



HK DEBUT 香港首演

frontier of classical guitar

SEAN SHIBE

unplugged 突破傳統：
蕭恩施貝結他獨奏會

www.pphk.org

29
SEP
2024
SUN 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall

資助 Financial Support

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KARIM SULAYMAN

TENOR

- NEW YORK TIMES' BEST CLASSICAL MUSIC 2020
- GRAMMY AWARD FOR CLASSICAL SOLO VOCAL

SEAN SHIBE

GUITAR

- FRONTIER OF CLASSICAL GUITAR
- OPUS KLASSIK x2
- GRAMOPHONE AWARDS x2

蘇萊曼與 蕭恩施貝：斷枝
KARIM SULAYMAN & SEAN SHIBE
Broken Branches

**NOMINATED FOR 2024
GRAMMY AWARD!**

4 OCT 2024 Fri 7:30pm
Concert Hall, Hong Kong City Hall 香港大會堂音樂廳
\$520 \$320 \$180

節目 Programme

觀眾問卷調查

誠邀您掃瞄此二維碼，並提供意見，多謝支持！
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蕭恩施貝 結他
Sean Shibe Guitar



巴赫

C小調前奏曲，BWV 999

2"

巴里奧

《大教堂》

7"

羅伯士

前奏曲第三首

4"

羅伯士

12首結他練習曲
(第1、5、8、10首)

16"

巴里奧

《朱莉婭·佛羅里達》

4"

阿迪斯

《被遺忘的舞蹈》(香港首演)

14"

BACH

Prelude in C Minor, BWV 999

BARRIOS

La Catedral

VILLA-LOBOS

Prelude No. 3

VILLA-LOBOS

12 Études for Guitar
(No. 1, 5, 8, 10)

BARRIOS

Julia Florida

ADÈS

Forgotten Dances (HK premiere)

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

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

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

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

100 Years of Lee Gardens For a Sustainable Community

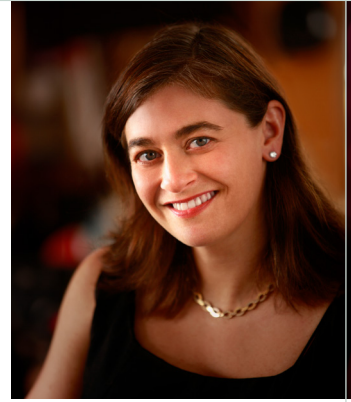


行政總監致辭

Message from our Executive Director

Dear friends and music lovers,

Welcome back to our 2024 Fall Recital Season! For the first time, we have invited our recital artist, Sean Shibe, to perform not one but two recitals during his time in Hong Kong. We are very excited that this multiple award-winning artist will be making his Hong Kong debut with us tonight.



Next week, Sean will be joined by Grammy-winning tenor Karim Sulayman for a special performance of Broken Branches, their Grammy-nominated album exploring their mixed identities. We hope you will be inspired tonight to join us again for this performance, which will take place on Friday 4 October.

We have two excellent concerts coming in November: on 5/11, Korean violinist Clara-Jumi Kang will share the stage with Van Cliburn winner Yekwon Sunwoo, which will be part of Festive Korea 2024. And on 18/11, we have the long-awaited recital debut of Argentine cello superstar Sol Gabetta, together with Rachel Cheung.

Finally we are very excited to share the details of the 2025 Beare's Premiere Music Festival, which will take place from January 12-22, 2025, featuring such esteemed artists as Jakub Józef Orliński, Avi Avital, Ning Feng, Adrien La Marca, the Sitkovetsky Trio and the Verona Quartet. Tickets will be available very soon, so please sign up to our newsletter at www.pphk.org to stay in the loop!


None of these concerts would be possible without the generous support of the Culture, Sports and Tourism Bureau through the Art Development Matching Grants Scheme, whereby every dollar we are able to raise through donations and net sponsorship is matched 150% by the Hong Kong Government.

Enjoy the music!

Andrea D Fessler

Executive Director and Founder

Premiere Performances of Hong Kong

A portrait of Sean Shibe, a young man with dark, wavy hair, wearing a light-colored sweater. He is looking directly at the camera with a neutral expression. The background is a plain, light color.

