



BEARE'S PREMIERE MUSIC FESTIVAL

比爾斯飛躍演奏音樂節

8-25
JANUARY
2025

John & Arthur Beare

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The Guardian

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The “London, Boccherini” Antonio Stradivari, Cremona, c.1698
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John & Arthur Beare

FINE VIOLINS SINCE 1892

冠名贊助致辭

MESSAGE FROM THE TITLE SPONSOR

轉眼間，J & A Beare 與飛躍演奏香港的合作已踏入第八年。比爾斯飛躍演奏音樂節每年都為樂迷邀請享譽國際的人才，帶來精彩的音樂演出；能夠再次成為這個盛事的贊助商，我們深感榮幸。

比爾斯飛躍演奏音樂節以推動古典音樂為己任，與 J & A Beare 的抱負不謀而合。我們希望能好像磁石一樣，吸引頂尖級的樂手和一眾明日之星，並為他們配對願意借出弦樂樂器的贊助人，令他們可以使用上乘的樂器。透過這個音樂節，我們會繼續努力以創新的方式，致力推廣古典音樂和古董弦樂樂器，讓新舊聽眾大飽耳福。

J & A Beare 是與香港淵源甚深的國際小提琴經銷商。今年，我們會透過與兩依藏博物館和飛躍演奏的嶄新合作，進一步促進我們的推廣工作。我們將於1月19-25日首次舉行限時展覽《微調：斯特拉迪瓦裏小提琴和音樂工藝》，讓公眾有機會親身看到斯特拉迪瓦裏和其他史上著名大師製造的珍貴樂器。

比爾斯飛躍演奏音樂節的節目非常精彩，定必會為觀眾帶來歡樂與啟發。我謹在此祝各位樂手和活動主辦人在2025年和未來的日子事事順利。

With our partnership with Premiere Performances now in its eighth year, J & A Beare are delighted to return to Hong Kong once again to sponsor this wonderful festival. Each year, the Beare's Premiere Music Festival dazzles with the phenomenal international talents and exciting collaborations that take place on stage.

The Festival pairs 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. Together with the Festival, 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.

As the international violin dealer with the deepest connection to Hong Kong, this year we are delighted to enhance further our work in the city, through a new collaboration with the Liang Yi Museum and Premiere Performances. For the first time, our limited-run exhibition from 19-25 January, *Fine:Tuned - Stradivari Violins and the Journey of Musical Craftsmanship* will give members of the public the chance to see first-hand rare instruments by Stradivari and other historic makers.

With the fantastic programme on offer during this year's Beare's Premiere Music Festival, we are certain the concerts will delight and inspire in equal measure. We wish the artists and organisers the continued success they deserve, both in 2025 and in all years to come.

STEVEN SMITH

Owner and Managing Director of J & A Beare

行政總監致辭

MESSAGE FROM THE EXECUTIVE DIRECTOR

各位朋友及樂迷：

歡迎來到2025年比爾斯飛躍演奏音樂節！我們籌劃了一系列精彩且多樣化的音樂會，我們期待為期十天的國際級音樂匯演。

今年，我們的長期冠名贊助商、來自倫敦的J & A Beare 將從2025年1月19日至25日，於兩依藏博物館將舉辦一個名為《微調：斯特拉迪瓦裏小提琴和音樂工藝》的特別展覽，展覽將包括安東尼奧·斯特拉迪瓦裏的精選小提琴，以及J & A Beare提供的其他罕見的18世紀意大利和法國小提琴、中提琴和大提琴。這將是近距離體驗這些珍貴樂器無與倫比工藝的獨特機會。展覽也歡迎學生、業餘愛好者和專業演奏者攜帶自己的弦樂器進行調音。比爾斯的團隊成員更會與音樂家和收藏家單獨會面，展示或嘗試這些珍貴的藏品。所有展覽、講座和研討會的完整詳細資訊可以在我們的網站上找到。

