魅力捕捉了西班牙的靈魂。在巴黎學習後，他聽從同儕曼努埃爾·德·法雅與伊薩克·阿爾貝尼斯的建議，堅定地轉向西班牙題材。他於1912年仍在巴黎時創作的《安達魯西亞之景》，正反映了這次藝術上的回歸。該作品為鋼琴、弦樂四重奏與中提琴獨奏而譜寫，兩個樂章宛如安達魯西亞生活的詩意小品。第一樂章〈暮色〉以寂靜的鋼琴序奏開場，隨後獨奏中提琴如一位抒情而渴望的戀人登場，弦樂四重奏以細膩的撥弦回應，宛如遠處的吉他聲響。第二樂章〈臨窗〉展開為一段熱情的對話，溫柔的低語與激昂的爆發交替呈現，猶如夜色約會中的輕聲私語。儘管偶爾出現的裝飾音透露出杜瑞納所受的法國訓練影響，樂曲在氣質上仍具有鮮明的西班牙特徵——優雅、柔美且充滿戲劇性。在《安達魯西亞之景》中，杜瑞納將室內樂的精緻與西班牙民間傳說的熱烈靈魂相結合，創造的不僅是一首樂曲，更是一幅來自更溫暖、更富詩意世界的生動場景。

JOAQUÍN TURINA (1882-1949)

Escena andaluza, Op. 7 (c. 1912)

- I. Crepusculo Serenata
- II. A la Ventana

Timothy Ridout (viola), Michael Stephen Brown (piano), Simply Quartet

Joaquín Turina stands among Spain's most beloved 20th-century composers. Though his early operatic ambitions faltered, his prolific output, especially vividly colored miniatures, captured Spain's spirit with warmth and charm. After studying in Paris, he embraced Spanish subjects on the advice of Manuel de Falla and Isaac Albéniz. His 1912 work *Escena andaluza* (*Andalusian Scene*), written in Paris, reflects this artistic return. Scored for piano, string quartet, and solo viola, its two movements are poetic vignettes of Andalusian life. *Crepusculo Serenata* ("Twilight") opens with a hushed piano prelude before the viola enters as a yearning lover, answered by pizzicato strings evoking distant guitars. *A la Ventana* ("At the Window") unfolds as an ardent dialogue, alternating tender murmurs with impassioned outbursts like whispered nocturnal exchanges. Occasional French-influenced flourishes only enhance the music's unmistakably Spanish character—elegant, graceful, and vividly theatrical. In *Escena andaluza*, Turina marries chamber refinement with the fervent soul of Spanish folklore, creating not just music, but a scene from a warmer, more poetic world.

恩里克·葛拉納多斯 (1867-1916)**〈東方〉選自《十二首西班牙舞曲》**

(皮亞第高斯基 改編) (c. 1890)

加里·霍夫曼 (大提琴)、米高·斯蒂芬·布朗 (鋼琴)

恩里克·葛拉納多斯著名的《十二首西班牙舞曲》中的〈東方〉，是一首精緻的音樂小品，沉浸於西班牙摩爾歷史的異國魅力之中。葛拉納多斯作為詩意鋼琴寫作的大師，並非描繪真實的東方，而是喚起西班牙想像中經過浪漫濾鏡的「東方情調」——一個充滿芬芳花園、精緻阿拉伯紋飾與苦澀渴望的世界。原為鋼琴獨奏創作的〈東方〉，以緩慢而感官的哈巴涅拉節奏展開，其催眠般的節奏與憂鬱旋律既令人聯想安達魯西亞的弗拉明戈傳統，也迴盪著北非的遙遠餘韻。這首樂曲是對精緻氛圍的研習，在深沉的合聲色彩與細膩如銀絲般的裝飾樂句之間取得平衡。在傳奇大提琴家格雷戈爾·皮亞第高斯基的改編中，葛拉納多斯原作中深情的精髓不僅得以保留，更被深化。皮亞第高斯基將鋼琴的織體轉化為極富弦樂特色的語彙，使旋律得以藉大提琴獨特的表現性暖度歌唱，同時伴奏音型獲得了新的親密感與節奏上的細膩層次。其成果是一場西班牙浪漫主義與弦樂炫技黃金時代傳統之間引人入勝的對話——一顆閃耀著地中海陽光之熱力與古老庭院幽影的微小寶石。

ENRIQUE GRANADOS (1867-1916)***Oriente from 12 Danzas Españolas***

(arr. Piatigorsky) (c. 1890)

Gary Hoffman (cello), Michael Stephen Brown (piano)

Enrique Granados's *Oriente*, from his celebrated *Twelve Spanish Dances*, is an exquisite miniature steeped in the exotic allure of Spain's Moorish past. Granados evokes not the literal East, but a romanticized "orientalism" of the Spanish imagination—a world of perfumed gardens and bittersweet longing. Originally for piano solo, the piece unfolds as a slow, sensuous *habanera*, its hypnotic rhythm and melancholic melody echoing both Andalusian flamenco and distant North African roots. In legendary cellist Gregor Piatigorsky's arrangement, the soulful essence of the original is preserved and deepened. Piatigorsky translates the piano's textures into richly idiomatic string writing, allowing the melody to sing with the cello's expressive warmth while the accompaniment gains new intimacy and rhythmic subtlety. The result is a captivating dialogue between Spanish romanticism and golden-age string virtuosity—a small gem that glows with the heat of the Mediterranean sun and the shade of ancient courtyards.

加斯帕·卡薩多 (1897-1966)**《情話》(c. 1934)**

加里·霍夫曼 (大提琴)、米高·斯蒂芬·布朗 (鋼琴)

加斯帕·卡薩多的音樂是西班牙大提琴曲目的核心，融合了加泰隆尼亞抒情風格、佛朗明哥精神與炫目的技巧。這位神童曾是帕布羅·卡薩爾斯的忠實學生，但兩人的關係在西班牙內戰爆發、卡薩爾斯流亡海外並譴責留在國內者後變得緊張。卡薩多自稱「不問政治」，仍持續在西班牙演出，導致雙方決裂多年，直至耶胡迪·梅紐因協助斡旋方得和解。創作於1934年的《情話》展現了卡薩多最具特色的一面。其華麗的鋼琴引子鋪陳出西班牙場景，隨後大提琴以鬥牛士般的傲然氣勢登場。一段精神煥發、節奏富於感染力的舞曲隨之展開，標記著「如幻想地」、「熱情地」等表情指示。E小調的抒情而渴望的中段提供對比，其哀婉的旋律在律動的伴奏之上翱翔。一段突顯大提琴宣敘性語彙的華彩式樂段後，舞曲以嶄新的能量回歸，奔向絢爛的尾聲。在《情話》中，卡薩多不僅頌揚大提琴的技巧潛能，更彰顯了西班牙的靈魂——驕傲、熱情，且不可抗拒地鮮活。

GASPAR CASSADÓ (1897-1966)***Requiebros* (c. 1934)**

Gary Hoffman (cello), Michael Stephen Brown (piano)

Gaspar Cassadó forged an essential Spanish cello repertoire, blending Catalan lyricism, flamenco spirit, and dazzling virtuosity. A child prodigy and Pablo Casals's student, their bond was strained when Casals went into exile after the Spanish Civil War, condemning those who remained. Cassadó, professing to be "apolitical," performed in Spain, leading to a rupture only later healed with Yehudi Menuhin's mediation. Composed in 1934, *Requiebros*—meaning "flirtatious compliments"—showcases Cassadó at his most characterful. Its flashy piano introduction sets a Spanish scene before the cello enters with the proud flair of a bullfighter. A spirited, rhythmically infectious dance follows, marked by expressive headings like *con fantasia* and *con passione*. A lyrical, yearning middle section in E minor offers contrast, its aching melody soaring over a pulsing accompaniment. After a cadenza-like passage highlighting the cello's rhetorical voice, the dance returns with renewed energy, rushing toward a flamboyant close. In *Requiebros*, Cassadó celebrates not only the cello's technical possibilities but also the soul of Spain—proud, passionate, and irresistibly alive.

維托里奧·蒙堤 (1868-1922)

《查爾達斯舞曲》(c. 1904)

溫澤·福克斯 (單簧管)、王雅倫 (鋼琴)

維托里奧·蒙堤的《查爾達斯舞曲》是一部罕見的作品，它超越了原初背景，成為全球深受喜愛的炫技名曲。儘管蒙堤是意大利人，他卻精湛地捕捉了傳統匈牙利舞蹈的精髓——一段緩慢而富表現力的「拉蘇」序奏，緊接著是狂野且不斷加速的「弗里斯」舞段——同時為其注入了意大利式的抒情美與戲劇風采。在這首改編給單簧管的版本中，樂器首先吟唱出拉蘇段那縈繞心頭、吉普賽風格的旋律，要求演奏者具備持續的控制力、細膩的樂句處理，以及能透過憂鬱裝飾音彎曲變化的音色，營造出深沉的鄉愁與戲劇性的渴望氛圍。隨後，幾乎毫無預兆地，情緒驟變，弗里斯段以節奏活力的旋風之姿爆發。此時單簧管化身為一位炫技的民間舞者，穿梭於迅捷的斷奏、盤旋的音階與俏皮的節奏重音之間，速度穩步加快，直抵令人屏息、閃耀輝煌的終結。在演奏中，這首樂曲成為一幅濃縮了火焰與悲傷的微型戲劇，傳遞著匈牙利平原的靈魂——拉蘇的哀歌與弗里斯的狂喜釋放。它不僅是技巧的展示，蒙堤的《查爾達斯舞曲》更訴說了一個引人入勝的故事，在短短幾分鐘內帶領聽眾從深摯的情感走向奔放的歡愉，令人心潮澎湃。

VITTORIO MONTI (1868-1922)

Csárdás (c. 1904)

Wenzel Fuchs (clarinet), Serena Wang (piano)

Vittorio Monti's *Csárdás* has transcended its origins to become a worldwide showpiece. Though Italian, Monti masterfully captured the traditional Hungarian dance form—a slow, expressive *lassú* followed by a wild, accelerating *friss*—while infusing it with Italian lyricism and theatrical flair. In this clarinet adaptation, the instrument first sings the haunting, gypsy-like melody of the *lassú*, demanding sustained control and bending through melancholic ornaments, evoking deep nostalgia. Then, almost without warning, the *friss* erupts in a whirlwind of rhythmic vitality. Here the clarinet becomes a virtuosic folk dancer, navigating rapid staccatos, swirling scales, and playful rhythmic snaps as the tempo quickens toward a breathless, sparkling finale. In performance, the piece becomes a miniature drama of fire and sorrow, channeling the soul of the Hungarian plains—the lament of the *lassú* and the ecstatic release of the *friss*. More than a technical display, Monti's *Csárdás* tells a compelling story, taking the audience from deep sentiment to unbridled joy in mere minutes.

德米特里·蕭斯達高維契 (1906-1975)

給弦樂八重奏的兩首小品，作品 11 (c. 1924-25)

賈基夫 (小提琴)、金沼沃 (小提琴)、李葉月 (中提琴)、秦立巍 (大提琴)、新曉力四重奏

德米特里·蕭斯達高維契的為弦樂八重奏而作的兩首小品創作於其著名的第一交響曲所激起的創作漣漪之中，誕生於一段藝術思潮澎湃的時期。這部作品最初構思為一套宏大的五樂章雙弦樂四重奏組曲，其中的前奏曲與賦格草稿於1924年末已完成。然而，當這位年輕的作曲家在1925年中重塑這些草稿時——其想像力早已充滿對即將創作的第二鋼琴奏鳴曲與第二交響曲的靈感——他放棄了原先龐大的計畫。他擱置了賦格曲，轉而創作了一首光彩奪目、充滿推動力的諧謔曲，與前奏曲並置。

最終成果是一組高度凝練的雙聯作，捕捉了蕭斯達高維契作為一位無畏的年輕現代主義者的聲音。兩個樂章皆以強勁的節奏驅動力、尖銳的不諧和音，以及抒情反思與機械般能量之間的巧妙平衡為特徵。尤其是諧謔曲，深受作曲家本人珍視，他後來稱其為「我寫過最好的作品」。儘管與其前後創作的交響曲相比，作品 11 的規模較為精簡，但它依然是蕭斯達高維契在1934年大提琴奏鳴曲之前最重要的室內樂成就——是一幅生動而引人注目的速寫，記錄了一位偉大作曲家尋找自身藝術聲音的歷程。

DMITRI SHOSTAKOVICH (1906-1975)

Two Pieces for String Octet, Op. 11 (c. 1924-25)

Stefan Jackiw (violin), So-Ock Kim (violin), Yura Lee (viola), Li-Wei Qin (cello), Simply Quartet

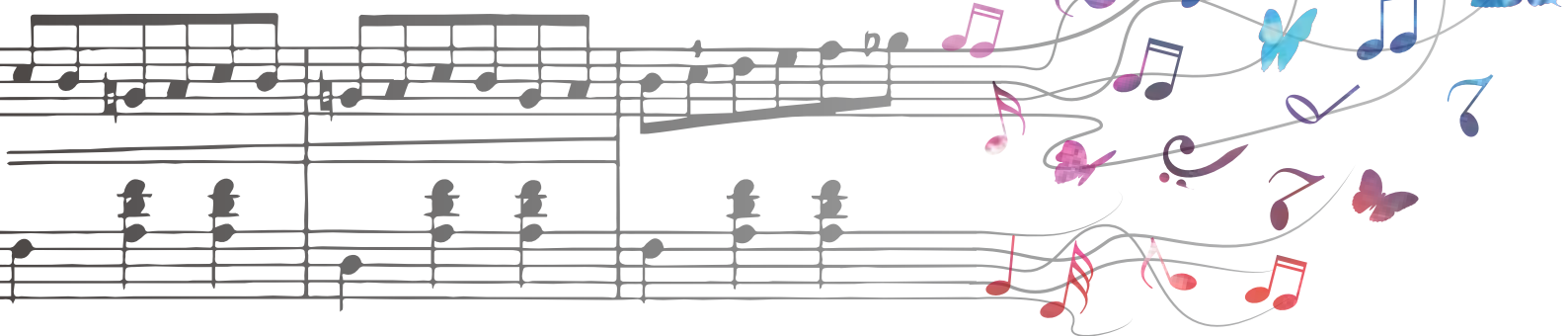
Composed in the creative wake of his celebrated First Symphony, Dmitri Shostakovich's Two Pieces for String Octet emerged from a period of intense artistic ferment. The work began as an ambitious five-movement suite for double string quartet, with a prelude and fugue drafted in late 1924. But after returning to the sketches in mid-1925, the young composer—his imagination already brimming with ideas for his First Piano Sonata and Second Symphony—abandoned the larger plan. He set aside the fugue and instead composed a brilliant, propulsive Scherzo to stand alongside the Prelude.

The result is a concentrated diptych that captures the voice of Shostakovich as a fearless young modernist. Both movements are characterized by rhythmic drive, piquant dissonance, and a striking balance between lyrical reflection and motoric energy. The Scherzo, in particular, was cherished by the composer, who later called it "the very best thing I have written." Though its scale is modest compared to the symphonies that frame it, Op. 11 remains Shostakovich's most significant chamber achievement until the Cello Sonata of 1934—a vital and arresting snapshot of a major composer finding his voice.

A decorative graphic on the right side of the page featuring a variety of colorful musical notes (yellow, red, blue, pink) and butterflies (yellow, red, blue, pink) scattered across the upper right quadrant, creating a sense of movement and musicality.