蕭恩施貝曾為英國廣播公司新生代藝術家，並贏得多個獎項，包括2012年波爾列堤—布依東尼基金獎、2018年皇家愛樂協會青年藝術家大獎，以及2022年伯恩斯坦獎。蕭恩施貝憑藉饒富創意的巧思，一直走在當代古典音樂前沿。

他於本樂季首演米勒和利思的協奏曲新作，並巡迴演出阿迪斯首為非鍵盤樂器而寫的獨奏作品。他以歐洲音樂廳協會「明日之星」的身份在歐洲多個著名表演場地亮相，包括阿姆斯特丹皇家音樂廳、漢堡易北愛樂音樂廳、巴黎愛樂廳、維也納音樂廳和倫敦威格摩音樂廳。其他重要演出包括與男高音蘇萊曼巡演、與女中音妮高蘿芙絲嘉一同演出，並夥拍拉扎羅瓦與英國廣播公司蘇格蘭交響樂團，合作柯爾為結他和大型樂團而寫的《圖里亞》英國首演。

蕭恩施貝定期與獨奏家和樂團合作，從中探尋新的火花。近年的合作夥伴有哈萊樂團、蘇格蘭國家青年樂團、英國廣播公司合唱團、范·庫易克四重奏、丹麥弦樂四重奏、奧班斯基、艾遜巴赫、柯蘭瑁；長笛演奏家沃克；歌唱家克萊頓、約翰遜、慕利、崔特許勒，以及行為藝術家阿布拉莫維奇。

A former BBC New Generation Artist, Borletti-Buitoni Trust Fellowship 2012 winner, Royal Philharmonic Society 2018 Young Artist Award winner and recipient of the 2022 Leonard Bernstein Award, Sean Shibe continues to prove himself a truly original mind at the frontier of contemporary classical music.

This season sees him premiere new concertos by Cassandra Miller and Oliver Leith, as well as tour Thomas Adès's first work for a non-keyboard solo instrument. As an ECHO Rising Star, he will appear in recital at iconic venues across Europe including Concertgebouw Amsterdam, Elbphilharmonie Hamburg, Philharmonie de Paris, Konzerthaus Wien and Wigmore Hall. Further highlights comprise a tour with tenor Karim Sulayman, performances with mezzo-soprano Ema Nikolovska, and the UK premiere of Francisco Coll's *Turia*, for guitar and large orchestra with Delyana Lazorova and BBC Scottish Symphony Orchestra.

Ever keen to explore new cooperative dynamics, Shibe regularly collaborates with soloists and ensembles alike. In recent years, he has worked with the Hallé, National Youth Orchestra of Scotland, BBC Singers, Quatuor Van Kujik, Danish String Quartet, Krzysztof Urbanski, Christoph Eschenbach, Taavi Oramo, flautist Adam Walker, singers Allan Clayton, Ben Johnson, Robert Murray, Robin Tritschler and performance artist Marina Abramović.

蕭恩施貝

結他 | GUITAR

SEAN SHIBE

蕭恩施貝大力支持當代音樂，經常親身參與委約新作和節目，又與作曲家聯手合作，積極試驗並擴展結他曲目。至今他首演過基達內、梵尼斯、費沙雷基、大衛·朗、禾夫、韋利—科恩和斯科特的作品。他同樣致力於傳統曲目，常把大膽的新作搭配他親自改編的巴赫魯特琴組曲和17世紀蘇格蘭魯特琴曲。

蕭恩施貝的錄音作品因創新的樂曲編排而備受讚譽，並持續獲得各地樂評人和觀眾的認可。他的最新專輯《斷枝》獲提名2024年格林美最佳古典聲樂獨唱專輯，獨奏專輯《失物認領處》則為他贏得2023年德國古典音樂獎。他的錄音亦曾獲2021年德國古典音樂獎頒發室內樂唱片大獎。此外，他亦憑《輕柔高響》(softLOUD) 和《巴赫》分別榮獲2019年《留聲機》年度概念專輯以及2021年《留聲機》器樂大獎。他的錄音繼續往新方向拓展，最新個人專輯《專職》(Profesión) 收錄20世紀南美音樂，在《斷枝》發行後旋即問世。《斷枝》是他與蘇萊曼合作的專輯，收錄的曲目如萬花筒般精彩多元，涵蓋17世紀魯特琴曲至阿拉伯烏德琴曲。蕭恩施貝現時為荷蘭五音唱片公司旗下藝術家。