我們很高興宣布2025年春季樂季的演出陣容，其中包括五場精彩的演奏會，其中四場是與法國五月藝術節合作。我們有一場華麗的室內樂音樂會（多佛弦樂四重奏與鋼琴家張昊辰），兩場截然不同的鋼琴獨奏會（大偉·格拉斯曼與龔思齊），吉他演奏家新星拉斐爾·費亞特的香港首演，以及期待已久的豎琴巨星，塞崇的回歸。我對這個樂季的音樂會感到非常自豪，門票現已開始發售！

我們感謝冠名贊助商J & A Beare，音樂會贊助商Interlude和康樂及文化事務署，對2025年比爾斯飛躍演奏音樂節的支持。我們亦非常感謝文化體育及旅遊局，透過藝術發展配對資助計劃對我們的持續支持，使我們籌集到的每一港元捐款都可以獲得香港特區政府的1.5倍資助。

最後，感謝你們，我們的觀眾，對比爾斯飛躍演奏音樂節的忠實支持，也感謝那些透過在經濟上支持，令飛躍演奏香港更進一步的朋友，使我們的音樂會在未來的許多年裡繼續下去。

讓我們一同來享受音樂！



Dear Friends and Music Lovers,

Welcome to the 2025 Beare's Premiere Music Festival! We have put together an exciting and diverse array of concerts and we look forward to an intense 10 days of music-making at the highest international level.

This year, our long term Title Sponsor, J & A Beare from London, has put together a special exhibition called "Fine: Tuned - Stradivari Violins and the Journey of Musical Craftsmanship", that will take place from January 19-25, 2025 at the Liang Yi Museum. The exhibition will include a selection of violins by Antonio Stradivari as well as other rare 18th century Italian and French violins, violas and cellos provided by J & A Beare. This will be a unique opportunity to experience at close range the unsurpassed craftsmanship of these precious musical instruments. Students, amateurs and professional performers are also welcome to bring their own string instruments to be adjusted. Members of the Beare's team will also be available to meet individually with musicians and collectors to present the instruments and even to try them. Full details of the exhibition, talks and workshops can be found on our website.

We are thrilled to be announcing our Spring 2025 lineup, which includes five amazing recitals, four of which are in collaboration with the French May Arts Festival. We have a gorgeous chamber music concert (Dover String Quartet & Haochen Zhang, piano), two very different piano recitals (David Greilsammer; Tony Siqi Yun), the Hong Kong debut of a new guitar virtuoso (Raphaël Feuillâtre), and the long-awaited return of harp superstar Emmanuel Ceysson. I am very proud of this Spring season, and tickets are available now!

We would like to thank our Title Sponsor J & A Beare, our Concert Sponsor Interlude, as well as the Leisure & Cultural Services Department, for supporting the 2025 Beare's Premiere Music Festival. We are also very grateful to the Culture, Sports and Tourism Bureau for their ongoing support of Premiere Performances under the Art Development Matching Grants Scheme, whereby every dollar we are able to raise in donations and net sponsorship is matched 150% by the Hong Kong Government.

Finally, thank you to you, our audience, for your loyal support of our music, and to those many individuals who go one step further by supporting Premiere Performances financially, thereby ensuring that our concerts will continue for many more years to come.

Enjoy the music!



費詩樂 ANDREA FESSLER

飛躍演奏香港行政總監及創辦人

Executive Director and Founder

音樂節加料節目 BEYOND THE PERFORMANCES

除了七場精彩的音樂會，比爾斯飛躍演奏音樂節2025亦同時舉辦多項活動，讓大家對音樂作出更深入的理解。我們安排了一系列有趣而饒有啟發性的活動，包括公開綵排、講座、大師班及關於小提琴的展覽，令您可以更投入我們的音樂會，音樂節內的樂手及知名演奏家亦有參與其中。

今屆音樂節設有四場公開排練，為您提供絕佳的機會來觀摩室內樂演奏家在排練期間的互動以及創作過程。另外，我們特別舉辦古鍵琴講座，音樂節的兩場巴洛克音樂會皆用到古鍵琴，講座旨探討這樂器的歷史與構造。另外我們也為本地學生舉辦室內樂大師班和鋼琴大師班。