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Interlude

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貝多芬 | 降B大調單簧管三重奏，作品 11

- I. 燦爛的快板
- II. 柔板
- III. 主題與變奏：小快板

溫澤·福克斯 (單簧管)、加里·霍夫曼 (大提琴)、
王雅倫 (鋼琴)

23'

BEETHOVEN | Clarinet Trio in B-flat Major, Op. 11

- I. *Allegro con brio*
- II. *Adagio*
- III. *Tema con variazioni: Allegretto*

Wenzel Fuchs (clarinet), Gary Hoffman (cello),
Serena Wang (piano)

貝多芬 | C小調第七小提琴奏鳴曲， 作品30，第二首

- I. 燦爛的快板
- II. 如歌的柔板
- III. 諧謔曲：快板
- IV. 終曲：快板 — 急板

林昭亮 (小提琴)、米高·斯蒂芬·布朗 (鋼琴)

25'

BEETHOVEN | Violin Sonata No. 7 in C minor, Op. 30, No. 2

- I. *Allegro con brio*
- II. *Adagio cantabile*
- III. *Scherzo: Allegro*
- IV. *Finale: Allegro - Presto*

Cho-Liang Lin (violin), Michael Stephen Brown (piano)

中場休息 Intermission

貝多芬 | 降B大調鋼琴三重奏， 作品97，「大公」

- I. 中庸的快板
- II. 詼諧曲：快板
- III. 如歌的行板，但仍保持流動感
- IV. 中庸的小快板

寧峰 (小提琴)、秦立巍 (大提琴)、
王雅倫 (鋼琴)

45'

BEETHOVEN | Piano Trio in B-flat Major, Op. 97, “Archduke”

- I. *Allegro moderato*
- II. *Scherzo: Allegro*
- III. *Andante cantabile ma però con moto*
- IV. *Allegretto moderato*

Ning Feng (violin), Li-Wei Qin (cello),
Serena Wang (piano)



路德維希·范·貝多芬 (1770-1827)**降B大調單簧管三重奏，作品11 (c. 1797)**

- I. 燦爛的快板
- II. 柔板
- III. 主題與變奏：小快板

溫澤·福克斯 (單簧管)、加里·霍夫曼 (大提琴)、
王雅倫 (鋼琴)

創作於1797年、次年出版的貝多芬作品11三重奏，展現了一位年輕作曲家正處於自信的轉型期——他不再僅僅追隨海頓與莫札特的足跡，而是開始以一種無可置疑的個人風格邁步前行。這部作品原為單簧管演奏家法蘭茲·約瑟夫·貝爾而寫，同時也出版了替代的小提琴聲部，既反映了單簧管作為室內樂獨奏樂器日益增長的人氣，也回應了業餘市場的實際需求。

在這部包含三個樂章的簡練作品中，貝多芬巧妙平衡了古典時期的優雅與初露鋒芒的浪漫主義大膽精神。開篇的有活力的快板以充滿能量的主題與突如其來的力度對比展開——這已是貝多芬戲劇性感知力的早期指紋。寧靜的柔板採用抒情的三段式詠嘆調結構，為大提琴與單簧管（或小提琴）提供了一段溫柔的對話，其含蓄的情感表達已預示了他後期慢板樂章中將展現的深刻內涵。

然而，終樂章才是貝多芬原創性最淋漓盡致、亦最富玩味的展現。它採用了變奏曲形式，主題源自約瑟夫·魏格爾喜歌劇《海盜之戀》中的一段流行旋律——這支曲調在維也納的酒館與街頭如此廣為人知，以至這部三重奏獲得了「街頭小調」的別稱。通過九段匠心獨運的變奏，貝多芬將這支歡快簡單的旋律轉化為展現機智、炫技與驚人和聲轉折的載體，幾乎使變奏部分自成一套獨立作品。正是在這裡，在他對熟悉旋律的盎然重塑中，我們見證了貝多芬對其創作自主性的宣示：既致敬傳統，又毫無疑問地改寫其規則。

儘管作品11三重奏時常被其後期的室內樂作品所掩蓋，它依然是一部充滿活力的見證，記錄了一位處於偉大邊緣的作曲家——在這部作品中，青春的魅力、結構的清晰與大膽的創造力愉快共存。在其生機勃勃的樂器對話與富有創意的變奏中，我們不僅聽見18世紀維也納的餘韻，更清晰地聽見貝多芬那自信的嗓音，正破曉而出，步入光明。

LUDWIG VAN BEETHOVEN (1770-1827)**Clarinet Trio in B-flat Major, Op. 11 (c. 1797)**

- I. Allegro con brio
- II. Adagio
- III. Tema con variazioni: Allegretto

Wenzel Fuchs (clarinet), Gary Hoffman (cello),
Serena Wang (piano)

Composed in 1797 and published the following year, Beethoven's Op. 11 Trio represents a young composer in confident transition—no longer simply following in the footsteps of Haydn and Mozart, but beginning to stride with a voice unmistakably his own. Written for the clarinetist Franz Josef Bähr, the work was also published with an alternative violin part, reflecting both the growing popularity of the clarinet as a chamber soloist and the practical demands of the amateur market.

In three concise movements, Beethoven balances Classical elegance with emerging Romantic boldness. The opening Allegro con brio unfolds with energetic themes and sudden dynamic shifts—a fingerprint of Beethoven's dramatic sensibility even at this early stage. The serene Adagio, structured as a lyrical ternary aria, offers a moment of tender dialogue between cello and clarinet (or violin), its restraint already hinting at the emotional depth that would come to define his later slow movements.

The finale, however, is where Beethoven's originality shines most playfully. It takes the form of a theme and variations on a popular tune from Joseph Weigl's comic opera *L'Amor Marinaro*—a melody so well-known in the taverns and streets of Vienna that the trio earned the nickname "*Gassenhauer*" ("*Street Song*"). In nine ingenious variations, Beethoven transforms this cheerful, simple theme into a vehicle for wit, virtuosity, and surprising harmonic turns, nearly turning the variations into an independent set-piece. It is here, in his exuberant reimagining of the familiar, that we witness Beethoven asserting his creative independence: honoring tradition while unmistakably rewriting its rules.

Though sometimes overshadowed by his later chamber works, the Op. 11 Trio remains a vibrant testament to a composer on the verge of greatness—a work where youthful charm, structural clarity, and bold invention happily coexist. In its spirited dialogue and inventive variations, we hear not only the echoes of 18th-century Vienna, but the clear, confident voice of Beethoven emerging into the light.

路德維希·范·貝多芬 (1770-1827)

C小調第七小提琴奏鳴曲，作品30， 第二首 (c. 1803)

- I. 燦爛的快板
- II. 如歌的柔板
- III. 諧謔曲：快板
- IV. 終曲：快板 — 急板

林昭亮 (小提琴)、米高·斯蒂芬·布朗 (鋼琴)

貝多芬作品30的三首奏鳴曲於1803年出版時，原題為「為鋼琴而作的三首奏鳴曲，附小提琴伴奏」。此標題反映了當時鍵盤樂器的主導地位，然而在這首C小調奏鳴曲——該系列中的第二首——中，貝多芬超越了單純的伴奏寫作，創造出一場充滿戲劇性的對話：小提琴成為鋼琴強勢聲線的抒情對位。

此曲創作於貝多芬面對耳疾日益加劇的時期，作品將個人的掙扎轉化為藝術上的創新。它立於其中期「英雄風格」的門檻，體現了學者所稱的「交響性理想」——即使在親密的室內樂體裁中，亦展現出擴張的規模、情感的深度與心理敘事的張力。

首樂章以恢宏的氣勢展開。鋼琴獨自奏出鮮明而緊迫的主題素材，隨後小提琴加入，展開一場緊張而時帶風暴感的對話。建基於尖銳的調性對比，並藉由貝多芬對奏鳴曲式的精湛駕馭，該樂章從壓抑的緊張逐步推向爆發性的激昂，宛如以聲音勾勒一場精神的角力。

降A大調如歌的柔板帶來抒情的緩和，然而其寧靜之下潛伏著半音化的動盪。輝煌的鋼琴音階意外地迸發至C大調——這個在首樂章中已形成鮮明對比的調性，隨後在詭俏的詼諧曲中再次出現，該樂章充滿玩味的節奏奇趣與嚴謹對位的三重奏部分。

終樂章重拾作品的激盪性格，以一個與首樂章動機關聯的節奏動機開場。在此，貝多芬展現其逐漸成熟的偉大技法之一：從最微小的動機中衍生出巨大的結構力與表現力。音樂以累積的方式推進，每個樂句皆從先前的素材中汲取意義，直至邁向一段幾乎令人眩暈的、呼吸急促的激昂尾聲。

作品30，第二首不僅是一首「附小提琴」的奏鳴曲，更是一場為兩位平等夥伴緊密編織的戲劇——在這部作品中，貝多芬個人的危機被轉化為音樂力量與情感真實的不朽印證。

LUDWIG VAN BEETHOVEN (1770-1827)

Violin Sonata No. 7 in C minor, Op. 30, No. 2 (c. 1803)

- I. Allegro con brio
- II. Adagio cantabile
- III. Scherzo: Allegro
- IV. Finale: Allegro – Presto

Cho-Liang Lin (violin), Michael Stephen Brown (piano)

Beethoven's three sonatas of Op. 30, published in 1803, originally bore the revealing title: "Three Sonatas for the Pianoforte with the Accompaniment of Violin." This naming reflects the keyboard's pre-eminence at the time, yet in the C-minor Sonata—the second of the set—Beethoven transcends mere accompaniment, forging a dramatic dialogue in which the violin acts as a lyrical counterpart to the piano's commanding voice.

Composed as Beethoven was confronting the cruel advance of deafness, this Sonata channels personal turmoil into artistic innovation. It stands on the threshold of his Middle Period, embodying what scholars term the "symphonic ideal"—music of expanded scale, emotional depth, and psychological narrative, even within an intimate chamber setting.

The opening movement unfolds with imposing grandeur. The piano alone introduces the stark, urgent thematic material, soon joined by the violin in a tense and often stormy discourse. Built on sharp tonal contrasts and driven by Beethoven's masterful manipulation of sonata form, the movement moves from hushed tension to explosive fury, mapping a spiritual struggle in sound.

A singing Adagio in A-flat major offers lyrical respite, though its serenity is shadowed by chromatic unrest. Brilliant piano scales erupt unexpectedly into C major—a key that returns pointedly in the mischievous Scherzo that follows, with its playful rhythmic quirks and rigorously contrapuntal Trio.

The Finale resumes the work's agitated character, launching with a rhythmic motif tied motivically to the first movement. Here, Beethoven demonstrates one of his great emerging techniques: deriving vast structural and expressive power from the smallest of gestures. The music builds cumulatively, each phrase drawing meaning from all that has preceded it, until it culminates in a coda of breathless, almost delirious intensity.

More than a sonata "with violin", Op. 30, No. 2 is a tightly woven drama for two equal partners—a work in which Beethoven's personal crisis is transformed into an enduring testament of musical power and emotional truth.



路德維希·范·貝多芬 (1770-1827)

降B大調鋼琴三重奏，作品97，

「大公」(c. 1810-11)

- I. 中庸的快板
- II. 詼諧曲：快板
- III. 如歌的行板，但仍保持流動感
- IV. 中庸的小快板

寧峰 (小提琴)、秦立巍 (大提琴)、王雅倫 (鋼琴)

貝多芬選擇以鋼琴三重奏作為其創作生涯的重要標誌，於1795年出版的三首作品（作品1）即展現此意圖。這是一個精明的選擇：相較於鋼琴奏鳴曲或弦樂四重奏，這一體裁能讓貝多芬在不受莫札特與海頓等前輩陰影籠罩的情況下，開創自己的風格。至作品97「大公」時，他已徹底重塑此形式，以前所未見的方式發展——不僅將三件樂器置於真正平等的地位，更賦予作品交響曲般的格局，而鋼琴技術的演進亦從實質與象徵層面拓展了音樂的維度。

「大公」三重奏以從容而開闊的氣韻展開——與其第五鋼琴協奏曲不乏相似之處。開篇主題融合了恢弘、莊嚴與人性溫度的質感，先由鋼琴奏出，再由三件樂器共同承接。第二主題同樣富於歌唱性，印證此樂章具有宏大的結構規模。發展部雖為開頭主題注入更強烈的和聲張力，但整體樂章仍瀟灑著和諧而舒展的氛圍。

對比出現在第二樂章的詼諧曲，其基礎為一組音階動機（此為貝多芬貫穿創作生涯的常用手法），先由大提琴呈現，小提琴隨之加入，最終鋼琴接續。中段兩次反覆，充滿不拘常規的筆觸——無論在和聲設計或戲謔諷刺的趣味上皆然。

變奏曲式的慢板樂章彷彿預示了晚期鋼琴奏鳴曲作品109與111終樂章的變奏手法：主題在愈趨繁複的裝飾音型中層層推進，最終歸於一片凝神靜默的尾聲。慢板結尾處已隱現終樂章的動機，隨後迎來一首朗朗上口的迴旋曲，以一段動力充沛的尾聲作結——音樂轉為6/8拍，如奔馬般直抵最後的雙小節線。

LUDWIG VAN BEETHOVEN (1770-1827)

Piano Trio in B-flat Major, Op. 97,

“Archduke” (c. 1810-11)

- I. Allegro moderato
- II. Scherzo: Allegro
- III. Andante cantabile ma però con moto
- IV. Allegretto moderato

Ning Feng (violin), Li-Wei Qin (cello), Serena Wang (piano)

It was with the piano trio that Beethoven chose to make his mark, publishing the three that formed Op. 1 in 1795. It was a canny choice: more than the piano sonata or the quartet, this was a genre that Beethoven could make his own without fearing competition from his illustrious predecessors Mozart and Haydn. By the time he got to Op. 97, the “Archduke”, he had entirely reshaped the medium, developing it in ways previously unimagined - not only treating the three instruments as true equals but also working on a symphonic scale, while the technical developments in the keyboard instrument allowed it a new scope and range, literally and metaphorically.

The “Archduke” sets off in an unhurried and expansive vein - not dissimilar to the 5th Piano Concerto. Its opening theme conveys a mixture of breadth, grandeur and humanity. This is first heard on the piano, before being taken up by all three players. The second theme is also lyrical, confirming that here is a movement on a grandiose scale. The development imbues elements of the opening theme with added harmonic crunch but in general the sensation of this movement is one of harmoniousness and spaciousness. Contrast comes in the form of the second-movement Scherzo, based on a scale figure (a favourite device of Beethoven's throughout his career), heard first in the cello, with violin joining in and finally the piano. The Trio, twice repeated, is full of anarchic touches - in both harmonic scope and fiercely playful irony. The variation-form slow movement seems to prefigure the variations found in the finales of the piano sonatas Op. 109 and Op. 111, the initial material set against increasingly involved figuration, culminating in a rapt coda. The final moments of the slow movement offers hints of the finale, a catchy rondo that culminates in a driven coda, now recalibrating the music in 6/8 and galloping towards the double barline. —Harriet Smith

STRINGS *in Motion* 弦樂飛躍

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安德魯·諾曼 | 《小提琴八重奏：賽車之旅》

賈基夫、李葉月、譚允靜、林昭亮、
金沼沃、陳蒨瑩、申丹楓、
安東尼婭·蘭克斯伯格

9'

Andrew NORMAN | *Gran Turismo* for Eight Violins

Stefan Jackiw, Yura Lee, Hannah Tam,
Cho-Liang Lin, So-Ock Kim, Angela Chan,
Danfeng Shen, Antonia Rankersberger

莫扎特 | A大調單簧管五重奏，KV. 581

- I. 快板
- II. 小廣板
- III. 小步舞曲（附三重奏樂段）
- IV. 主題與變奏：小快板

溫澤·福克斯（單簧管）、林昭亮（小提琴）、
李葉月（小提琴）、李道特（中提琴）、
加里·霍夫曼（大提琴）

31'

MOZART | Clarinet Quintet in A Major, KV. 581

- I. Allegro
- II. Larghetto
- III. Menuetto with Trio
- IV. Allegretto con variazioni

Wenzel Fuchs (clarinet), Cho-Liang Lin (violin),
Yura Lee (violin), Timothy Ridout (viola),
Gary Hoffman (cello)

中場休息 Intermission

布拉姆斯 | 降B大調弦樂六重奏，作品18

- I. 從容的快板
- II. 中等的行板
- III. 諧謔曲：極快的快板
- IV. 迴旋曲：稍快而優雅的小快板

李葉月（小提琴）、安東尼婭·蘭克斯伯格（小提琴）、
李道特（中提琴）、呂翔（中提琴）、
加里·霍夫曼（大提琴）、
羅伊凡（大提琴）

35'

BRAHMS | Sextet in B-flat Major, Op. 18

- I. Allegro ma non troppo
- II. Andante, ma moderato
- III. Scherzo: Allegro molto
- IV. Rondo: Poco allegretto e grazioso

Yura Lee (violin), Antonia Rankersberger (violin),
Timothy Ridout (viola), Xiang Lyu (viola),
Gary Hoffman (cello),
Ivan Valentin Hollup Roald (cello)

安德魯·諾曼 (1979-)**《小提琴八重奏：賽車之旅》 (c. 2004)**

賈基夫、李葉月、譚允靜、林昭亮、金沼沃、陳蒨瑩、申丹楓、安東尼婭·蘭克斯伯格

在《賽車之旅》中，安德魯·諾曼為八把小提琴構築出一個令人屏息的高能量世界，賽車的咆哮、未來主義繪畫的碎裂動能與電玩遊戲的閃爍視覺在此交織成一股炫技般的聲音洪流。作品受賈科莫·巴拉的動態畫作《疾駛的汽車》與同名賽車遊戲的沉浸式數位景觀啟發，精準捕捉了速度、機械與競賽的現代感受。自第一個音符起，樂曲便加速進入運動狀態，將合奏視為競技場上的抗衡力量，如同賽道上爭奪位置的車手。諾曼的寫作既具機械般的驅動力又變化莫測，以重複敲擊的動機、突然的織體轉換與碎裂的旋律片段為基礎，並以近乎電影的能量拼接堆疊。音樂從不鬆懈，即使於靜謐時刻，張力仍如引擎空轉般持續積累。然而，在聲響奇觀之下蘊藏著精密的結構智慧。諾曼巧妙連結數位媒體的剪貼美學與巴洛克大協奏曲傳統，讓對比的樂器群組以充滿活力的對話交換素材。八把小提琴同時扮演獨奏與合奏角色，在焦點中穿梭交錯，以炫目的同步性既競爭又融合。這部受委託獻給教育家羅伯特·利普西特學生的作品，既是對技術造詣的頌揚，亦是對想像力聆聽的禮讚。它邀請聽眾體驗音樂並非線性敘事，而是一場動態的沉浸式事件——讓賽事的刺激與合奏的藝術性交融為一場不可阻擋、令人振奮的馳騁之旅。

Andrew NORMAN (1979-)***Gran Turismo for Eight Violins* (c. 2004)**

Stefan Jackiw, Yura Lee, Hannah Tam, Cho-Liang Lin, So-Ock Kim, Angela Chan, Danfeng Shen, Antonia Rankersberger

In *Gran Turismo*, Andrew Norman conjures a high-octane world where race cars, Futurist painting, and video games collide in a breathless rush for eight violins. Inspired equally by Giacomo Balla's *Speeding Car* and the digital landscapes of the *Gran Turismo* game, the work captures the modern sensation of speed and exhilarating competition. From its first note, the piece accelerates, treating the ensemble as drivers jostling on a circuit—built from hammered motives, sudden textural shifts, and splintered melodic fragments layered with cinematic energy. The tension remains relentless, even in quieter moments. Beneath the spectacle lies structural intelligence: Norman parallels digital cut-and-paste aesthetics with the Baroque *concerto grosso* tradition, as the eight violins trade material in spirited dialogue, alternating as soloists and ensemble, weaving in and out with dazzling synchrony. Commissioned for students of pedagogue Robert Lipsett, *Gran Turismo* celebrates both technical prowess and imaginative listening, inviting us to experience music not as a linear narrative but as a kinetic, immersive event—where the thrill of the race and ensemble artistry merge into one unstoppable ride.