蕭恩施貝1992年生於愛丁堡，就讀於蘇格蘭皇家音樂學院，師事尼夫。他隨後赴奧地利格拉茨藝術大學繼續學習，並在意大利跟隨佩戈拉羅學藝。蕭恩施貝現時在倫敦市政廳音樂及戲劇學校擔任結他教授。

Shibe is an ardent supporter of contemporary music, regularly taking a hands-on approach to new commissions and programmes and working with composers to experiment with and expand the guitar repertoire. Premieres to date include works by Daniel Kidane, David Fennessy, Shiva Feshareki, David Lang, Julia Wolfe, Freya Waley-Cohen and Sasha Scott. He is equally committed to traditional repertoire, regularly pairing bold, new pieces with his own transcriptions of J. S. Bach's lute suites and seventeenth-century Scottish lute manuscripts.

Often praised for his original programming, Shibe's discography continues to garner recognition from critics and audiences all over. Most recently, his latest album *Broken Branches* was nominated for the 2024 GRAMMY Award for Best Classical Solo Vocal Album and his solo album *Lost & Found* was awarded the OPUS Klassik 2023 Award for Solo Instrument, adding to his OPUS Klassik 2021 Award for Chamber Music Recording, 2019 Gramophone Concept Album of the Year Award and 2021 Gramophone Instrumental Award for *softLOUD* and *Bach* respectively. His discography continues to expand in new directions with the release of his latest solo album *Profesión*, which explores 20th Century South-American music, and comes hot on the heels of *Broken Branches*, a kaleidoscopic exploration of everything from seventeenth-century lute to Arabic oud in collaboration with Karim Sulayman. Shibe is currently signed to Pentatone.

Born in Edinburgh in 1992, Shibe studied at Royal Conservatoire of Scotland under Allan Neave. He studied further at Kunst-Universität Graz in Austria, in Italy under Paolo Pegoraro, and is now a Guitar Professor at Guildhall School of Music and Drama.

"A TRUE DISPLAY OF VIRTUOSITY. ★★★★★ BACHTRACK

CLARA-JUMI 康
KANG 小提琴獨奏會 碟
VIOLIN RECITAL 美

YEKWON SUNWOO piano 鮮于睿權 鋼琴

5
NOV
2024

TUE 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall
\$520 / 320 / 180



節目簡介

Programme Notes

巴赫 (1685-1750)

C小調前奏曲, BWV 999
(1720s)

巴赫 (1685-1750) 是德國巴洛克時期首屈一指的作曲家，亦堪稱人類歷史上最傑出的天才之一。他是北德的新教徒，在當時各種音樂形式中皆有他的身影，並身兼管風琴師、小提琴家及作曲家。他先後出任三個重要職位：威瑪宮廷管風琴師及團長 (1708-17)、科騰宮廷樂長 (1717-23)，以及萊比錫教堂領唱者 (1723-45)。

根據唯一現存的18世紀手稿，C小調前奏曲 (BWV 999) 原初是為魯特琴而作。魯特琴在18世紀德國音樂文化中佔重要的一席位，然而巴赫卻鮮有為樂器寫下作品。此曲於何時創作無從稽考，可能是在科騰時期或隨後巴赫在萊比錫工作早期。從手稿上看，凱爾納約莫在1727年後、巴赫1750年去世前的某個時候，以鍵盤記譜法寫下此曲。

這首作品至今已有了魯特琴、結他、鋼琴和古鍵琴等演奏版本。

Johann Sebastian BACH (1685-1750)

Prelude in C Minor, BWV 999 (1720s)

Johannes Sebastian Bach (1685-1750) was the supreme composer of the German baroque era, and one of the outstanding geniuses of human history. A north German Protestant, he enjoyed an amazingly diverse apprenticeship in all of the contemporary forms of music, as an organist, violinist and composer. He held successively three important posts: court organist and orchestral director in Weimar (1708-17); court music director at Cöthen (1717-23); and cantor (municipal composer) in Leipzig (1723-45).

The Prelude in C Minor, BWV 999, is, according to its only extant 18th century manuscript, was originally written for lute. Lute music was an important and prominent part of musical life in 18th century Germany, yet Bach wrote very little for the instrument. The time of origin of the work is not known: possibly Bach composed it in his Cöthen period or in the early years of his ensuing Leipzig period. Based on the manuscript, Johann Peter Kellner wrote the piece down in keyboard notation sometime after 1727 but before Bach's death in 1750.