今年的亮點在於兩依藏博物館將舉辦的《微調：斯特拉迪瓦裏小提琴和音樂工藝》特別展覽，展覽包括安東尼奧·斯特拉迪瓦裏的精選小提琴，以及 J & A Beare 提供的其他罕見的 18 世紀意大利和法國製造的弦樂器，這將是近距離體驗這些接近 300 年的珍貴藏品無與倫比工藝的獨特機會。

展覽同時設有其他活動，歡迎學生、業餘愛好者和專業演奏者於展覽舉辦的一周間，攜帶自己的樂器進行調音。另設成人工作坊，參加者可以對古董和現代之弦樂器進行比較。展覽將以一場沙龍音樂會為壓軸，屆時演奏家將使用由製琴大師羅伯特·布魯爾·楊在兩依藏博物館現場製作的小提琴。

所有活動的詳細資訊可以在我們的網站上找到，所有節目均為免費，座位有限，立刻於 www.pphk.org 登記！

在兩依藏博物館舉辦的活動，請電郵至 visitors@liangyimuseum.com 登記。

In addition to seven exceptional concerts, the Beare's Premiere Music Festival 2025 also includes various events designed to enhance your understanding of music. We have put together an interesting and enlightening mix of open rehearsals, talks, masterclasses and an exhibition about violins that will heighten your experience of our concerts. Festival players and renowned musicians will participate.

Four open rehearsals are organised for your perfect opportunity to witness the creative process of ensemble members when they interact during rehearsals. We have organized a special talk about harpsichords to enlighten our audience about this Baroque instrument featured in two of our festival concerts. We also have chamber music coaching and a piano masterclass for Hong Kong's music students.

The highlight this year will be a special exhibition at the Liang Yi Museum open to the public called "Fine: Tuned - Stradivari Violins and the Journey of Musical Craftsmanship - which will feature a selection of string instruments by Antonio Stradivari as well as other rare 18th century Italian and French makers provided by J & A Beare. This will be a unique opportunity to experience at close range the unsurpassed craftsmanship of these precious musical instruments, still providing an exceptional sound some 300 years after they were made.

The exhibition outreach programme will include presentations and workshops for both adults and students throughout the week, including workshops on instrument tuning where students can bring their current string instruments to be adjusted; and a workshop for adults where guests will be treated to a musical comparison of different instruments, both antique and contemporary. The exhibition will culminate with a musical salon featuring a violin that Luthier Robert Brewer Young will have completed on-site during his week at Liang Yi Museum.

All events are free and open to the public with registration. Limited seats, register now at www.pphk.org; for all events at the Liang Yi Museum, please email visitors@liangyimuseum.com.

免費外展活動 FREE OUTREACH EVENTS



飛躍演奏香港
PREMIERE PERFORMANCES
OF HONG KONG

音樂節活動一覽 FESTIVAL CALENDAR

日期 DATE	時間 TIME	節目 EVENT
8 JAN WED	18:00—19:00	外展及教育 講座：古鍵琴的歷史與構造 (粵語)*
13 JAN MON	19:30	揭幕音樂會 超越巴洛克：奧林斯基 (假聲男高音) 與金蘋果樂團
14 JAN TUE	19:30	音樂會 巴洛克曼陀林大師：艾維塔與金蘋果樂團
17 JAN FRI	16:00—18:00	外展及教育 菲利普斯室內樂大師班*
18 JAN SAT	16:00—18:00	外展及教育 楊藝可鋼琴大師班*
	16:00	音樂會 維羅納四重奏
19-25 JAN	10:00—18:00	展覽 《微調：斯特拉迪瓦裏小提琴和音樂工藝》**
19 JAN SUN	13:30—15:30	外展及教育 公開綵排 (一)：史博：「莫扎特主題」雜曲第2號，作品22*
	14:00—15:30	外展及教育 公開綵排 (二)：布魯赫：為小提琴、中提琴和鋼琴而寫的八首小品*
	14:30 粵語 Cantonese 16:30 英語 English	音樂會 音樂童話：誰走進三個大提琴的家？
	15:30—18:00	外展及教育 公開綵排 (三)：佛瑞：C小調第一鋼琴四重奏，作品15*
	19:00—22:00	外展及教育 公開綵排 (四)：孟德爾遜：降E大調弦樂八重奏*
21 JAN TUE	19:30	音樂會 浪漫錦簇室內樂之夜
22 JAN WED	19:30	音樂會 音樂節壓軸：拾光年華
	15:00—16:00	外展及教育 斯特拉迪瓦裏的世界與工藝：大學生工作坊**
23 JAN THU	18:00—20:15	外展及教育 金沼沃小提琴大師班*
25 JAN SAT	11:00—12:00	外展及教育 斯特拉迪瓦裏的世界與工藝：成人工作坊**
	18:00—19:00	外展及教育 沙龍音樂會與示範於展覽期間所製成的小提琴**