沃爾夫岡·阿瑪迪烏斯·莫札特 (1756-1791)**A大調單簧管五重奏，KV. 581 (c. 1789)**

- I. 快板
- II. 小廣板
- III. 小步舞曲 (附三重奏樂段)
- IV. 主題與變奏：小快板

溫澤·福克斯 (單簧管)、林昭亮 (小提琴)、李葉月 (小提琴)、李道特 (中提琴)、加里·霍夫曼 (大提琴)

創作於1789年秋的A大調單簧管五重奏，誕生於莫札特個人與財務最困頓的時期，卻成為他最明媚抒情的室內樂傑作。儘管當時聲望衰退、債臺高築，妻子康絲坦茲的妊娠亦以悲劇告終，這部為單簧管炫技大師安東·施塔德勒譜寫的作品，卻彷彿超越了塵世苦痛，恰如學者H.C.羅賓斯·蘭登所言「含淚微笑」。作品靈感直接源於施塔德勒非凡的藝術造詣——在單簧管尚少被視為獨奏樂器的年代，他能奏出溫暖如歌而靈動的音色，促使莫札特特為其巴塞單簧管的獨特能力量身創作。其成果是獨奏與弦樂四重奏間一場流暢優雅的對話，充滿機智與令人屏息的溫柔。首樂章從容展開，單簧管以豐沛旋律穿梭弦樂之上；核心的慢板樂章中，單簧管在弱音弦樂襯托下鋪展悠長哀婉的樂句，流露靜謐深沉的親密感。結構獨特的小步舞曲包含兩段三重奏：

WOLFGANG AMADEUS MOZART (1756-1791)***Clarinet Quintet in A Major, KV. 581* (c. 1789)**

- I. *Allegro*
- II. *Larghetto*
- III. *Menuetto with Trio*
- IV. *Allegretto con variazioni*

Wenzel Fuchs (clarinet), Cho-Liang Lin (violin), Yura Lee (violin), Timothy Ridout (viola), Gary Hoffman (cello)

Composed in the fall of 1789, during a period of deep personal and financial turmoil for Mozart, the *Clarinet Quintet in A major* remains one of his most radiant chamber works. Though his popularity had waned, his debts mounted, and his wife Constanze endured a difficult pregnancy, the music he wrote for the virtuoso clarinetist Anton Stadler seems to rise above worldly struggle, embodying what scholar H.C. Robbins Landon called a work that “smiles through the tears.” Inspired directly by Stadler's warm, vocal, and agile tone, Mozart crafted this quintet to showcase Stadler's mastery of the basset clarinet, creating a seamless conversation between soloist and string quartet, full of elegance, wit, and tender intimacy. The opening *Allegro* unfolds with graceful assurance, while the heart of the work lies in the sublime *Larghetto*, where the clarinet spins aching phrases over muted strings. The unusually structured *Menuetto* features two



第一段弦樂主導，第二段單簧管以田園詩般的俏皮重返焦點。終樂章以變奏曲舞動，透過愈發巧思的變奏，匯聚成洋溢集體歡愉與技藝光彩的燦爛終結。此作於1789年12月為音樂家遺孀與孤兒募款的音樂會首演，後世稱之「施塔德勒五重奏」。然其原始手稿在莫札特逝世後失蹤——很可能被長期負債的施塔德勒遺失或典當——今日版本乃依早期印刷版重建。超越炫技載體，這部五重奏是友誼與藝術超脫的見證，讓單簧管不僅尋得自己的聲音，更覓得了靈魂，以不可抗拒的優雅歌唱、嘆息，並翱翔於生命陰影之上。

contrasting trios, and the finale dances through inventive variations, culminating in communal joy and brilliance. Premiered in December 1789 at a benefit for musicians' widows and orphans, the quintet was soon known as the "Stadler Quintet"—though its original manuscript disappeared after Mozart's death, likely lost or pawned by the perennially indebted Stadler. More than a virtuoso showpiece, Mozart's Clarinet Quintet is a testament to friendship and artistic transcendence, allowing the clarinet to find its soul—singing, sighing, and soaring above life's shadows with irresistible grace.

約翰尼斯·布拉姆斯 (1833-1897)

降B大調弦樂六重奏，作品18 (c. 1860)

- I. 從容的快板
- II. 中等的行板
- III. 諧謔曲：極快的快板
- IV. 迴旋曲：稍快而優雅的小快板

李葉月 (小提琴)、安東尼婭·蘭克斯伯格 (小提琴)、
李道特 (中提琴)、呂翔 (中提琴)、
加里·霍夫曼 (大提琴)、羅伊凡 (大提琴)

儘管約翰內斯·布拉姆斯被尊為室內樂的偉大構築者，其探索弦樂四重奏之路卻異常遲疑。早年他更傾心於織體豐厚的鋼琴三重奏與弦樂六重奏，並於1860年藉作品18號第一號弦樂六重奏首次擁抱此形式，展現出已臻成熟的溫暖抒情與結構巧思。布拉姆斯對六重奏的偏愛，源於他對深沉音響融合的熱衷：兩把大提琴與兩把中提琴築起豐厚基底，使兩把小提琴得以在其上翱翔，由此他實質開創了一種新的室內樂類型。此作以自信慷慨的氣質贏得觀眾共鳴——僅僅兩年前，同樣聽眾對其激盪的第一鋼琴協奏曲尚且冷淡以對。第一樂章由第一把大提琴吟唱出布拉姆斯最迷人的旋律之一，主題在細膩節奏中略帶不對稱，為充滿素材的樂章奠定基調。三連音動機與A大調如小夜曲般的樂思形成對比，而大師級的發展部寫作使各動機緊密交融，整體閃耀著「管弦樂式的親密感」——精神宏闊卻細節透澈。第二樂章是改編自早年鋼琴作品的主題與變奏，D小調主題在六重奏編制中獲得新的莊重色彩，各變奏在探索不同織體與情緒時，仍維繫古典的端莊。隨後詠諧曲質樸而充滿活力，彷彿呼應貝多芬《田園》交響曲的鄉野氣息，輕快的三重奏段落落在尾聲俏皮再現。終樂章是洋溢毫不費力的魅力與舒伯特式優雅的輪旋曲，如春的主題再次交託大提琴吟唱；貫穿全曲，布拉姆斯在寧靜旋律與精妙工藝間取得平衡，讓音樂含笑訴說深邃藝術性。創作於二十六歲的這部六重奏，見證了年輕作曲家已穩立自身語彙——非經掙扎，而是滿溢澎湃創意與真摯歌唱。這無疑是盛放中的布拉姆斯。

JOHANNES BRAHMS (1833-1897)

Sextet in B-flat Major, Op. 18 (c. 1860)

- I. *Allegro ma non troppo*
- II. *Andante, ma moderato*
- III. *Scherzo: Allegro molto*
- IV. *Rondo: Poco allegretto e grazioso*

Yura Lee (violin), Antonia Rankersberger (violin),
Timothy Ridout (viola), Xiang Lyu (viola), Gary Hoffman (cello),
Ivan Valentin Hollup Roald (cello)

Though Johannes Brahms is revered as a master of chamber music, he approached the string quartet with hesitation, feeling more at ease in his early years with the richer textures of sextets. He first embraced this medium in 1860 with his Op. 18 Sextet—a work that radiates warmth, lyricism, and the structural confidence of a composer in full command of his voice. Brahms's affinity for the sextet likely arose from his love of sonorous blends: two cellos and two violas create a lush foundation over which the violins can soar, effectively pioneering a new chamber music genre. The first movement opens with a beguiling, warmly sung cello melody, subtly asymmetrical and rich with rhythmic nuance, setting the tone for a movement brimming with thematic abundance. Throughout, the scoring glows with "orchestral intimacy"—grand in spirit yet transparent in detail. The second movement is a theme and variations of profound elegance, adapted from an earlier piano piece but gaining new gravity and color in the sextet's hands. The Scherzo that follows is earthy and spirited, recalling Beethoven's *Pastoral* Symphony, with a buoyant trio section that returns playfully in the coda. The finale is a Rondo of effortless charm and Schubertian grace, its spring-like theme again entrusted to the cello. Throughout, Brahms balances serene melodies with sophisticated craftsmanship, allowing the music to smile even as it speaks with deep artistry. Composed when Brahms was just 26, the first String Sextet stands as a testament to a young composer already secure in his idiom—a work not of struggle, but of overflowing invention and heartfelt song. It is, in every sense, Brahms in bloom.

“Hong Kong’s cultural landmark”

South China Morning Post

自2009年以來，比爾斯飛躍演奏音樂節（或名香港國際室內樂音樂節）在香港文化版圖上擔當了重要的角色，使更多觀眾能接觸室內樂。

難忘室內樂時刻

音樂節締造了多個令人難忘的室內樂時刻：2012年的**韋華第《四季》**首次讓香港觀眾聽到小提琴家**康珠美**的演奏；夏里奧於2015年與竹澤恭子及吳茵攜手演繹的**柴可夫斯基鋼琴三重奏**令人動容；2020年音樂節雲集超過25位音樂家演出**巴赫《布蘭登堡協奏曲》**全集，而該演出更是2020年全年度唯一的大型古典樂演出。

造就香港首演

音樂節除了造就了**赫德里希**等古典音樂巨星的香港首演，更讓一眾**室內樂音樂家得以在香港登台**——當中包括中提琴家羅斯塔德及紐鮑爾、鋼琴家瓦斯奈及吳茵，以及薛高維斯基三重奏、耶路撒冷四重奏、多佛四重奏、博羅美奧四重奏及金蘋果樂團等知名室內樂組合。

音樂節亦為香港帶來**嶄新的委約作品**，委約作曲家包括迪恩（2017）、梅斯東能（2020）及卡洛琳·蕭（2024）等。音樂節亦帶來了全新兒童音樂作品，包括《生肖狂歡節》（2013及2023），更將舞獅帶進音樂廳！

當帷幕落下之際，我們希望室內樂音樂節所帶來的文化力量、珍貴友誼及凝聚力量能夠繼續承傳。

Since launching as the Hong Kong International Chamber Music Festival in 2009, the Beare's Premiere Music Festival has played a transformative role in Hong Kong's cultural landscape, bringing world-class chamber music to Hong Kong audiences.

UNFORGETTABLE MUSICAL MOMENTS

The Festival delivered unforgettable moments over the course of history: the electrifying 2012 performance of **Vivaldi's Four Seasons** introducing **Clara-Jumi Kang** to Hong Kong for the first time, Lynn Harrell's poignant performance of **Tchaikovsky's Piano Trio** with Kyoko Takezawa and Wu Han in 2015, and the complete **Bach's Brandenburg Concertos** featuring over 25 acclaimed musicians in 2020, the only major performance in Hong Kong for the whole year.

YOU HEARD THEM HERE FIRST

The Festival presented the Hong Kong debuts of celebrated soloists such as **Augustin Hadelich**. But perhaps more significantly, the Festival made possible the Hong Kong debuts of **musicians whose careers centred on chamber music**—violinists including Arnaud Sussmann and Kristin Lee, violists including Masumi Per Rostad and Paul Neubauer, cellists including Nick Canellakis, pianists including Orion Weiss and Wu Han, and renowned ensembles such as the Jerusalem Quartet, the Sitkovetsky Trio, the Dover Quartet and the Borromeo Quartet.

The Festival also brought to Hong Kong **brand new works**, commissioning composers such as Brett Dean (2017), Olli Mustonen (2020) and Caroline Shaw (2024). We also created new music for children, including *Carnival of the Zodiac* (2013, 2023), bringing the lion dance into the concert hall.

As the curtain falls on this remarkable chapter, the Festival leaves behind an indelible legacy—a cultural force that transformed Hong Kong's musical landscape through cherished friendships, joyful annual reunions, and the unifying power of music.

*From left to right (*Hidden in the picture)*

1. Clara-Jumi Kang, Andrew Ling, Albert Cheng, Michael Ma, Paul Neubauer, Li Xiao-Lu, DaXun Zhang, Cho-Liang Lin, Henning Kraggerud, Ning Feng, Zhu Bei*, David Chung* & Nicholas Tzavaras* | 2012
2. Augustin Hadelich, Cho-Liang Lin & Toby Hoffman | 2014
3. Joyce DiDonato with il Pomo d'Oro | 2019
4. Borromeo String Quartet | 2017
5. Yacht party on the "Pink Lady" | 2015
6. Arnaud Sussmann, Gilles Vonsattel & Radovan Vlatkovic | 2020
7. Dinner at Rosamond Brown's | 2017
8. Paul Huang, Joel Link, Li-Wei Qin, Camden Shaw, Milena Pajaro-van de Stadt & Yura Lee | 2019
9. Emerson Quartet & Toby Hoffman | 2016
10. Closing night party at Andrea Fessler's home | 2019
11. Avi Avital with il Pomo d'Oro | 2025
12. Kyoko Takezawa, Wu Han & Lynn Harrell | 2015







25



28



26



27



29



30



31



32



33



34



35

13. Cho-Liang Lin & Evelyn Chang | 2020
14. Opening Dinner at Hong Kong Club | 2020
15. Paul Huang, Tianwa Yang & Yura Lee | 2019
16. Angus Lee, Eric Yip, Ruda Lee, Kiann Chow, Yu Sun, Karina Yau, Colleen Lee, Evelyn Chang, Haylie Ecker, Chen Chiu-yuan, Leon Chu, Phoebe Chan & Masami Nagai | 2023
17. Cho-Liang Lin, Zhu Bei, Li Xiao-Lu, Zhang Ying & Andrew Ling | 2012
18. Cecile Licad and Haochen Zhang | 2017
19. Kitty Cheung, Nicholas Kitchen, Mahan Esfahani, Megan Sterling, Eric Yip, Gordon Hunt, DaXun Zhang, Kiann Chow, David Washburn & Ringo Chan | 2020
20. Hélène Grimaud | 2013
21. Pei-Yao Wang & Robin Tritschler | 2020
22. Lamma Seafood Dinner | 2020
23. Cho-Liang Lin's hard hat tour of Tai Kwun | 2017
24. Akiko Suwanai, Aloysia Friedmann, Vadim Repin, David Chung, Cho-liang Lin, Joshua Gindele, Augustin Hadelich, George Lomdaridze & Maxim Rysanov* | 2014

25. Emmanuel Ceysson, Cho-Liang Lin, Kitty Cheung, Richard O'Neill, Isang Enders, Andrew Simon & Patrick Gallois | 2018
26. Jakub Józef Orliński with il Pomo d'Oro | 2020
27. Cho-Liang Lin & Lin Zhe | 2020
28. Opening Ceremony at Hong Kong City Hall | 2012
29. Peter Jablonski, Dan Zhu, Andrew Ling, Trey Lee, DaXun Zhang, Chen Halevi, Matthew Wu, Mark Lung & Grzegorz Kotow*, Colleen Lee* | 2010
30. Boat trip to Lamma Island | 2018
31. Jerusalem Quartet at Rotunda, Exhchange Square | 2018
32. Opening night dinner at Andrea Fessler's | 2018
33. Akiko Suwanai, Joyce Yang & Jian Wang | 2014
34. Sitkovetsky Trio | 2025
35. So-Ock Kim, Wu Qian, Dorothy Ro, Alexander Sitkovetsky, George Lomdaridze, Jonathan Ong, Adrien La Marca, Abigail Rojansky, Isang Enders & Jonathan Dormand | 2025

From left to right (*Hidden in the picture)

PAST PARTICIPATING ARTISTS (2009-2026)

Piano

Tanya Bannister | 2009
Rebecca Barham | 2010
Inon Barnatan | 2013
Alex Brown | 2019
Michael Stephen Brown | 2026
Evelyn Chang | 2013-2014, 2017-2020, 2023
Jie Chen | 2009
Sa Chen | 2013
Rachel Cheung | 2023
Ingrid Fliter | 2010
Boris Giltburg | 2023
Helene Grimaud | 2013
Andreas Haefliger | 2012, 2019
Peter Jablonski | 2010
Denis Kozhukhin | 2013
Colleen Lee | 2010
Cecile Licad | 2017
Olli Mustonen | 2020
Jon Kimura Parker | 2014, 2016
Anna Polonsky | 2018
Kathryn Stott | 2015
Gilles Vonsattel | 2020
Serena Wang | 2026
Pei-Yao Wang | 2013, 2020
Orion Weiss | 2015, 2018, 2025
Chiyan Wong | 2022
Shai Wosner | 2012, 2025
Qian Wu | 2018, 2025
Wu Han | 2015
Joyce Yang | 2014
Zee Zee | 2016, 2017, 2022
Haochen Zhang | 2017