It has been recorded in performances on lute, guitar, piano and harpsichord.

巴里奧 (1885-1944)

《大教堂》(1921)

前奏曲 (鄉愁曲)

虔誠的行板

莊嚴的快板

巴拉圭作曲家巴里奧 (1885-1944) 是最多產的結他作曲家之一，也是技藝非凡的演奏家。巴里奧深受巴拉圭民族音樂的影響，並將其糅合於他多樣的創作風格中。從1930年起的三至四年間，他化身為尼蘇加·曼戈雷進行表演——尼蘇加是他本來的名字奧古斯汀 (Agustín) 倒拼寫而成的，而曼戈雷是一位瓜拉尼酋長。由於他以這個名字最為著名，曼戈雷這個名字因此與他密不可分。

《大教堂》被認為是巴里奧的傑作，這首三樂章作品寫於1921年，靈感來自大教堂裡迴蕩的鐘聲和管風琴師演奏著巴赫作品的琴聲。《大教堂》裡各樂章的張力漸漸提高，正好是巴里奧三個音樂類型 (民俗作品、模仿性作品、宗教作品) 的最佳示範。這首作品原本由兩個樂章組成，1928年由巴里奧錄製。第一樂章在1938年才被加入此曲。

慢速而精緻的第一樂章〈前奏曲〉標示著「鄉愁曲」，指情感深邃的渴望或依戀。在如此高音域開始的結他作品相當罕有。然而，大家能立刻從精密的和聲配置裡聽出脆弱和哀傷，乍聽之下似是琶音，但實際上部份為三部份。第二樂章〈虔誠的行板〉展現了巴里奧受巴洛克風格啟發的作曲手法。這個樂章大部分以和弦形式寫成，但旋律線條仍清晰可聞。豐富的和弦和規律的6/8拍節奏描繪出葬禮進行曲似的特質。終樂章〈莊嚴的快板〉將《大教堂》推進至令人興奮且戲劇化的結尾。

Agustín BARRIOS MANGORÉ (1885-1944)

La Catedral (1921)

Preludio (Saudade)

Andante religioso

Allegro solemne

Paraguayan composer Agustín Barrios Mangoré (1885-1944) was one of the most prolific composers for guitar, as well as a virtuoso performer. Barrios drew heavily upon Paraguayan folk music influences which he incorporated into his diverse compositional style. Starting in 1930 and for a period of 3-4 years, he adopted a stage persona called Chief Nitsuga Mangoré (Nitsuga is Augustin backwards and Mangoré was a Guaraní chief). Since he was most famous under this name, the name Mangoré stuck to him.

Recognized as Barrios' masterpiece, the three-movement work *La Catedral* (The Cathedral), dating from 1921, uses both the ambient sound of the cathedral bells and the sound of an organist playing Johann Sebastian Bach as points of inspiration. *La Catedral* builds in intensity throughout each movement, and perfectly demonstrates the three categorizations of Barrios' music (folkloric, imitative, and religious). The work was originally written in two movements, and recorded by Barrios in 1928. The first movement was added to the work in 1938.

The slow and delicate opening movement *Preludio*, marked "Saudade," refers to a deep emotional state of longing or nostalgia. It's rare for a piece to begin in such a high register of the guitar. However, one can hear the vulnerability and sadness immediately with intricate voicings that almost sound like arpeggios, but are actually three distinct parts. In the second movement, *Andante religioso*, Barrios displays his Baroque-inspired compositional influence. The movement is largely chordal, but still offers a clear melodic line. The rich chords and metered 6/8 rhythm portrays a funeral march-like quality. The final movement, entitled *Allegro solemne* (solemn), brings *La Catedral* to an exciting and dramatic conclusion.