Violin

Cho-Liang Lin | 2012-2020, 2023, 2026
Claudia Ajmone-Marsan | 2009
Martin Beaver | 2015, 2016, 2019
Aaron Boyd | 2020
Angela Chan | 2026
Albert Cheng | 2012
Kitty Cheung | 2017, 2018
Michael Guttman | 2013
Augustin Hadelich | 2014
Paul Huang | 2019
Stefan Jackiw | 2026
Clara-Jumi Kang | 2012, 2016, 2026
So-Ock Kim | 2019, 2020, 2024-2026
Grzegorz Kotów | 2010
Kristen Lee | 2017
Ruda Lee | 2022
Michael Ma | 2012
Feng Ning | 2012, 2013, 2015, 2024-2026
Leo Phillips | 2016
Vadim Repin | 2014
Sasha Sitkovetsky | 2018, 2025
Arnaud Sussman | 2020
Akiko Suwanai | 2014
Kyoko Takezawa | 2015, 2018
Hannah Tam | 2026
Tianwa Yang | 2009, 2019
Dan Zhu | 2010, 2022
Bei Zhu | 2012

Viola

Lise Berthaud | 2019
Ringo Chan | 2022
Brian Chen | 2015, 2017
Brett Dean | 2017
Aloysia Friedmann | 2014
Toby Hoffman | 2013, 2014, 2016
Atte Kilpeläinen | 2009
Ting-Ru Lai | 2026
Adrien LaMarca | 2025
Born Lau | 2022
Yat Lee | 2022
Yura Lee | 2019, 2026
Andrew Ling | 2012, 2013, 2015, 2016, 2020, 2022
Paul Neubauer | 2012, 2016, 2020
Richard O'Neill | 2018
Timothy Ridout | 2026
Masumi Per Rostad | 2024
Maxim Rysanov | 2014

Cello

Richard Bamping | 2012, 2013, 2015, 2022
Nick Canellakis | 2017
Tomas Djupsjöbacka | 2009
Leonard Elschenbroich | 2013
Isang Enders | 2018, 2025
Clive Greensmith | 2015, 2016
Narek Hakhnazaryan | 2020
Lynn Harrell | 2015
Desmond Hoebig | 2012
Gary Hoffman | 2014, 2016, 2024, 2026
Trey Lee | 2009, 2010
Xiaolu Li | 2012
Laurent Perrin | 2026
Li-Wei Qin | 2017, 2018, 2019, 2026
Julian Steckel | 2019
Torleif Thedeen | 2020
Jian Wang | 2014

Double Bass

George Lomdaridze | 2013, 2014, 2019
DaXun Zhang | 2010, 2012, 2015, 2016, 2017, 2020, 2026

String Quartet

Borromeo Quartet | 2017, 2020
Dover Quartet | 2019
Emerson Quartet | 2016
Escher Quartet | 2015
New Helsinki Quartet | 2010
Jerusalem Quartet | 2013, 2018
Miro Quartet | 2014, 2024
Romer Quartet | 2023
Simply Quartet | 2026
Verona Quartet | 2025

Singer

Joyce di Donato | 2019
Ying Huang | 2012
Jakob Josef Orlinski | 2025
Renee Tatum | 2013
Robin Tritschler | 2020, 2024

Flute

Emily Beynon | 2020
Patrick Gallois | 2018
Marina Piccinini | 2012
Megan Sterling | 2020

Oboe

Mami Fukuhara | 2020
James Zheng Huang | 2013
Gordon Hunt | 2020
Rachel Wong | 2020

Clarinet

Anton Dressler | 2009
Wenzel Fuchs | 2026
Pierre Genisson | 2018
Chen Halevi | 2010
Burt Hara | 2014, 2015
David Shifrin | 2020
Andrew Simon | 2013, 2018, 2020
Yaoguang Zhai | 2012

Bassoon

Benjamin Moermond | 2015, 2020

French Horn

Lin Jiang | 2015, 2020
Radovan Vladkovic | 2020

Trumpet

David Washburn | 2020

Percussion

James Boznos | 2016
Rieko Koyama | 2016
Zhe Lin | 2020
Satoshi Takeishi | 2019

Harp

Emmanuel Ceysson | 2018
Naoko Yoshino | 2012

Harpsichord

David Chung | 2012, 2014
Mahan Esfahani | 2020

Mandolin

Avi Avital | 2019, 2025

Bandoneon

Hector del Curto | 2019

Chamber Orchestra

il Pomo d'Oro | 2019, 2025



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PREMIERE
MUSIC
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比爾斯飛躍演奏
音樂節

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30 January 2026 Fri 7:30pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

Festival Finale:

FOUR SEASONS

終章：四季

巴切維芝 | 四小提琴四重奏

- I. 稍快板 — 嬉戲的快板
- II. 平靜的行板
- III. 極快板

林昭亮、賈基夫、
陳蒨瑩、譚允靜

12'

BACEWICZ | Quartet for Four Violins

- I. *Allegretto - Allegro giocoso*
- II. *Andante tranquillo*
- III. *Molto allegro*

Cho-Liang Lin, Stefan Jackiw,
Angela Chan, Hannah Tam

魯道斯拉夫斯基 | 帕格尼尼雙鋼琴主題變奏曲

王雅倫、米高·斯蒂芬·布朗

7'

LUTOSŁAWSKI | Paganini Variations for Two Pianos

Serena Wang, Michael Stephen Brown

歌舒詠 | 《一個美國人在巴黎》(雙鋼琴)

米高·斯蒂芬·布朗、王雅倫

19'

GERSHWIN | American in Paris (for two pianos)

Michael Stephen Brown, Serena Wang

中場休息 Intermission

韋華第 | 《四季》

小提琴獨奏：

金沼沃、李葉月、陳蒨瑩、賈基夫

聯同 林昭亮 (小提琴)、申丹楓 (小提琴)、
安東尼婭·蘭克斯伯格 (小提琴)、
譚允靜 (小提琴)、呂翔 (中提琴)、
賴亭儒 (中提琴)、羅伊凡 (大提琴)、
貝樂安 (大提琴)、張達尋 (低音大提琴)、
米高·斯蒂芬·布朗 (古鍵琴)

45'

VIVALDI | *The Four Seasons*

Violin Solo:

So-Ock Kim, Yura Lee, Angela Chan, Stefan Jackiw

with Cho-Liang Lin (violin), Danfeng Shen (violin),
Antonia Rankersberger (violin), Hannah Tam (violin),
Xiang Lyu (viola), Ting-Ru Lai (viola),
Ivan Valentin Hollup Roald (cello),
Laurent Perrin (cello), DaXun Zhang (bass),
Michael Stephen Brown (harpsichord)

格拉日娜·巴切維芝 (1909–1969)**四小提琴四重奏 (c. 1949)**

- I. 稍快板 — 嬉戲的快板
- II. 平靜的行板
- III. 極快板

林昭亮、賈基夫、陳蒨瑩、譚允靜

格拉日娜·巴切維芝是戰後波蘭具定義性的音樂之聲——一位精湛的小提琴家、大膽的作曲家與奉獻的教育者。她於1949年為羅茲音樂學院學生創作的四小提琴四重奏，巧妙地融合了教學法、民間傳統與新古典主義的活力。這部作品雖反映了當時的「社會主義現實主義」美學，卻透過其機智、豐沛的旋律以及四位演奏者間民主化的素材共享，超越了教條框架。巴切維芝以清晰而優雅的手法轉化了波蘭民間音樂語彙，將其融入令人聯想起蒲羅歌菲夫與蕭斯達高維契的形式中，卻仍保有她獨特的聲口。每個樂章皆平衡了技術挑戰與表現意圖：開頭的稍快板以幽靈般的魅力展開，繼而躍入嬉戲的歡快快板；寧靜的行板以內省的優雅，透過獨奏與二重奏編織旋律；終曲極快板則迸發出銳利諷刺的曲調與堅持不懈的雙音和弦，以節奏的熱情傾瀉而出。儘管最初構思為訓練曲目，這部作品從不顯得機械練習。相反地，它展現了如何為相同樂器創作而不陷於單調的大師課，將民間靈感與當代技法交融，並在時代限制中尋得歡欣。在巴切維芝手中，四把小提琴自成一個小宇宙——民主、生氣蓬勃，且不可抗拒地鮮活。

GRAŻYNA BACEWICZ (1909–1969)**Quartet for Four Violins (c. 1949)**

- I. *Allegretto - Allegro giocoso*
- II. *Andante tranquillo*
- III. *Molto allegro*

Cho-Liang Lin, Stefan Jackiw, Angela Chan, Hannah Tam

Grażyna Bacewicz was a defining musical voice in postwar Poland—a virtuoso violinist, bold composer, and dedicated teacher. Her 1949 Quartet for Four Violins, written for her students at the Łódź Conservatory, skillfully merges pedagogy, folk tradition, and neoclassical vitality. While reflecting the period's "socialist realist" aesthetic, the quartet transcends doctrine through its wit, melodic generosity, and democratic sharing of material among all four players. Bacewicz transforms Polish folk idioms with clarity and elegance, channeling them through forms that recall Prokofiev and Shostakovich, yet speak with her own distinct accent. Each movement balances technical challenge with expressive purpose: the opening Allegretto unfolds with spectral charm before a playful Allegro giocoso; a serene Andante tranquillo weaves a melody through solo and duet textures with introspective grace; and the Molto allegro finale bursts with sharp, sardonic tunes and insistent double-stop chords, delivered with rhythmic verve. Though conceived as a training piece, it never feels like an exercise. Instead, it offers a masterclass in writing for identical instruments without monotony, blending folk inspiration with contemporary craft, and finding joy within the constraints of an era. In Bacewicz's hands, four violins become a small universe—democratic, vibrant, and irresistibly alive.

維托爾德·魯道斯拉夫斯基 (1913–1994)**帕格尼尼雙鋼琴主題變奏曲 (c. 1941)**

王雅倫、米高·斯蒂芬·布朗

維托爾德·魯道斯拉夫斯基——二十世紀最具原創性的作曲巨擘之一——在納粹佔領時期創作了這部鋒芒畢露的帕格尼尼雙鋼琴主題變奏曲。這部1941年為雙鋼琴譜寫的作品，是他與作曲家同僚安德烈·帕努夫尼克的合作成果，既是抵抗壓迫的文化存續行動，亦是現代主義機智的絢爛展示。戰時華沙的公開演出遭禁，兩人遂組成鋼琴二重奏，於咖啡館秘密演奏從流行舞曲到隱蔽編排的波蘭作品，其數百首改編曲目大多毀於戰火，唯此作手稿奇蹟般倖存。魯道斯拉夫斯基以帕格尼尼第24號隨想曲為基底，卻賦予其鮮明的

WITOLD LUTOSŁAWSKI (1913–1994)**Paganini Variations for Two Pianos (c. 1941)**

Serena Wang, Michael Stephen Brown

Composed in 1941 during the Nazi occupation of Poland, Witold Lutosławski's Paganini Variations for two pianos is a work of defiant cultural survival and dazzling modernist wit. Created in collaboration with Andrzej Panufnik, the piece stems from their clandestine piano duo that performed in Warsaw cafés after public concerts were banned. While most of their arrangements were lost in the war's destruction, the manuscript of these variations miraculously survived. Using Paganini's famous 24th Caprice as a theme—already celebrated by Liszt and Rachmaninoff—Lutosławski reinvents it with a sharp, harmonically daring 20th-century voice. He translates Paganini's

二十世紀印記：棱角分明的線條、大膽的和聲與急切嬉戲的節奏動力。他既保留原變奏結構，又將小提琴的撥奏、泛音等炫技語彙，重塑為地道而華麗的鋼琴語法。兩架鋼琴展開熱烈對話，以卡農模仿傳遞動機，堆疊不和諧複合和弦，戲謔般呼應帕格尼尼的傳奇技巧。然而在這光彩之下，作品誕生於圍城困境——作曲家曾逃脫抓捕、失去家園且身無合法證件，但樂曲中未流露絕望，反而洋溢近乎叛逆的生氣。這些變奏彷彿預設聽眾熟悉原主題，進而對其進行扭曲、調侃與輝煌再造。帕格尼尼雙鋼琴主題變奏曲不僅是戰時的精神消遣，更預示了魯道斯拉夫斯基早期精湛技藝，及其終生平衡結構清晰與表達自由的追求。這是一部新古典端莊與現代銳氣相遇之作，其中生存之聲非為哀歌，而是以雙鋼琴、狡黠微笑與不可阻擋的能量迸發的藝術挑戰。

violinistic fireworks into idiomatic and bravura piano writing, where the two pianos engage in spirited dialogue through canonic imitation, polychords, and playful parody. Beneath the brilliance lies deeper resonance: this is music written under siege, by a composer living without papers after escaping capture and losing his family's estates. Yet the work expresses not despair, but rebellious exuberance—twisting and gloriously reinventing a familiar theme with sly irreverence. More than a wartime diversion, the Paganini Variations showcase Lutosławski's early mastery, balancing structural clarity with expressive freedom, where neoclassical poise meets modern abrasion. Survival here sounds not like a lament, but a challenge—delivered with two pianos, a sly smile, and unstoppable energy.

喬治·歌舒詠 (1898-1937)

《一個美國人在巴黎》(雙鋼琴) (c. 1928)

米高·斯蒂芬·布朗、王雅倫

喬治·歌舒詠的《一個美國人在巴黎》不僅是音樂會曲目，更是一幅源自1928年法國之旅、凝結藝術家創作巔峰的喧騰時代明信片。此作標誌著歌舒詠最大膽的嘗試——融合美國爵士與交響傳統，並首次將管弦樂團（而非鋼琴）置於敘事核心。受巴黎林蔭大道熙攘景象啟發，他特意將四個巴黎計程車喇叭聲織入樂譜，使城市聲響成為作品肌理。歌舒詠將這部「管弦樂音詩」兼「狂想芭蕾」描述為一段嬉戲而辛酸的旅程：一位美國訪客陶醉於巴黎能量，陷入染有藍調色彩的鄉愁，最終再度被城市的歡騰旋渦捲回。樂曲開頭以輕快主題、喋喋木管與執拗的喇叭聲喚起巴黎的閃耀速度；隨後一段緩慢而和聲豐饒的藍調中段，刻畫異鄉遊子的孤寂沉思。然而憂鬱並未久駐，音樂迅即復甦，躍入明亮且帶查爾斯頓舞曲風格的終曲，彷彿主角已揮別感傷，重新擁抱巴黎生機。儘管首演時部分評論猶存質疑，全球觀眾卻從伊始便擁抱此作。它不僅捕捉了爵士與歐洲傳統的跨洋對話，更凝聚了1920年代的精神——那充滿流動、交流與感染性樂觀的歲月。至今，《一個美國人在巴黎》仍是歌舒詠最持久且富於聯想的創作：不只是一幅巴黎肖像，更是對在夢想之城中保持年輕、好奇與鮮活生命的頌歌。

GEORGE GERSHWIN (1898-1937)

An American in Paris (for two pianos) (c. 1928)

Michael Stephen Brown, Serena Wang

George Gershwin's *An American in Paris* is a vibrant postcard from an artist at his peak. Composed in 1928 after a trip to France, the work represents Gershwin's bold step toward merging American jazz with the symphonic tradition, centering the orchestra—not the piano—in the story. Inspired by Parisian boulevards, he famously incorporated four taxi horns into the score, weaving the city's sound into its fabric. He described the piece as a "tone poem for orchestra" or a "rhapsodic ballet," offering a playful yet poignant narrative: an American visitor, swept up by Parisian energy, experiences a blues-tinged bout of homesickness before returning to the city's joyous whirl. The sparkling opening evokes Paris with jaunty themes, chattering winds, and the iconic horns. A slower, blues-inflected middle section conjures the loneliness of a stranger far from home with heartfelt harmonic richness. Yet this reflection soon gives way to a bright, Charleston-tinged finale that suggests the American has shaken off melancholy and embraced Parisian life once more. While some critics were initially skeptical, audiences worldwide embraced the work from its premiere. It captured not only the transatlantic dialogue between jazz and European tradition but also the spirit of the 1920s—an era of travel, exchange, and infectious optimism. Today, it remains one of Gershwin's most enduring creations: a portrait not just of Paris, but a celebration of being young, curious, and alive in a city of dreams.