維拉—羅伯士 (1887-1959)

A小調前奏曲第三首，
《向巴赫致敬》(1940)

維拉—羅伯士 (1887-1959) 是巴西第一位獲得國際地位的作曲家，也是西班牙以外為結他寫下大量音樂的先驅作曲家之一。1887年生於里約熱內盧的維拉—羅伯士，雙親都是既有涵養又博學，他小時學習大提琴，長大後在咖啡廳演奏為生。18歲時，他首次踏足阿馬遜叢林蒐集民間音樂；由此阿馬遜的影響力，以及他對巴西的愛國情懷，成了他所有作品的核心。儘管維拉—羅伯士在里約熱內盧國家音樂學院唸書，但他的風格從不囿於任何學術窠臼，始終忠於個人且獨樹一幟。誠如他所言：「我的音樂宛若瀑布，率性自然。」

創作於1940年的五首前奏曲，是維拉—羅伯士最後寫給獨奏結他的作品。作曲家將它們題獻給阿敏達，她從1936年起是維拉—羅伯士的伴侶。

第三首前奏曲是向巴赫致敬之作，流露出維拉—羅伯士對這位作曲巨擘的崇敬之情。此曲採用A-B-A-B曲式，以結他的空弦營造出獨特聲響。作品與巴赫的聯繫，見於第二段裡下行的旋律性模進和清晰的主調和聲。

Heitor VILLA-LOBOS (1887-1959)

Prelude No. 3 in A minor
“Homenagem a Bach” (1940)

Heitor Villa-Lobos (1887-1959) was Brazil's first composer of international stature, and one of the first composers outside of Spain to write a substantial body of music for the guitar. Born in Rio de Janeiro in 1887 to cultured and well-read parents, Villa-Lobos studied the cello as a child, earning a living when he was older by playing in cafés. At the age of 18 he made the first of many expeditions into the Amazonian jungle to collect folk music, and it is the influence of the Amazon, together with a patriotic love of Brazil that lies at the heart of all his compositions. Although he studied at the National Institute of Music in Rio de Janeiro, his style never conformed to any academic norms and always remained personal and idiosyncratic. As he himself once said: “My music is natural, like a waterfall.”

Composed in 1940, the five Preludes constitute the last pieces that Villa Lobos composed for solo guitar. They are dedicated to Arminda Neves d'Almeida, who was Villa-Lobos' companion from 1936 until his death.

Prelude No. 3 is a homage to Johann Sebastian Bach, displaying Villa-Lobos' veneration of that composer, and is in ABAB form. The distinctive sound quality of this prelude relies on the open strings of the guitar. The connection to Bach is found principally in the second main section, with its patterns of descending melodic sequences and clear tonal harmonies.

“Hong Kong’s cultural landmark”
South China Morning Post

「香港文化地標」
《南華早報》



BEARE'S PREMIERE MUSIC FESTIVAL

比爾斯飛躍演奏音樂節

13-22 JANUARY 2025

Hong Kong City Hall
香港大會堂



Jakub Józef Orliński: Beyond

奧林斯基:超越巴洛克

13 JAN MON 7:30pm

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

Countertenor Jakub Józef Orliński collaborates with the illustrious ensemble Il Pomo D'Oro in "BEYOND", singing world premieres, rare finds and timeless classics from the Baroque period.

新世代巨星奧林斯基與著名古樂團金蘋果樂團攜手創作《超越巴洛克》——演奏多首包括來自巴洛克時期的珍稀作品、世界首演及曠世經典。



Avi Avital: The Baroque Mandolin

巴洛克曼陀林琴大師

14 JAN TUE 7:30pm

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

Mandolin superstar Avi Avital plays with the esteemed period ensemble Il Pomo D'oro in a concert of exquisite Baroque masterpieces.

曼陀林巨星艾維塔與享負盛名的古樂團金蘋果樂團帶來多首巴洛克時期的曼陀林協奏曲，與你細味十七世紀的精緻。



An Afternoon with Verona Quartet

維羅納四重奏

18 JAN SAT 4pm

JC Cube, Tai Kwun 大館賽馬會立方

Programme

MENDELSSOHN |
Quartet No. 1 in E Flat Major, Op. 12

SHOSTAKOVICH |
Quartet No. 9 in E Flat Major, Op. 117

GERSHWIN |
Lullaby



Romantic Potpourri

浪漫錦簇室內樂之夜

21 JAN TUE 7:30pm

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

Concert Sponsor 音樂會贊助

Interlude
Live the Music

Programme

SPOHR | Potpourri No. 2 Op. 22 "On Themes of Mozart"
Ning Feng (violin), Verona Quartet, George Lomdaridze (double bass)