安東尼奧·韋華第 (1678-1741)

《四季》(c. 1725)

小提琴獨奏：金沼沃、李葉月、陳蒨瑩、賈基夫

聯同 林昭亮 (小提琴)、申丹楓 (小提琴)、

安東尼婭·蘭克斯伯格 (小提琴)、譚允靜 (小提琴)、呂翔 (中提琴)、

賴亭儒 (中提琴)、羅伊凡 (大提琴)、貝樂安 (大提琴)、

張達尋 (低音大提琴)、米高·斯蒂芬·布朗 (古鍵琴)

安東尼奧·韋華第的《四季》不僅是四首巴洛克協奏曲，更是一場以聲音呈現的革命。這組作品於1725年作為其作品第八號《和聲與創意的競技》的一部分出版，在器樂音樂鮮少如此具象描繪的時代，大膽融合了音樂結構與生動的敘事。每首協奏曲——春、夏、秋、冬——皆附有一首很可能出自韋華第本人手筆的十四行詩，引領聽者穿越四季景致：鳥鳴啾啾、溪流潺潺、夏日暴風、豐收舞蹈與凜冽寒風。

韋華第作為一位技藝傳奇的小提琴家，創作這些協奏曲並非為了被動的聽眾，而是為了演奏者——其中許多是威尼斯慈愛院才華卓越的年輕女樂手，他在那裡任教數十年。音樂充滿模仿的生機：小提琴的顫音化為鳥鳴，疾速的音階暗示狂風，撥奏的弦樂喚起雨滴或冷得打顫的齒音。在他自己的演奏分譜中，韋華第標注了「吠犬」（中提琴聲部）與「低語的枝葉」（第二小提琴聲部）等指示，將合奏樂手轉化為聽覺戲劇中的演員。

儘管——或許正因——其鮮明的描繪性，《四季》在當時並非沒有批評者。一些同時代人曾貶斥此類描繪性音樂為庸俗伎倆，更適合「雜耍藝人」而非嚴肅藝術家。然而，韋華第的天才正在於這種創意與和聲之間的平衡：他在拓展小提琴技術與表現力的同時，將其飛翔的靈感錨定於堅實而優雅的曲式之中。

今晚的演出將呈現一場跨越四季的特別對話：每首協奏曲將由一位獨奏家領銜，透過四位傑出藝術家——小提琴家金沼沃、李葉月、陳蒨瑩及賈基夫——各具特色的演繹，展現春、夏、秋、冬獨特的性格。他們以各自的洞見與精湛技藝，賦予這部永恆之作新的生命，不僅致敬韋華第的音樂視野，也彰顯巴洛克音樂核心的協作精神。他們共同提醒我們：《四季》並非博物館藏品，而是一片鮮活的風景——隨著每次演出、隨著每位步入其生動世界的藝術家，不斷變化，永葆活力。

ANTONIO VIVALDI (1678-1741)

The Four Seasons (c. 1725)

Violin Solos: So-Ock Kim, Yura Lee, Angela Chan, Stefan Jackiw
with Cho-Liang Lin (violin), Danfeng Shen (violin), Antonia Rankersberger (violin), Hannah Tam (violin), Xiang Lyu (viola), Ting-Ru Lai (viola), Ivan Valentin Hollup Roald (cello), Laurent Perrin (cello), DaXun Zhang (bass), Michael Stephen Brown (harpsichord)

Antonio Vivaldi's *The Four Seasons* is more than a quartet of Baroque concertos; it is a revolution rendered in sound. Published in 1725 as part of his Opus 8 collection, *Il cimento dell'armonia e dell'invenzione* (*The Contest Between Harmony and Invention*), these works boldly fused musical structure with vivid storytelling at a time when instrumental music was rarely so explicitly pictorial. Each concerto—Spring, Summer, Autumn, Winter—is accompanied by a sonnet, likely penned by Vivaldi himself, that guides the listener through a cascade of seasonal scenes: singing birds, murmuring brooks, summer storms, harvest dances, and winter winds.

Vivaldi, a violinist of legendary skill, wrote these concertos not for passive audiences, but for players—often the exceptionally gifted young women of Venice's *Ospedale della Pietà*, where he taught for decades. The music is alive with imitation: violin trills become birdcalls, racing scales suggest frantic winds, and plucked strings evoke raindrops or chattering teeth. In his own performance parts, Vivaldi included instructions such as “the barking dog” (for the viola) and “the murmuring branches” (for second violin), transforming ensemble players into actors in an auditory drama.

Despite—or perhaps because of—its vivid imagery, *The Four Seasons* was not without its detractors in its day. Some contemporaries dismissed such descriptive music as a vulgar stunt, more fit for “posture-makers” than serious artists. Yet Vivaldi's genius lay precisely in this balance of invention and harmony: he stretched the technical and expressive possibilities of the violin while anchoring his flights in robust, elegant form.

Tonight's performance offers a special dialogue across the seasons: each concerto will be led by a distinct soloist, reflecting the unique character of Spring, Summer, Autumn, and Winter through four exceptional artistic voices. Violinists So-Ock Kim, Yura Lee, Angela Chan, and Stefan Jackiw bring their individual insight and virtuosity to this timeless cycle, celebrating not only Vivaldi's vision but also the collaborative spirit at the heart of Baroque music. Together, they remind us that *The Four Seasons* is not a museum piece, but a living landscape—one that changes with every performance, and with every artist who steps into its vivid, vibrant world.



春 (第一號協奏曲, E大調)

快板

春天帶著歡欣降臨，百鳥以喜悅的歌聲相迎，
溪流在微風中輕語，潺潺低吟，緩緩流淌。
天空忽被黑幕籠罩，雷鳴電閃宣告風暴將至；
待風雨平息，群鳥再度唱起甜美的歌謠。

甚緩板與始終極輕

在怡人的繁花草地上，
伴著枝葉與芳草的輕柔低語，
牧羊人沉睡著，忠犬偎依身旁。

快板

隨著田園風笛的歡快樂聲，
仙女與牧人在心愛之地起舞，
當春光明媚，萬物煥發榮華。

Spring (Concerto No. 1 in E major)

Allegro

Spring has come with joy, Welcomed by birds with joyous songs,
And the streams, amid gentle breezes, Whisper softly as they sink.
The sky is covered in black and Thunder and lightning announce the storm;
When they are silent, the birds Resume their delicious songs.

Largo and pianissimo sempre

And in the pleasant flowery meadow,
To the soft murmur of leaves and plants,
The goatherd sleeps, his faithful dog by his side.

Allegro

To the happy sound of a rustic bagpipe,
Nymphs and shepherds dance in their favorite place,
When spring appears in all its glory.



夏 (第二號協奏曲, G小調)

從容的快板

在季節嚴酷的烈日之下，人與獸群皆倦怠，松林如焚。
杜鵑初啼，旋即鴿子與金翅雀亦隨聲和鳴。
微風輕拂，但北風之神驟然甦醒，
與鄰風激鬥，牧羊人為此哭泣，
因他頭頂正盤旋著駭人的風暴與其命運。

慢板

他疲憊的肢體不得安歇，畏懼閃電與可怖的雷鳴，
更有群蠅與黃蜂圍繞紛飛。

急板

唉，他的恐懼終成真：雷電在蒼穹肆意狂吼，
冰雹斬落豐碩的麥穗。

Summer (Concerto No. 2 in G minor)

Allegro non molto

Under the unforgiving sun of the season, The man and the herd are languishing,
the pine is burning. The cuckoo begins to sing and immediately. The dove and
the goldfinch join him. A light breeze is blowing, but Boreas woke up to
suddenly fight with his neighbor, And the shepherd cries because above
his head, The formidable storm and its destiny.

Adagio

His weary limbs are deprived of rest, Fear of lightning and scary thunder,
And flies and hornets swarming.

Presto

Alas, his fears come true: Thunder and lightning are raging in the skies,
And the hail cuts down the great wheat.



秋 (第三號協奏曲, F大調)

快板

農人歡舞高歌慶豐年，滿載酒神饋贈的瓊漿，
盛宴盡歡後沉入夢鄉。

極慢板

眾人暫歇歌舞聲漸杳，和煦清風拂來心舒暢，
好時節催人悠然入眠。

快板

獵人破曉時分出狩獵，號角槍犬齊發追蹤跡，
野獸驚逃遁走慌竄奔。
槍鳴犬吠震天魂膽喪，負傷困頓踉蹌欲脫身，
力竭終究倒地亡。

Autumn (Concerto No. 3 in F major)

Allegro

The peasant celebrates by dancing and singing, The pleasure of the rich harvest,
And full of Bacchus liquor, They end their rejoicings with a sleep.

Adagio molto

Each peasant ceases his dance and song. The mild air gives pleasure,
And the season invites many To enjoy a sweet slumber.

Allegro

The hunters, at the break of dawn, go to the hunt. With horns, guns, and dogs
they are off, The beast flees, and they follow its trail. Already fearful and
exhausted by the great noise, Of guns and dogs, and wounded,
The exhausted beast tries to flee, but dies.



冬 (第四號協奏曲, F小調)

從容的快板

在冰封雪地中顫抖僵冷，承受狂風猛烈無情摧打，
時時跺腳奔跑驅寒凍，牙齒因酷冷顫動咯咯響。

甚緩板

爐火邊安度寧靜歡欣時光，
窗外寒雨卻灑落眾人身上。

快板

踏冰而行步步遲疑謹慎，小心翼翼唯恐失足滑倒，
匆忙跳躍卻踉蹌摔落地面，爬起繼續冰上奔逃——
只怕冰面迸裂陷深淵。聽啊！從密閉屋內傳來
西洛可風、北風與眾風交戰呼嘯……
此乃嚴冬，然亦饋贈歡悅。

Winter (Concerto No. 4 in F minor)

Allegro non molto

Frozen and shivering in the icy snow, Under the battering of a terrible wind,
Run stamping your feet every moment, Teeth chattering in the cold.

Largo

Spend calm and happy moments by the fire,
While outside the rain sprinkles everyone.

Allegro

Walking on the ice with hesitant steps, By being careful, lest you fall.
Jump in haste, slip, and fall to the ground, Get back on the ice and run,
In case the ice cracks and opens. To hear, leaving their screened house,
Sirocco, Boreas, and all the winds in battle...It's winter, but it brings joy.

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HK debut
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JAZZ

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STELLA COLE QUARTET

Viral jazz sensation Stella Cole is quickly becoming known for fresh take on timeless standards, standing at the crossroads of classic and contemporary. Now you can experience her commanding stage presence and warm, expressive voice at the intimate Tea House Theatre, Xiqu Centre.

爵士新貴Stella Cole以清新聲線演繹爵士名曲，以現代唱法駕馭爵士經典，於社交媒體吸引過百萬追隨者。誠邀你到精緻親暱的茶館劇場小酌一杯，現場傾聽Stella Cole的迷人歌喉。

🕒 2 & 3 March 2026 (Mon & Tue)
7pm & 9pm

📍 Tea House Theatre, Xiqu Centre, WestK
西九文化區戲曲中心茶館劇場

🎫 \$520 (including a complimentary drink)

Co-presented by
聯合主辦

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西九文化區

In collaboration with
合作夥伴

JAZZ AT LINCOLN CENTER



愛麗絲·紗良·奧特 | 費爾德夜曲

ALICE SARA OTT

Piano
鋼琴

John Field: Complete Nocturnes

One of the world's most sought-after soloists, pianist Alice Sara Ott returns to Hong Kong with her OPUS Klassik winning Deutsche Grammophon album featuring the Complete Nocturnes by Irish Romantic composer John Field (1782-1837), considered "the father of the nocturne".

備受追捧的鋼琴家愛麗絲·紗良·奧特是當今最受矚目的獨奏家之一。是次載譽重返香港舞台，帶來剛獲奧普斯古典音樂獎的新節目，由夜曲之父John Field (1782-1837) 撰寫的夜曲全集。

Programme 曲目

FIELD Nocturnes (No. 1 - 18)

🕒 1 April 2026 (Wed)
7:30 pm

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

🎫 \$680 \$380 \$280



香港獨奏會首演
HK Recital debut
You heard him here first

奇安·蘇坦尼的拉赫曼尼諾夫

KIAN SOLTANI

Cello
大提琴

plays Rachmaninov

Praised by *The Times* as a "remarkable cellist" and by *Gramophone* as "sheer perfection," Austrian-Iranian cellist Kian Soltani captivates with expressive depth and flawless technique. He is the winner of multiple major awards, including the OPUS Klassik.

被《留聲機》譽為「簡直完美」、《泰晤士報》筆下的「傑出大提琴家」，奧地利裔伊朗大提琴家奇安·蘇坦尼，演繹深邃，技藝精湛。他曾榮獲多項重要獎項，包括奧普斯獎等。

JAEHONG PARK | piano 鋼琴

Programme 曲目

VALI Persian Folk Songs

SCHUBERT Sonata in A minor,
"Arpeggione"

RACHMANINOV Cello Sonata in G minor

🕒 13 April 2026 (Mon)
7:30 pm

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

🎫 \$480 \$320 \$180

You heard them here first

飛躍之星
首演於此

Tickets and Details
購票及節目詳情



香港首演
HK debut
You heard her here first

瑞秋·芬倫 | 冬之旅

**RACHEL
FENLON**

Winterreise

Soprano/
Piano
女高音/鋼琴

Canadian singer/pianist Rachel Fenlon debuts in Hong Kong with a unique self-accompanied performance of Schubert's *Winterreise*. *BBC* selected her *Winterreise* as Album of the Week, praising its emotional depth as "extraordinary" and "spellbinding".

女高音兼鋼琴家瑞秋·芬倫將自彈自唱，以女性角度詮釋《冬之旅》。BBC將她的《冬之旅》選為本週專輯，盛讚其情感深度為「非凡」且「令人著迷」。

Programme 曲目

SCHUBERT *Winterreise*

🕒 12 May 2026 (Tue)
7:30 pm

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

🎫 \$480 \$320 \$180



香港獨奏會首演
HK Recital debut
You heard him here first

楊陽 | 弦上狂想

**CHARLES
YANG**

Ravel, Rhythm & Blues

Violin
小提琴

Grammy-winning violinist Charles Yang is renowned for his rock-star charisma and electrifying energy. In his HK recital debut, Charles will present a genre-defying programme combining classical virtuosity, jazz harmonies, and soulful grooves.

格林美獎得主小提琴家兼歌手楊陽的澎湃演出及舞台魅力跨越古典及流行樂界。楊陽首次在香港舉行獨奏會，呈獻結合古典技巧、爵士聲音及靈魂節奏的多元獨奏節目。

PETER DUGAN | piano 鋼琴

Programme 曲目

Genre-blending programme including Monti's *Csárdás*, Ravel's Violin Sonata, Songs by the Beatles and Bob Dylan, classic jazz sets and more.

🕒 17 May 2026 (Sun)
7:30 pm

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

🎫 \$480 \$320 \$180



狄杜娜朵 | 爵士戲古典

**JOYCE
DiDONATO**

Songplay

Mezzo-
Soprano
女中音

The superstar mezzo-soprano Joyce DiDonato returns with her Grammy-award winning programme "Songplay" — an exquisite fusion of Baroque arias and jazz standards.

歌劇巨星狄杜娜朵帶來格林美得獎節目《爵士戲古典》。狄杜娜朵把每位聲樂學生必學的經典歌曲以爵士風格重新編曲，揉合探戈風格及即興演奏，締造難忘聲樂之夜。

CRAIG TERRY | piano 鋼琴
GREGG AUGUST | bass 低音大提琴
JIMMY MADISON | drums 鼓
CHARLIE PORTER | trumpet 小號
LAUTARO GRECO | bandoneon 手風琴

Programme 曲目

Jazzed up Baroque arias (from *24 Italian Songs and Arias*) and jazz standards from the *Great American Songbook*

🕒 8 June 2026 (Mon)
7:30 pm

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

🎫 \$980 \$680 \$380 \$280

藝術家簡介 ARTIST BIOGRAPHIES

Cho-Liang Lin 林昭亮

Artistic Director/Violin 藝術總監/小提琴
Taiwan/USA 台灣/美國



林昭亮出生於台灣，五歲在鄰居的啟蒙下初次接觸小提琴。十二歲時，他遠赴悉尼，師從胡拜的學生比克勒繼續深造。在一場大師班中為帕爾曼演奏後，十三歲的林昭亮決心拜入帕爾曼的老師迪蕾門下。十五歲那年，林昭亮隻身遠赴紐約，參加茱莉亞音樂學院的入學考試並成功錄取，自此開始與迪蕾女士長達六年的學習生涯。

1980年，林昭亮與指揮家梅達及紐約愛樂樂團合作，演奏孟德爾遜的小提琴協奏曲，完成個人職業首演，正式開展其演奏生涯。此後，林昭亮以獨奏家的身份與世界各大頂尖樂團合作演出。時至今日，他依然活躍於世界各地的音樂舞台。然而，他廣泛的興趣也讓他投入不同領域。三十一歲時，林昭亮的母校茱莉亞音樂學院邀請他回校任教；2006年，他受聘為萊斯大學教授；曾擔任拉荷亞夏季音樂節及自2012年起擔任比爾斯飛躍演奏音樂節音樂總監。2019年，他創辦了台北音樂藝術節暨國際音樂學院，邀請世界頂尖音樂家與精選的青年音樂家共同工作並演出。

在不同領域中，林昭亮始終積極推廣當代作曲家的作品。他持續委託創作，促成多位風格各異的作曲家為他譜曲，包括約翰·哈比森、克里斯托弗·勞斯、譚盾、約翰·威廉斯、史提芬·史塔基、埃薩一佩卡·沙羅倫、盛宗亮、保羅·蕭恩費德、拉羅·舒費林、瓊·陶爾等，不勝枚舉。近年來，他亦以獨奏家身份與紐約愛樂、底特律交響樂團、慕尼黑愛樂樂團等世界知名樂團合作。

林昭亮目前使用的樂器為1715年斯特拉迪瓦裏製作的「提香」，或2000年製的2000年森穆爾小提琴。他錄製的許多協奏曲、獨奏會與室內樂專輯，均可於Spotify或Naxos.com欣賞。林昭亮的唱片更曾獲《留聲機》雜誌「年度專輯」，多次格林美獎提名以及《企鵝唱片指南》三星帶花榮耀。



1715 年的斯特拉迪瓦裏「提香」小提琴

這把1715年誕生的小提琴，出自斯特拉迪瓦裏制琴生涯的「黃金時期」（約1700—1720年）。此時，他的制琴藝術無論在工藝還是音色上都已登峰造極，代表了其畢生技藝的至高成就。據小提琴專家克里斯多夫·魯寧所述，法國琴商阿爾伯特·卡雷薩因其清澈的橙紅色漆面，聯想起威尼斯畫派巨匠提香的作品，故將其命名為「提香」。「提香」被公認為斯特拉迪瓦裏最偉大的傑作之一，其飽滿而富有層次的音色，至今仍是後世制琴師鑽研與追隨的典範。

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

A concert career was launched in 1980 with Lin's debut playing the Mendelssohn Concerto with the New York Philharmonic and Zubin Mehta. He has since performed as soloist with virtually every major orchestra in the world. His busy schedule on stage around the world continues to this day. However, his wide-ranging interests have led him to diverse endeavours. At the age of 31, his alma mater, Juilliard School, invited Lin to become faculty. In 2006, he was appointed professor at Rice University. He has been music director of La Jolla SummerFest and Beare's Premiere Music Festival since 2012. In 2019, he founded the Taipei Music Academy & Festival to bring the foremost musicians from around the world to work and perform with a select group of young musicians.

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

Lin performs on the 1715 Stradivari named "Titian" or a 2000 Samuel Zygmuntowicz. His many concerto, recital and chamber music recordings can be heard on Spotify or Naxos.com. His albums have won *Gramophone* Record of The Year, *Grammy* nominations and *Penguin Guide Rosettes*.



1715 Stradivari "Titian" violin

This violin, crafted in 1715, originates from Stradivari's "Golden Period" (approximately 1700-1720). At this time, his art of violin making had reached its pinnacle, both in craftsmanship and tonal quality, representing the highest achievement of his lifelong skill. According to violin expert Christopher Reuning, French violin dealer Albert Caressa named this instrument "Titian" because its clear, orange-red varnish reminded him of the works of the great Venetian painter Titian. The "Titian" violin is widely regarded as one of Stradivari's greatest masterpieces. Its rich and nuanced tone continues to serve as a model for study and inspiration by luthiers to this day.

2025年麥克道威爾獎學金獲得者、2024年亞多藝術家，作曲家兼鋼琴家米高·斯蒂芬·布朗於世界各地舉辦獨奏音樂會及協奏曲演出，並受頂尖管弦樂團、演奏家和室內音樂節委約創作。布朗曾獲得林肯中心新興藝術家獎和艾弗力·費殊獎，並曾於卡內基音樂廳、羅浮宮及倫敦威格摩音樂廳等著名音樂廳演奏，廣受好評。他於2024年飛躍演奏香港的演奏系列完成了他的香港首演。米高·斯蒂芬·布朗為安潔琳·葛拉加辛即將上映電影《看但勿觸》的作曲家，現居紐約市，與兩架十九世紀Steinway鋼琴Octavia和Daria同住。他以生動有趣的音樂講解及中場休息時頻繁更換色彩繽紛的襪子聞名，觀眾總期待他的見解與獨特風格。

Michael Stephen Brown 米高·斯蒂芬·布朗

Piano 鋼琴
USA 美國

A 2025 MacDowell Fellow and 2024 Yaddo Artist, Composer-Pianist Michael Stephen Brown performs recitals and concertos worldwide and receives commissions from leading orchestras, performers and chamber music festivals. Brown is the winner of the Emerging Artist Award from Lincoln Center and an Avery Fisher Career Grant, and has performed at venues including Carnegie Hall, the Louvre and Wigmore Hall. He made his Hong Kong debut in 2024 in Premiere Performances' Recital Series. Brown is the composer for Angeline Gragasin's upcoming film *Look But Don't Touch* and lives in New York City with his two 19th-century Steinways, Octavia and Daria. Known for his engaging commentary on music and his colourful sock changes during intermission, audiences eagerly anticipate both his insights and his unique sense of style.



Angela Chan 陳蒨瑩

Violin 小提琴
Hong Kong 香港

漢諾威姚阿幸小提琴大賽及新加坡國際小提琴比賽冠軍得主、香港小提琴家陳蒨瑩曾與眾多頂尖管弦樂團合作演出，包括北德廣播易北愛樂樂團及新加坡交響樂團。作為AYA鋼琴三重奏的創團人，她活躍於美國及歐洲巡演。作為專注的室內樂演奏者，陳蒨瑩與多位知名藝術家合作，包括今井信子、寧峰、費立·塞澤輪、黃心芸、彼得·威利、加里·霍夫曼等。她曾參加的音樂節包括海菲茨音樂學院駐院藝術家、韋爾比耶音樂節學院及馬爾波羅室樂節。陳蒨瑩畢業於美國柯蒂斯音樂學院，以全額獎學金進入新英格蘭音樂學院攻讀碩士學位，師從唐納德·韋勒斯坦。目前，她是比利時伊莉莎白女王音樂學院的駐院音樂家。

Top prize winner of the Hannover Joseph Joachim and Singapore International Violin Competition, Hong Kong-born violinist Angela Chan has performed with leading orchestras including the NDR Radiophilharmonie and Singapore Symphony Orchestra. As the founder of the AYA Piano Trio, she performs extensively across the U.S. and Europe. As a dedicated chamber musician, Angela has collaborated with renowned artists such as Nobuko Imai, Ning Feng, Philip Setzer, Hsin-Yun Huang, Peter Wiley and Gary Hoffman. Her festival appearances include the Heifetz International Music Institute as an Artist-in-Residence, the Verbier Festival Academy, and the Marlboro Music Festival. Chan is a graduate of the Curtis Institute of Music and she earned her master's degree at the New England Conservatory of Music under Donald Weilerstein on a full scholarship. She is currently an Artist-in-Residence at the Queen Elisabeth Music Chapel in Belgium.

作為享譽全球的小提琴家，寧峰以其音樂中飽滿的抒情性，天生的樂感和令人嘆服的演奏技巧受到國際樂壇的廣泛認可。他在全世界各地與著名的交響樂團及指揮家合作演出，並且經常在國際上最重要的音樂季和音樂節舉行獨奏及室內樂音樂會演出。《華盛頓郵報》形容他是「一位精彩的演奏家，音色柔滑自然，充滿情感真摯」。寧峰的專輯《帕格尼尼24+1首隨想曲》及巴赫小提琴獨奏全集均獲《留聲機雜誌》及《The Strad 雜誌》等知名刊物予以好評。他使用的小提琴為1710年製的斯特拉迪瓦裏名琴「維厄當·豪瑟」，由飛躍演奏香港安排借用；琴弦則為維也納 Thomastik-Infeld 製造。這是寧峰第七次在此音樂節亮相。



c. 1710 年的斯特拉迪瓦裏「維厄當·豪瑟」小提琴

c. 1710 年的「維厄當·豪瑟」斯特拉迪瓦裏小提琴因兩位十九世紀的大師命名，他們兩位都曾經擁有這部小提琴。

比利時作曲家兼小提琴家維厄當生於1820年，年輕時已經以超凡的技術吸引觀眾，他寫的作品更讓他躋身國際樂壇——二十歲那年，他的小提琴協奏曲已經在聖彼得堡大獲好評。然而，他後來以教育家的身份流芳百世，他的法國比利時學校對後來數十年的小提琴教育產生莫大的影響。

豪瑟比維厄當小兩年，他生於普雷斯堡，同樣是位作曲家兼演奏家。他著有很多小提琴作品，但舞台上的他更閃閃生輝，國際事業發展蒸蒸日上，於1840年代末更曾遠赴南美、加勒比海和澳大利演出。這部小提琴現由寧峰演奏，承蒙飛躍演奏香港的安排。



Ning Feng 寧峰

Violin 小提琴
China 中國

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. *The Washington Post* has described him as “a wonderful player with a creamy, easy tone and an emotional honesty”. His latest recordings of *Paganini Caprices 24+1* and Bach’s complete solo works for violin were acclaimed by major music publications including *Gramophone* and *The Strad*. 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. This is Feng’s seventh appearance at this Festival.



c. 1710 “Vieuxtemps, Hauser” Stradivari violin

The c. 1710 Antonio Stradivari violin known as the “Vieuxtemps, Hauser” takes its name from two of the most prominent figures of 19th century violin playing, each of whom owned the instrument for a time.

Henri Vieuxtemps was a Belgian composer and violinist. Born in 1820, his playing began dazzling audiences from a young age. His growing international career was soon supplemented by writing - by age 20, his concerto had already received acclaim in St Petersburg. However, his enduring legacy stands as a pedagogue, with his Franco-Belgian school shaping violin teaching for decades to come.

Born in Pressburg two years after Vieuxtemps, like him, Miska Hauser, was active both as a composer and a performer. While he was a prolific writer of violin pieces, he found his greatest acclaim on stage, with a dazzling international career that took him as far as South America, the Caribbean and Australia in the late 1840s. The violin is now played by Ning Feng by kind arrangement with Premiere Performances of Hong Kong.



Wenzel Fuchs 溫澤·福克斯

Clarinet 單簧管
Austria 奧地利

溫澤·福克斯現為柏林愛樂樂團的單簧管首席。1993年加入柏林愛樂樂團之前，他是維也納人民歌劇院及維也納廣播交響樂團的單簧管首席。福克斯活躍於獨奏及室內樂領域，曾與布朗夫曼、帕魯特及席夫等大師合作演出。他同時任教於柏林愛樂卡拉揚音樂學院，並在世界各地舉辦大師班。除了在日本、歐洲及美國舉辦眾多大師班外，福克斯亦活躍於全球舞台，曾與東京愛樂樂團、中國國家交響樂團、韓國交響樂團、柏林交響樂團以及柏林愛樂樂團等多個樂團合作獨奏。溫澤·福克斯現任薩爾茨堡莫札特音樂大學教授。

Wenzel Fuchs is the principal clarinet of the Berliner Philharmoniker. He began his professional career as principal clarinetist of the Vienna Volksoper and the ORF Radio Symphony Orchestra before joining the Berliner Philharmoniker in 1993. Fuchs is active as a soloist and chamber musician, appearing with such partners as Yefim Bronfman, Emmanuel Pahud and András Schiff. He also teaches at the Karajan Academy of the Berliner Philharmoniker and gives masterclasses throughout the world. Besides his many masterclasses in Japan, Europe and the United States, he appears throughout the world as a soloist with such orchestras as the Tokyo Philharmonic, the China National Symphony Orchestra, the Korean Symphony Orchestra, the Berlin Symphony and the Berlin Philharmonic. Currently, Wenzel Fuchs is a professor at the Mozarteum University in Salzburg.

Gary Hoffman 加里·霍夫曼

Cello 大提琴
Canada 加拿大



加里·霍夫曼的演奏風格以音色飽滿圓潤、技巧精湛且富有卓越的藝術感知力著稱。他十五歲在倫敦威格摩爾音樂廳首次登台，隨後不久便在紐約亮相。二十二歲時，他成為印第安那大學音樂學院歷史上最年輕的教職人員。1986年在巴黎贏得羅斯卓波維奇國際大賽首獎後，他開啟了國際職業生涯，與世界頂尖交響樂團合作演出，亮相於各大獨奏會、室內樂系列及知名音樂節。加里·霍夫曼使用的樂器為1662年的尼可羅·阿瑪蒂「前雷納德·羅斯」大提琴。這是加里·霍夫曼第五次在此音樂節亮相。



1662 年的尼可羅·阿瑪蒂「前雷納德·羅斯」大提琴

1662年尼可羅·阿瑪蒂大提琴，被稱為「前雷納德·羅斯」，是現存少數未被改小尺寸的阿瑪蒂大提琴之一，使其尤為稀有且具有重要的歷史意義。此琴曾由著名美國大提琴家雷納德·羅斯使用，現由加里·霍夫曼演奏。這把大提琴擁有顯赫的傳承歷史，在羅斯於1952年獲得之前，曾為一位俄羅斯伯爵和幾位英國醫生所珍藏。其原始的製作、濃鬱的橙褐色漆面以及雄渾有力的音色，至今仍在感染著演奏家與聽眾。



1662 Nicolò Amati, the "ex-Leonard Rose" cello

The 1662 Nicolò Amati cello, known as the "ex-Leonard Rose," is one of the few surviving cellos by Amati that has not been reduced in size, making it especially rare and historically significant. It was played by the renowned American cellist Leonard Rose and is now performed by Gary Hoffman. The instrument has a distinguished provenance, including ownership by a Russian count and English physicians before Rose acquired it in 1952. Its original construction, rich orange-brown varnish, and powerful tone continue to inspire performers and audiences alike.

賈基夫是美國頂尖小提琴家之一。作為享負盛名的艾弗力·費殊獎得主，賈基夫曾以獨奏家身份與波士頓交響樂團、芝加哥交響樂團、紐約愛樂樂團及舊金山交響樂團等多個知名樂團合作。賈基夫亦活躍於世界各大音樂節與音樂殿堂，包括阿斯彭音樂節、倫敦南岸中心及阿姆斯特丹音樂廳。近期，賈基夫演出由陶康拉德為他創作的「新小提琴協奏曲」，並由亞特蘭大交響樂團與巴爾的摩交響樂團首演。他亦與指揮馬提亞斯·品策爾及德國不來梅室內愛樂樂團，在海德堡春季音樂節首演大衛·富爾默的協奏曲《歡欣的弓弦》。賈基夫使用的樂器為c.1730年的多梅尼科·蒙塔尼亞納「前羅西」小提琴，由私人基金會租借使用。賈基夫將於2026年亮相比爾斯飛躍演奏音樂節，完成他的香港首演。



c. 1730 年的多梅尼科·蒙塔尼亞納「前羅西」小提琴

約1730年制的多梅尼科·蒙塔尼亞納「前羅西」小提琴特點在於寬大的琴型、扁平的琴拱，以及強勁而富於「意大利風味」的音色，這使其有別於早期受施泰納影響的作品。蒙塔尼亞納這一時期的作品因其極具獨奏表現力的特質而備受珍視，並對後世制琴師產生了影響。



Stefan Jackiw 賈基夫

Violin 小提琴
USA 美國

Stefan Jackiw is one of America's foremost violinists. The recipient of a prestigious Avery Fisher Career Grant, Jackiw has appeared as a soloist with the Boston, Chicago, New York, and San Francisco Symphony Orchestras, among others. Jackiw has performed in numerous major festivals and concert halls around the world, including the Aspen Music Festival and School, London's Southbank Centre and Amsterdam's Concertgebouw. Jackiw plays on Domenico Montagnana "ex. Rossi" c. 1730 violin, generously loaned by a private foundation. Jackiw is making his Hong Kong debut in the 2026 Beare's Premiere Music Festival.



c. 1730 Domenico Montagnana "ex. Rossi" violin

The c. 1730 Domenico Montagnana "ex. Rossi" violin known for its broad model, flattened arching, and powerful, Italianate sound that distinguishes it from earlier Stainer-influenced works. Montagnana's instruments from this period are prized for their soloistic qualities and have influenced later makers.



So-Ock Kim 金沼沃

Violin 小提琴

South Korea/UK 南韓/英國

生於韓國首爾，金沼沃三歲時移居英國倫敦。十五歲時在享負盛名的蜆殼/倫敦交響樂國大賽奪冠，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。十九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。金沼沃亦是活躍的室內樂音樂家，現於倫敦皇家音樂學院擔任小提琴教授。她現使用c.1690-1700年的安德烈·瓜奈里小提琴。



c. 1690-1700 年的安德烈·瓜奈里小提琴

這部上乘的小提琴地位舉足輕重，讓我們了解到把經典克里蒙納學派大師凝聚起來的重要關鍵。琴師安德烈·瓜奈里是著名的尼可羅·阿瑪蒂的第一位弟子，而阿瑪蒂就是展開威尼斯小提琴製作黃金時期的大師。安德烈造琴時緊隨阿瑪蒂的風格，又加入自己的特色，最後在克里蒙納建立了僅次於阿瑪蒂品牌的小提琴工作坊。

1690年，他的兒子朱塞佩經常在工作坊當助手。朱塞佩繼承了父親的技術，並進一步琢磨自己的工藝，研製新的油漆和圖案，還用上優質的材料。因此，這部小提琴，見證了克里蒙納的時代變遷：人們著重實驗和創意，並建立出一套前所未有的優秀的造琴理論。

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, she 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 is also an active chamber musician and is a violin professor at the Royal Academy of Music in London. She plays a violin made by Andrea Guarneri c. 1690-1700.



c. 1690-1700 Andrea Guarneri violin

This fine violin is an important artefact, illuminating the connecting thread that binds makers of the classical Cremonese tradition. Its maker, Andrea Guarneri, was the first apprentice of the great Nicolò Amati, the luthier who started the city's golden age of violin making. Andrea learned to closely follow the Amati form, though infused it with his own character - and eventually established the first significant violin workshop in Cremona besides the Amati business.