MENDELSSOHN | Piano Trio No. 2 in C minor, Op. 66
Sitkovetsky Trio

BRUCH | Selection from Eight Pieces for Violin, Viola and Piano
So-Ock Kim (violin), Adrien La Marca (viola), Wu Qian (piano)

MENDELSSOHN | String Octet in E flat Major
Ning Feng (violin), So-Ock Kim (violin), Adrien La Marca (viola), Isang Enders (cello), Verona Quartet

Festival Finale: La Belle Époque 音樂節壓軸：拾光年華

22 JAN WED 7:30pm

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

Programme

VERDI | String Quartet in E minor
Verona Quartet

CHAMINADE | Trio No. 2 in A minor, Op. 34
Sitkovetsky Trio

FAURÉ | Piano Quartet No. 1 in C minor, Op. 15
So-Ock Kim (violin), Adrien La Marca (viola), Isang Enders (cello), Wu Qian (piano)

BIZET (arr. Julian Milone) | *Carmen Fantasy*
Alexander Sitkovetsky (violin), So-Ock Kim (violin), Jonathan Ong (violin), Dorothy Ro (violin), George Lomdaridze (double bass)

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維拉—羅伯士 (1887-1959)

12首練習曲 (1929)

第一首：不太快的快板

第五首：小行板

第八首：中板—緩板

第十首：極活潑

12首結他練習曲是在維拉—羅伯士第二次造訪巴黎期間，為出色的結他演奏家塞戈維亞而寫的。維拉—羅伯士1928年完成初稿，正要把它交付巴黎出版商，卻因巴西政變和歐洲二戰的恐怖而困難重重，直到1948年才得以重返巴黎。靠著作曲家的聲望和毅力，這些練習曲最終成功出版，它們現已成為不可或缺的結他作品，其規模、難度和創意，至今無人能出其右。塞戈維亞在1953年版的練習曲中寫道：「維拉—羅伯士在結他歷史上做出了重大貢獻，他的作品盡顯其天賦才華...就如史格拉第和蕭邦的創作一樣，精力充沛，韻味十足。」

第一首練習曲是對蕭邦的致敬。傷感的民歌旋律在第五首練習曲中響起。隨後的樂章如幻覺似的雨林經歷，摻雜著雨聲、遙遠的鼓聲和有趣的結他效果。

巴里奧 (1885-1944)

《朱莉婭·佛羅里達》(1938)

1938年寫於哥斯達黎加、旋律優美的《朱莉婭·佛羅里達》可能是巴里奧的結他作品中最著名而且演出機會最多的一首。巴里奧將此曲提獻給他的學生羅德里格斯，她也是巴里奧好友薩拉查的姪女。

《朱莉婭·佛羅里達》是一首浪漫的作品，以船歌風格寫成，部分靈感或許來自孟德爾遜的《威尼斯船歌》

Heitor VILLA-LOBOS (1887-1959)

Douze Études (1929)

No. 1, Allegro non troppo

No. 5, Andantino

No. 8, Modéré - Lent

No. 10, Tres animé

The 12 Études for guitar were written in Paris during the second of Villa-Lobos' visits to the city, for the great guitarist Andrés Segovia. Completed in 1928, Villa-Lobos delivered a first draft to his Parisian publisher. However, a *coup d'état* in Brazil and the horrors of the Second World War in Europe meant that a return to Paris wasn't possible for Villa-Lobos until 1948. Owing to the stature and tenacity of the composer, Villa-Lobos eventually succeeded in publishing these Études – and they have become an integral work in the guitar canon. Even today, this cycle of guitar studies is still unmatched in its scale, difficulty and creativity. Segovia wrote, in the 1953 edition of the Études, "Villa-Lobos has donated to the history of guitar, the fruits of his talent... just as vigorous and full of flavour as those of Scarlatti and Chopin."

The first Étude is a very direct homage to Chopin. Wistful folk melodies emerge in the fifth Étude. The later movements, however, shift to hallucinatory rainforest experiences, rain, distant drums and interesting guitaristic effects.

Agustín BARRIOS MANGORÉ (1885-1944)

Julia Florida (1938)

Written in Costa Rica in 1938, the beautifully melodic piece Julia Florida is possibly Barrios's most well-known and commonly played guitar work. Barrios dedicated this piece to one of his guitar students, Julia Martinez de Rodriguez, who was also the niece of his good friend, Francisco Salazar.