By 1690, his son Giuseppe, known as 'filius Andrea', was heavily assisting in the workshop. Giuseppe would take on the teachings of his father and nurture the craft further, creating a new varnish and pattern, paired with the finest quality materials.

This violin from c. 1690-1700, therefore, is a piece of history documenting the generational change in Cremona: a tradition marked by experimentation and innovation, that would produce the finest school of violin making the world would ever see.



Ting-Ru Lai 賴亭儒

Viola 中提琴

Taiwan/UK 台灣/英國

賴亭儒出生於台灣，2019年加入倫敦愛樂管弦樂團擔任副首席中提琴。2022年離開樂團後追求更多元的音樂發展，參與多個重要音樂節，包括Elba Isola musicale d'Europa音樂節、英格蘭溫徹斯特室內樂節，以及與頂尖藝術家如珍妮·楊森合作演出。賴亭儒熱衷於表演室內樂，經常與蘇格蘭室內管弦樂團、曼徹斯特卡梅拉塔樂團及極光管弦樂團等頂尖樂團合作。她將於2026年亮相比爾斯飛躍演奏音樂節，完成她的香港首演。



1750 年的安東·波什中提琴

安東·波什製作的約1750年中提琴是維也納制琴學派創始人極為罕見的作品。波什以其高弧度琴拱、優雅的f孔和光澤絢麗的油漆而聞名。他自1706年開始製琴，曾服務於皇家宮廷，其深受施泰納風格影響的製琴技藝影響了數代製琴師。波什的中提琴以其精湛的工藝以及在維也納制琴傳統發展中的歷史意義而備受珍視。

Born in Taipei, Taiwan, violist Ting-Ru Lai joined the London Philharmonic Orchestra as sub-principal viola in 2019. In 2022, she left to explore diverse music opportunities, performing with Elba Isola musicale d'Europa, Winchester Chamber Music Festival, and artists like Janine Jansen. Ting-Ru regularly collaborates with top ensembles including the Scottish Chamber Orchestra, Manchester Camerata, and Aurora Orchestra, showcasing her versatility and passion for chamber music. Ting-Ru plays the Anton Posch c. 1750 viola. She is making her Hong Kong debut in the 2026 Beare's Premiere Music Festival.



c. 1750 Anton Posch viola

The c. 1750 Anton Posch viola is a rare example from the founder of the Viennese school of violin making, known for high arching, elegant f-holes, and luminous varnish. Active from 1706, Posch served the Royal Court and influenced generations with his Stainer-inspired style. His violas are prized for their craftsmanship and historical significance in the evolution of the Viennese tradition.



Yura Lee 李葉月

Violin/Viola 小提琴/中提琴

South Korea/USA 南韓/美國

小提琴及中提琴演奏家李葉月是少數同時精於兩種樂器的音樂家。擁有橫跨三十年國際演奏生涯的她曾與紐約及洛杉磯等多個頂尖交響樂團合作，並在倫敦威格摩爾音樂廳、維也納金色大廳及阿姆斯特丹音樂廳等著名音樂殿堂演出。李葉月曾獲艾弗力·費殊獎，並在姚阿幸、克萊斯勒及帕格尼尼等多項國際小提琴大賽中獲得最高獎項。2013年，她於德國ARD國際音樂比賽中囊括四項冠軍。李葉月現為林肯中心室內樂協會及波士頓室內樂協會成員，透過比爾斯租借使用c.1700-1705 喬凡尼·格蘭奇小提琴，而中提琴則使用2002年的道格拉斯·考克斯中提琴。



c. 1700-1705 年的喬凡尼·格蘭奇小提琴

約1700-1705年間由喬凡尼·格蘭奇製作的小提琴，是米蘭制琴學派創始人的一件重要作品。作為斯特拉迪瓦裏的同時代人，格蘭奇諾在克雷莫納以外的義大利制琴技藝發展中扮演了關鍵角色。喬凡尼·格蘭奇製作的小提琴以優雅、受阿瑪蒂風格影響的造型，寬闊的琴型，以及獨特的金橙色至深紅色漆面而聞名，兼具出色的耐久性與豐富的音色，深受音樂家與收藏家的珍視，彰顯了其持久的歷史與音樂價值。

2002 年的道格拉斯·考克斯中提琴

2002年的道格拉斯·考克斯中提琴是一件現代樂器。考克斯的工作室位於美國佛蒙特州，自1981年以來已製作了超過1000件樂器，以其精湛的工藝、豐潤的音色以及為專業演奏者提供的可靠性而備受讚譽。他的中提琴音色純淨、共鳴出色，具備音樂會等級的演奏特質，因此深受演奏家青睞，廣受好評。

Violinist/violist Yura Lee is one of the rare artists equally celebrated on both instruments, with a career spanning three decades worldwide. She has performed with major orchestras including New York and Los Angeles, and appeared in renowned halls such as Wigmore, Musikverein and the Concertgebouw. A recipient of the Avery Fisher Career Grant, she also won top prizes at the Hannover, Kreisler, Paganini and the ARD competitions. She performs with the Chamber Music Society of Lincoln Center and Boston Chamber Music Society. Yura plays on c. 1700-1705 Giovanni Grancino violin kindly loaned to her through the Beare's International Violin Society by generous sponsors. For viola, she plays an instrument made in 2002 by Douglas Cox, who resides in Vermont.



c. 1700-1705 Giovanni Grancino violin

The violin made c. 1700-1705 by Giovanni Grancino is an important work by the founder of the Milanese school of violin making. A contemporary of Stradivari, Grancino played a key role in the development of Italian violin craftsmanship outside Cremona. Giovanni Grancino's violins are renowned for their elegant Amati-inspired design, broad model, and distinctive golden-orange to deep red varnish, combining remarkable durability with rich tonal quality, making them highly prized by musicians and collectors alike and highlighting their enduring historical and musical value.

2002 Douglas Cox Viola

The 2002 Douglas Cox viola is a modern instrument. Cox, based in Vermont, has built over 1,000 instruments since 1981, earning acclaim for their detailed craftsmanship, rich sound, and reliability for professional players. His violas are highly sought after and praised for their clean, resonant tone and concert-quality performance.



Laurent Perrin 貝樂安

Cello 大提琴

Luxembourg/Hong Kong

盧森堡/香港

法國/盧森堡籍大提琴家貝樂安現為香港小交響樂團大提琴助理首席，並於香港演藝學院、香港中文大學和香港浸會大學任教。他是香港電台弦樂四重奏的創始人之一，曾在中國、韓國、日本、馬來西亞、加拿大、美國和歐洲演出。貝樂安曾與大提琴大師夏弗朗、鋼琴家謝伯克以及塔卡斯四重奏、鮑羅丁四重奏、亞瑪狄斯四重奏等國際知名室內樂團合作。他曾為香港電台第四台錄製過多個節目，目前使用2018年的阿爾弗雷多·普利馬維拉大提琴。



2018 年的阿爾弗雷多·普利馬維拉大提琴

2018年阿爾弗雷多·普利馬維拉大提琴是一件現代意大利樂器。普利馬維拉大提琴憑藉其強大的共鳴、清晰的音色和精湛的工藝受到認可。2018年型號體現了普利馬維拉對意大利大提琴製作藝術的持續貢獻，提供了可靠的品質和富有表現力的聲音。

French/Luxembourger cellist Laurent Perrin is the assistant principal cello with the Hong Kong Sinfonietta and teaches at the Hong Kong Academy for Performing Arts, The Chinese University of Hong Kong and Hong Kong Baptist University. He was a founder of the RTHK Quartet and has performed in China, Korea, Japan, Malaysia, Canada, the USA, and Europe. Laurent has worked closely with Daniil Shafran and pianist György Sebök as well as the Takacs, Borodin and Amadeus Quartets. He has recorded several programmes for RTHK Radio 4 and plays on 2018 Alfredo Primavera cello.



2018 Alfredo Primavera cello

The 2018 Alfredo Primavera cello is a modern Italian instrument. Primavera cellos are recognised for their powerful resonance, clear tone, and craftsmanship. The 2018 model reflects Primavera's ongoing contribution to the art of Italian cello making, offering reliable quality and expressive sound.



Li-Wei Qin 秦立巍

Cello 大提琴

China/Australia 中國/澳洲

作為環球音樂中國旗下藝術家，秦立巍以獨奏家與室內樂演奏家身份活躍於國際樂壇。他於第十一屆柴可夫斯基國際大賽贏得銀獎；後於2001年奪得紐約著名的南堡格尖賽首獎。秦立巍於2018年創辦青島國際大提琴藝術節，並擔任藝術總監。他在全球範圍內受到熱烈追捧，經常舉辦大師班並擔任國際比賽的評審，定期受邀於倫敦威格摩爾音樂廳舉辦獨奏會，並以林肯中心室內樂協會成員身份參與紐約演出。現於新加坡楊秀桃音樂學院任教，使用1780年的約瑟夫·瓜達尼尼大提琴，由吳毓遜博士夫婦慷慨借出。這是秦立巍第五次在此音樂節亮相。

An exclusive Universal Music China Artist, Li-Wei Qin has appeared all over the world as a soloist and as a chamber musician. After winning the Silver Medal at the 11th Tchaikovsky International competition, Li-Wei has since won the First Prize in the prestigious 2001 Naumburg competition in New York. As artistic director, Li-Wei successfully founded the annual Qingdao International Cello festival in 2018. He is in much demand world-wide for masterclasses and as a member of jury in international competition, he is a regular guest at the Wigmore Hall and for the Lincoln Center Chamber Music Society, New York. He is currently on the faculty of the Yong Siew Toh Conservatory of Music. Li-Wei plays a 1780 Joseph Guaragnini cello, generously loaned by Dr and Mrs Wilson Goh. This is Li-Wei's fifth appearance in this Festival.



1780 Joseph Guaragnini cello

The 1780 Joseph Guaragnini cello was made by Giuseppe Guaragnini, the son of Giovanni Battista Guaragnini, during a period when the family workshop was active in Pavia, Italy. Giuseppe, also known as "Joseph," inherited and continued his father's legacy, producing instruments with a distinctive, somewhat rustic style and varied models that reflect both the influence of his father and his own innovations.



1780 年的約瑟夫·瓜達尼尼大提琴

1780年的約瑟夫·瓜達尼尼大提琴由喬瓦尼·巴蒂斯塔·瓜達尼尼之子朱塞佩·瓜達尼尼製作，當時其家族作坊正活躍於意大利帕維亞。朱塞佩（亦稱「約瑟夫」）繼承並延續了父親的製琴傳統，其製作的樂器具有獨特且略帶粗獷的風格，琴型多樣，既體現了父親的影響，也融合了他個人的創新。



Timothy Ridout 李道特

Viola 中提琴

UK 英國

中提琴家李道特曾與眾多國際頂尖樂團合作，包括巴伐利亞廣播交響樂團、英國廣播公司交響樂團、蘇黎世音樂廳管弦樂團及東京都交響樂團。作為炙手可熱的室內樂演奏家，他不僅活躍於倫敦威格摩爾音樂廳、阿姆斯特丹音樂廳等頂尖音樂場地，更受邀參與韋爾比耶音樂節、薩爾茨堡音樂節與梅克倫堡-前波美拉尼亞音樂節，並與珍妮·楊森、伊莎貝爾·佛斯特等知名小提琴家同台。他於和諧世界唱片發行的唱片作品《艾爾加協奏曲》（特爾提斯改編）榮獲德意志留聲機大獎。李道特是英國廣播公司前新世代藝術家，使用的 c. 1565-75 年的札內妥中提琴，經由比爾斯的贊助者借出。他將於2026年亮相比爾斯飛躍演奏音樂節，完成他的香港首演。

Violist Timothy Ridout has performed worldwide with leading orchestras including the Bavarian Radio Symphony, BBC Symphony, Tonhalle Zürich and Tokyo Metropolitan Symphony. A sought-after chamber musician, he appears at Wigmore Hall, Concertgebouw Amsterdam, and festivals including Verbier, Salzburg, and Mecklenburg-Vorpommern, partnering with artists such as Janine Jansen and Isabelle Faust. His award-winning discography on Harmonia Mundi includes the 2023 Gramophone Award for Elgar's Concerto (Tertis arrangement). Ridout is a former BBC New Generation Artist and plays a Peregrino di Zanetto viola c. 1565-75, generously on loan from a patron of the Beare's International Violin Society. He is making his Hong Kong debut in the 2026 Beare's Premiere Music Festival.



c. 1565-75 年的札內妥中提琴

1565-75年間由札內妥製作的中提琴是現存最古老的中提琴之一，製作於意大利布雷西亞。其琴身體型碩大、結構堅實，拱形優雅，體現了早期布雷西亞制琴工藝的特點。這件具有歷史意義的樂器，對於研究中提琴的演變過程具有重要價值。



c. 1565-75 Peregrino di Zanetto viola

The c. 1565-75 Peregrino di Zanetto viola is one of the oldest surviving violas, made in Brescia, Italy. It features large, robust construction and elegant arching, reflecting early Brescian craftsmanship. This historic instrument remains significant for its role in the evolution of the viola.

Hannah Tam 譚允靜

Violin 小提琴

Hong Kong 香港



現年二十歲的小提琴家譚允靜曾贏得多個國際大獎，包括2021年曼奴軒國際大賽少年組的季軍及觀眾大獎，以及意大利波斯塔奇尼音樂大賽的冠軍及全場總冠軍等。她曾與多個樂團合作，包括香港管弦樂團、柏法交響樂團、堪薩斯城交響樂團等，並與帕爾曼及沙涵等小提琴大師合作。2020年，譚允靜獲香港特別行政區政府頒發嘉許狀，並獲香港賽馬會音樂及舞蹈基金獎學金資助，現為貝倫賴特出版社的周年大使，就讀於柯蒂斯音樂學院。她目前演奏一把1757年由喬瓦尼·巴蒂斯塔·瓜達尼尼製作的「前赫騰」小提琴。



1757 年的喬瓦尼·巴蒂斯塔·瓜達尼尼「前赫騰」小提琴

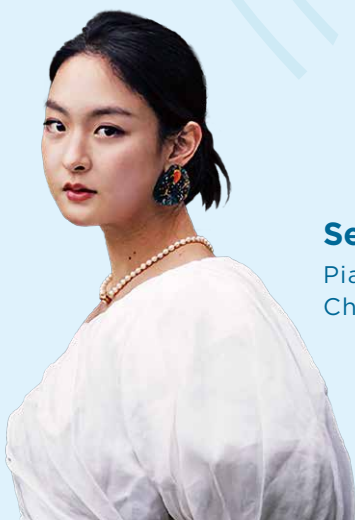
這把製作於1757年被稱為「前赫騰」的小提琴，出自18世紀意大利最重要製琴師之一的喬瓦尼·巴蒂斯塔·瓜達尼尼之手，屬於其米蘭時期作品。它以精雅的琴型、米蘭特有的漆色以及曾為知名收藏家赫騰所擁有而著稱。該琴背板由兩塊木料拼接而成，覆有金橙色漆，具有瓜達尼尼典型的緊湊比例，作為其成熟米蘭風格的代表作。

20-year-old Hong Kong violinist Hannah Tam has won major international prizes, including the Menuhin International Competition (Third and Audience Prizes, 2021) and the Concorso Andrea Postacchini (First Prize, Overall Winner). She has appeared worldwide with orchestras such as the Hong Kong Philharmonic Orchestra, Brevard Symphony, and Kansas City Symphony, collaborating with artists including Itzhak Perlman and Gil Shaham. In 2020, Hannah was granted The Certificate of Commendation by the Hong Kong SAR Government and a recipient of the Hong Kong Jockey Club Music and Dance Fund Scholarship. Hannah is a Jubilee Ambassador of Bärenreiter and studying at the Curtis Institute of Music. She currently plays on a 1757 Giovanni Battista Guadagnini violin, the “ex-Herten”.



1757 Giovanni Battista Guadagnini violin, the “ex-Herten”

The 1757 Giovanni Battista Guadagnini violin known as the “ex-Herten” is a Milan-period instrument by one of the most important 18th-century Italian makers, noted for its refined modelling, Milanese varnish, and later association with a distinguished owner named Herten. It is a two-piece-back violin with golden-orange varnish and typical compact Guadagnini proportions.



Serena Wang 王雅倫

Piano 鋼琴

China/USA 中國/美國

年輕鋼琴家王雅倫，擁有豐富的演出經歷。她曾與中國愛樂樂團、上海交響樂團、紐約愛樂樂團、以色列愛樂樂團、香港管弦樂團等頂尖樂團合作。她與小提琴家寧峰合作頻繁，兩人將於2026年2月共同亮相威格摩爾音樂廳。她先後跟余隆、梅達、杜托華與張國勇等指揮家合作。王雅倫於茱莉亞音樂學院完成本科學業，並於2024年進入柯蒂斯音樂學院深造。她是活躍的室內樂演奏者，亦熱衷於與聲樂家合作演出。

Serena Wang has already amassed significant practical experience despite her young age. Concert appearances include working with the China Philharmonic, Shanghai Symphony, New York Philharmonic, Israel Philharmonic and Hong Kong Philharmonic among others. She frequently collaborates with violinist Ning Feng, and they will be appearing together at Wigmore Hall in Feb 2026. Conductors she has worked with include Yu Long, Zubin Mehta, Gustavo Riveroeber and Zhang Guoyong. Serena pursued her undergraduate studies at the Juilliard School and entered the Curtis Institute of Music in 2024. She is an active chamber musician and is also passionate about performing with vocalists.



DaXun Zhang 張達尋

Double Bass 低音大提琴
China 中國

張達尋常以獨奏家的身份與明尼蘇達交響樂團、聖路加交響樂團及東京交響樂團合作。作為室內樂演奏家，張達尋曾受邀參加比爾斯飛躍演奏音樂節、拉荷亞夏季音樂節、山中弦樂節等重要音樂節，他亦是林肯中心室內樂協會成員。張達尋曾獲艾菲力·費殊獎項，他的多張唱片已錄製發行，包括與意志留聲機公司的合作專輯，以及獨奏專輯《巴赫入門》和專輯《Ditto》等，並發行與馬友友及其絲綢之路合奏團合作的兩張專輯。張達尋現任職於天津茱莉亞學院常駐教師。這是張達尋第八次在此音樂節亮相。

DaXun Zhang has appeared as a soloist with the Minnesota Orchestra, Orchestra of St. Luke's and Tokyo Symphony. As a chamber musician, he has appeared in music festivals such as Beare's Premiere Music Festival, La Jolla SummerFest, Strings in Mountains, and was a member of the Chamber Music Society of Lincoln Center. He has won an Avery Fisher Career Grant. Zhang's recordings include *Bassic Bach* and *Ditto* and for Deutsche Grammophon, two albums with Yo-Yo Ma and the Silk Road Ensemble, and more. Zhang is currently a resident faculty at The Tianjin Juilliard School. This is Zhang's eighth appearance at this Festival.

Simply Quartet 新魄力四重奏

China/Austria 中國/奧地利

Danfeng Shen, violin

Antonia Rankersberger, violin

Xiang Lyu, viola

Ivan Valentin Hollup Roald, cello

申丹楓，小提琴

安東尼婭·蘭克斯伯格，小提琴

呂翔，中提琴

羅伊凡，大提琴



新魄力四重奏現任成員於維也納音樂與表演藝術大學求學期間結識，不斷探索著音樂內在語言的深刻意義。新魄力四重奏屢獲殊榮，曾於四大國際室內樂賽事摘冠：2019年卡爾·尼爾森國際音樂大賽、2019年波爾多國際弦樂四重奏大賽、2018年舒伯特與現代音樂大賽，以及2017年第七屆海頓國際室內樂大賽。新魄力四重奏不僅獲選為「迴聲新星大獎」重點培育樂團，更定期受邀於倫敦威格摩爾音樂廳、盧森堡愛樂音樂廳及阿姆斯特丹音樂廳演出。2012/22年度，新魄力四重奏榮獲「迴聲新星大獎」，此後在歐洲多個重要音樂廳首演。新魄力四重奏最初成立於上海，師從室內樂大師 Jensen Horn-Sin Lam 教授，隨後移師至維也納，專注探索弦樂四重奏的演奏與根源。

Simply Quartet's current members came together during their studies at the University of Music and Performing Arts Vienna, immersing themselves in meticulous study of the scores, and deciphering the musical text with great curiosity. The Simply Quartet has been awarded four first prizes at prestigious chamber music competitions: the Carl Nielsen International Chamber Music Competition 2019, the Quatuor à Bordeaux 2019, the International Chamber Music Competition, Franz Schubert and Modern Music 2018 and the 7th International Joseph Haydn Chamber Music Competition 2017. They were also the selected ensemble of the ECHO Rising Stars series in 2021/22, resulting in debuts in some of the most important concert halls in Europe. Originally founded in Shanghai under the auspices of Jensen Horn-Sin Lam, the quartet moved to Vienna to intensively explore the essence and origins of quartet playing.



Danfeng Shen 申丹楓

Violin 小提琴
China 中國

申丹楓經常登上古典音樂界的頂級舞台演出，如巴黎愛樂大廳、柏林愛樂音樂廳與維也納音樂廳等。2014年，申丹楓在第八屆克萊斯勒國際小提琴大賽中入圍決賽。作為新魄力四重奏的創始成員及第一小提琴手，他與四重奏屢獲國際大獎冠軍。他所演奏的小提琴由喬瓦尼·巴蒂斯塔尼·瓜達尼尼於1753年製作，此琴由奧地利MERITO弦樂器信託有限公司慷慨借予其使用。



1753 年的喬瓦尼·巴蒂斯塔尼·瓜達尼尼小提琴

這把1753年制的小提琴囊括了由偉大的喬瓦尼·巴蒂斯塔尼·瓜達尼尼所製樂器中，人們所期待與嚮往的一切特質。它擁有雄渾飽滿、足以勝任獨奏的穿透力，從低音到高音都極具表現力。如同一個優秀的合唱團，每個聲部都展現出獨特的色彩與音質，這把琴的每根弦也都蘊藏著無限的表現可能，同時又能完美融合，共同創造出真正啟迪靈感的音樂。瓜達尼尼成功創造了既如雙拳般充滿力量、又似絲綢般柔美細膩的樂器，而這把琴正是這一傳統的卓越典範。



1753 Giovanni Battista Guadagnini violin

This 1753 Giovanni Battista Guadagnini violin embodies all the qualities one anticipates from the workshop of the renowned Giovanni Battista Guadagnini. It offers powerful, soloist quality projection across its entire range. Much like a superb choir, where every vocal section contributes its own distinct color and tone, each string on this instrument presents a world of expressive potential, while blending seamlessly with the others to create profoundly inspiring music. Guadagnini mastered the art of crafting instruments that are both robust, commanding powerhouses and refined, silky-smooth companions—and this violin is a perfect testament to that legacy.

Antonia Rankersberger 安東尼婭·蘭克斯伯格

Violin 小提琴
Austria 奧地利

小提琴家安東尼婭·蘭克斯伯格來自奧地利，五歲開始學習小提琴。曾多次於奧地利全國性音樂大賽Prima la Musica中獲勝，並於2015年榮獲吉東·戈德堡國際大賽奪得第二名。2017年，她在維也納年度Musica Juventutis比賽中摘冠，隨後於2018年3月在維也納音樂廳完成個人獨奏首演。安東尼婭曾造訪許多國家舉辦音樂會，例如日本、中國、印度、德國、西班牙、匈牙利和英國。安東尼婭自2018年起擔任新魄力四重奏第二小提琴手。她現為新魄力四重奏第二小提琴手，所演奏的1776年喬瓦尼·巴蒂斯塔尼·瓜達尼尼杜林「前比爾—前特茨拉夫」小提琴於1776年製作，此琴由奧地利國家銀行提供給她使用。



1776 年的喬瓦尼·巴蒂斯塔尼·瓜達尼尼，杜林「前比爾—前特茨拉夫」

1776年制喬瓦尼·巴蒂斯塔尼·瓜達尼尼，杜林「前比爾—前特茨拉夫」小提琴是一件杜林時期的傑作，展現了瓜達尼尼受斯特拉迪瓦裏啟發的成熟風格。其有力的琴型與略高的f孔設計，賦予它獨特的視覺與音色特質——既有溫暖感，又具備強勁的穿透力，非常適合獨奏與室內樂演奏。其名稱中的雙重傳承（先後經比爾與特茨拉夫之手）不僅印證了它重要的歷史地位，也體現了它在國際重要舞台久經考驗的可靠性。



1776 Giovanni Battista Guadagnini, Turin, "ex Beare - ex Tetzlaff"

The 1776 Giovanni Battista Guadagnini, Turin, "ex Beare - ex Tetzlaff" violin is a Turin-period violin that exemplifies Guadagnini's mature, Stradivari-inspired style. Its powerful model, and slightly high-set f-holes give it a distinctive visual and tonal identity, combining warmth with strong projection ideal for solo and chamber use. The double provenance name reflects its passage through the Beare firm and the hands of Christian Tetzlaff, underscoring both its historical importance and its proven reliability on major international stages.



Antonia Rankersberger is an Austrian violinist and begins to play the violin at the early age of 5. Antonia won the national Austrian music competition Prima la Musica multiple times and also was awarded 2nd prize at the International Szymon Goldberg Competition in 2015. In 2017, she won the competition Musica Juventutis, held annually in Vienna and played her solo debut at Wiener Konzerthaus in March 2018. Antonia travelled to numerous countries to play concerts, such as Japan, China, India, Germany, Spain, Hungary and the UK. She has been the second violinist of the Simply Quartet since 2018. She plays 1776 Giovanni Battista Guadagnini, Turin, "ex Beare - ex Tetzlaff", made available to her by the Austrian National Bank.



Xiang Lyu 呂翔

Viola 中提琴
China 中國

呂翔出生於上海，十三歲時由小提琴轉為演奏中提琴，隨後考入上海音樂學院。2011年，他赴維也納音樂與表演藝術大學深造，專攻中提琴獨奏，並於2019年以優異成績畢業，獲奧地利聯邦教育、科學與研究部頒發的卓越藝術成就獎。呂翔活躍於韋爾比耶、卡薩爾斯、根特等多個國際知名音樂節，曾與米歇爾·勒提克、哈蓋·沙漢及傑羅姆·佩爾諾等傑出音樂家合作室內樂。他自2010年起擔任新魄力四重奏的中提琴手。他目前演奏的是一把2010年製的埃德加·拉斯中提琴。



2010 年的埃德加拉斯中提琴

2010年製的埃德加·拉斯中提琴是一件現代樂器，由奧地利出生、定居義大利克雷莫納的製琴大師埃德加·拉斯製作。埃德加·拉斯以其精湛的工藝以及與專業音樂家的緊密合作而備受推崇。他曾為包括維也納愛樂樂團多位成員在內的頂尖樂團及獨奏家製作樂器，其作品以融合傳統克雷莫納工藝與現代創新而聞名。

Xiang Lyu was born in Shanghai. At the age of 13, he switched from the violin to the viola and later began his studies at the Shanghai Conservatory of Music. In 2011, he began his solo viola studies at the University of Music and Performing Arts in Vienna. Upon graduating with distinction in 2019, he received the Award of Appreciation for outstanding artistic achievement from the Federal Ministry of Education, Science and Research. Xiang has performed at numerous festivals, including the Verbier Festival, Casals Festival, and Gent Festival, and has collaborated on chamber music projects with outstanding musicians such as Michel Lethiec, Hagai Shaham, and Jérôme Pernoo. He has been the violist of the Simply Quartet since 2010. He plays a 2010 Edgar Russ viola.



2010 Edgar Russ viola

The 2010 Edgar Russ viola is a modern instrument crafted by Edgar Russ, an Austrian-born master luthier based in Cremona, Italy, who is highly regarded for his craftsmanship and collaboration with professional musicians. He has built instruments for leading orchestras and soloists, including several members of the Vienna Philharmonic, and his work is known for blending traditional Cremonese techniques with modern innovations.

Ivan Valentin Hollup Roald 羅伊凡

Cello 大提琴
Austria 奧地利



羅伊凡出生於挪威奧斯陸。他於2014年在挪威音樂學院取得碩士學位，現居維也納，並於維也納音樂暨表演藝術大學研習室內樂。他曾兩度榮獲挪威音樂學院室內樂比賽首獎，也是奧斯陸當代音樂團體Aksiom的成員。羅伊凡定期以客席大提琴家的身分參與奧斯陸愛樂管弦樂團及卑爾根愛樂管弦樂團等管弦樂團的演出，並曾參與北挪威藝術節、里瑟爾室內樂音樂節、荷蘭國際音樂研習營及極光室內音樂節等重要藝術活動。羅伊凡自2016年起擔任新魄力四重奏的大提琴手。他所演奏的大提琴由喬瓦尼·巴蒂斯塔尼·切魯蒂於1801年製作，此琴由一位私人收藏家慷慨提供給他使用。



1801 年的喬瓦尼·巴蒂斯塔尼·切魯蒂大提琴

此大提琴由喬瓦尼·巴蒂斯塔·切魯蒂於1801年在義大利克雷莫納製作，完美體現了克雷莫納晚期學派對精準度與音色深度的追求。切魯蒂約四十歲自學制琴，受貝岡齊風格影響，貫通古典傳統，擅以尋常木材製作出共鳴豐沛的樂器。如今，它仍活躍於現代室內樂演出，以其永恆經典的克雷莫納之音深深打動聽眾。

Ivan Valentin Hollup Roald was born in Oslo, Norway. He earned his master's degree from the Norwegian Academy of Music in 2014 and currently lives in Vienna, where he studies chamber music at the University of Music and Performing Arts Vienna. A two-time first-prize winner in the Norwegian Academy of Music's chamber music competition, he was also a long-term member of Oslo's contemporary music ensemble Aksiom. Ivan Valentin performs regularly as a guest cellist with major Norwegian orchestras, including the Oslo and Bergen Philharmonic Orchestras, and has participated in festivals such as the Risør Chamber Music Festival and Aurora Chamber Music Festival. He has been the cellist of the Simply Quartet since 2016. He performs on a cello made by Giovanni Battista Ceruti in 1801, generously loaned to him by a private individual.



1801 Giovanni Battista Ceruti cello

Crafted in 1801 by Giovanni Battista Ceruti in Cremona, Italy, this cello exemplifies the late Cremonese school's precision and tonal depth. Ceruti (1756–1817), self-taught around age 40, bridged classical traditions through Bergonzi influences, producing resonant instruments from ordinary woods. Today, it resonates in modern chamber performances, captivating audiences with its timeless Cremonese voice.

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」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年與世界上具領導地位的室內樂音樂教育機構 Musica Viva Australia (MVA) 攜手推出，多年來籌辦了數百場適合所有學校（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，我們已於近550間學校舉辦了超過660場音樂會，惠及超過十四萬名學生。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。

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Premiere Performance's flagship Chamber Music in Schools Programme (CMIS) is committed to encouraging a love of music – both for listening and playing. Launched in 2012, in partnership with Musica Viva Australia (MVA) – one of the world's leading presenters of chamber music education programmes – we present interactive concerts suitable for all types of schools, including kindergartens, primary and secondary schools, as well as special educational needs schools. Since 2016, we have also successively invited and formed four local ensembles, including Viva! Pipers, Fiesta Brass, Romer String Quartet, and Rhythmaker.

To date, the CMIS Programme has reached over 140,000 students from more than 550 schools across Hong Kong with over 660 performances!



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飛躍演奏香港簡介 ABOUT PREMIERE PERFORMANCES OF HONG KONG

飛躍演奏香港是香港最活躍的藝術慈善團體之一，為香港觀眾呈獻國際級古典音樂會。

飛躍演奏香港由費詩樂女士於2007年成立，旨在將國際頂尖音樂家和樂壇新秀帶到香港，舉辦獨奏會、室內音樂會及外展活動，從而以音樂啟迪大眾，讓香港觀眾無需遠行，也能享受高質素的音樂會體驗。近二十年來，飛躍演奏香港透過世界級獨奏會系列、室內樂音樂會、爵士演出、親子音樂會及多元化的外展教育活動啟迪觀眾。

2007年成立以來，飛躍演奏香港致力發掘在全球嶄露頭角的飛躍新星，並邀請他們來港首演，讓香港觀眾率先欣賞他們的精湛演出。飛躍演奏香港曾首演的巨星，當中包括鋼琴家王羽佳(2009年)、小提琴家貝納德蒂(2011年)、結他演奏家米諾(2012年)、耶路撒冷四重奏(2013年)、小提琴家赫德里希(2014)、小提琴家金本索里(2018年)、鋼琴家賈思齊(2022年)、結他演奏家蕭恩施貝(2024)，及更多巨星。飛躍之星，首演於此。

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（五至七場音樂會 及 超過10個教育及外展活動）；
- 演奏系列（六至九場音樂會）；
- 親子系列（超過四場音樂會）；
- 爵士系列（超過二十場音樂會）；
- 校園室內樂巡迴演出（超過60場校園音樂會）

Premiere Performances of Hong Kong is a registered charity and one of the city's leading arts organisations.

Founded in 2007 by Andrea Fessler, 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 making the inspiration of a live music performance accessible to all. We have been inspiring audiences with world-class performances and cultural innovation for nearly two decades through our recitals, chamber music concerts, jazz performances, family concerts, in-school performances, and outreach & education events.

Since 2007, Premiere Performances has introduced Hong Kong to the world's most remarkable artists, having presented the Hong Kong debuts of musicians who have since become superstars - artists like Yuja Wang (2009), Nicola Benedetti (2011), Miloš Karadaglić (2012), the Jerusalem Quartet (2013), Augustin Hadelich (2014), Bomsori Kim (2018), Tony Siqi Yun (2022), Sean Shibe (2024) and many more since 2007. You Heard Them Here First, at Premiere Performances.

Premiere Performances presents over 100 events each year including:

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- Jazz Series (20+ concerts),
- Chamber Music In Schools (60+ in-school performances)

飛躍演奏香港之友 FRIENDS OF PREMIERE PERFORMANCES

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新星帶到香港首演

由左至右、上至下：

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