This romantic piece, in the style of the *barcarolle*, perhaps owes some of its inspiration to Mendelssohn's *Venetian Gondola Song* (*Songs*

(《無言歌》，作品19，第六首)，由塔雷加改編成結他版本。樂曲以 6/8 拍展開，有節奏地模擬水中划船的動作。抒情風格使人容易想起其聲樂起源。

阿迪斯 (1971-)

《被遺忘的舞蹈》(2023)

- I 序曲：蜘蛛女王
- II 搖籃曲：底比斯的天堂
- III 庫朗舞曲：雨燕（為馬克斯·恩斯特而作）
- IV 船歌：首航
- V 城市鐘聲（為白遼士而作）
- VI 晚禱（為浦賽爾而作）

英國作曲家阿迪斯（1971年生）的創作手法富含深厚底蘊，不論是音樂或用其他方式，無不結合了他對英國歷史的廣博知識和虔敬，兼收並蓄，自成一格。

《被遺忘的舞蹈》是應巴比肯藝術中心與歐洲音樂廳協會「明日之星」計劃委約的新作，不僅是阿迪斯寫給獨奏古典結他的第一首獨立作品，也是他首次為鋼琴以外的樂器而寫的獨奏作品。

第二樂章〈搖籃曲—底比斯的天堂〉向一部路易士·布紐爾執導的電影借鏡，阿迪斯的歌劇《泯滅天使》（2016）便是以這部電影為基礎。最後一個樂章根據作曲家浦賽爾的《晚間聖詩》（1688）寫成。

《被遺忘的舞蹈》世界首演在倫敦巴比肯藝術中心舉行，約曼寫道：「這首作品如幻象般千變萬化，手法複雜，極具創意；阿迪斯在古典結他素材的處理方面讓人耳目一新，對演奏者絕不將就。但有了蕭恩施貝的擁護，這首作品將不會如此容易被遺忘。」

中譯：張玟璉

without Words, Op. 19, No. 6), which was transcribed for guitar by Francisco Tárrega. The opening simulates very effectively the motion of a boat being rowed rhythmically, through waves of water in 6/8 time. The lyrical style easily brings to mind its vocal origin.

Thomas ADÈS (1971-)

Forgotten Dances (2023)

- I Overture - Queen of the Spiders
- II Berceuse - The Paradise of Thebes
- III Courante - Here was a Swift (for Max Ernst)
- IV Barcarolle - The Maiden Voyage
- V Carillon de Ville (for Hector Berlioz)
- VI Vesper (for Henry Purcell)

British composer Thomas Adès (born 1971) combines a profound, markedly literary, knowledge of and respect for British history, musical or otherwise, with an eclectic approach to his own writing.

Newly commissioned by the Barbican Centre and the European Concert Hall Organisation (in the framework of ECHO Rising Stars), *Forgotten Dances* is not only Adès's first stand-alone work for solo classical guitar, but his first ever published solo work for an instrument other than the piano.

The second movement, *Berceuse - Paradise of Thebes*, references a film by Louis Buñuel on which Adès' opera *The Exterminating Angel* (2016) is based. The last movement is based on composer Henry Purcell's *Evening Hymn* (1688).

For the work's world premiere at the Barbican Centre in London, William Yeoman wrote: "The work is nothing less than a phantasmagoria of startling complexity and originality, with Adès making no concessions to the player in his novel treatment of the classical guitar's resources. But with such an advocate as Sean Shibe, *Forgotten Dances* will not be easily forgotten." exciting and dramatic conclusion.

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飛躍演奏香港簡介

About Premiere Performances of Hong Kong

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

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構。我們的節目豐富多元，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。飛躍演奏香港希望為這個充滿活力的城市，帶來更多不能錯過的文化活動，同時鞏固香港作為國際藝術文化大都會的地位。

飛躍演奏香港每年主辦超過100個活動，當中包括：

- 比爾斯飛躍演奏音樂節（五至六場音樂會）及超過10個教育及外展活動；
- 演奏系列（四至六場音樂會）；
- 親子系列（二至四場音樂會）；
- 校園室內樂教育計劃（超過60場校園音樂會）

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

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

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

Premiere Performances presents over 100 events each year including:

- Beare's Premiere Music Festival (5-6 concerts and over 10+ Education & Outreach events),
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