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。

*請到 www.pphk.org 報名 **請電郵至 visitors@liangyimuseum.com 登記。

	場地/平台 VENUE/PLATFORM
<p>OUTREACH & EDUCATION Talk: The history and structures of harpsichords (Cantonese)*</p>	香港文化中心音樂廳後台7樓CR1 CR1, 7/F, Backstage of Concert Hall, Hong Kong Cultural Centre*
<p>FESTIVAL OPENING “Beyond” – Jakub Jozef Orłowski & il Pomo d’Oro</p>	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
<p>CONCERT “The Baroque Mandolin” – Avi Avital & il Pomo d’Oro</p>	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
<p>OUTREACH & EDUCATION Masterclass: Chamber Music Coaching by Leo Philips*</p>	啓新書院：新界馬鞍山恆明街5號 Renaissance College: 5 Hang Ming Street Ma On Shan, New Territories*
<p>OUTREACH & EDUCATION Masterclass: Piano Masterclass by Tony Yike Yang*</p>	通利琴行：尖沙咀廣東道30號新港中心11樓 Tom Lee Silvercord Studio, 11/F, Silvercord Tower 1, 30 Canton Road, Tsim Sha Tsui*
<p>CONCERT An Afternoon with the Verona Quartet</p>	大館賽馬會立方 JC Cube, Tai Kwun
<p>EXHIBITION Fine:Tuned – Stradivari Violins and the Journey of Musical Craftsmanship**</p>	兩依藏博物館：香港上環荷李活道181-199號 Liang Yi Museum: 181-199 Hollywood Rd, Sheung Wan, Hong Kong**
<p>OUTREACH & EDUCATION Open Rehearsal 1: Spohr – Potpourri No. 2, Op. 22 “On Themes of Mozart”*</p>	S’way Music Studio 尖沙咀4-5諾士佛台東港商業大廈2樓 2/F, Knutsford Commercial Bldg, 4-5 Knutsford Terrace, TST*
<p>OUTREACH & EDUCATION Open Rehearsal 2: Bruch – Selection from Eight Pieces for Violin, Viola and Piano*</p>	S’way Music Studio 尖沙咀4-5諾士佛台東港商業大廈2樓 2/F, Knutsford Commercial Bldg, 4-5 Knutsford Terrace, TST*
<p>CONCERT Musical Fairy Tales: Goldpegs & the Three Cellos</p>	香港大會堂劇院 Theatre, Hong Kong City Hall
<p>OUTREACH & EDUCATION Open Rehearsal 3: Fauré – Piano Quartet No. 1 in C minor, Op. 15*</p>	S’way Music Studio 尖沙咀4-5諾士佛台東港商業大廈2樓 2/F, Knutsford Commercial Bldg, 4-5 Knutsford Terrace, TST*
<p>OUTREACH & EDUCATION Open Rehearsal 4: Mendelssohn – String Octet in E-flat Major*</p>	S’way Music Studio 尖沙咀4-5諾士佛台東港商業大廈2樓 2/F, Knutsford Commercial Bldg, 4-5 Knutsford Terrace, TST*
<p>CONCERT Romantic Potpourri</p>	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
<p>CONCERT Festival Finale: La Belle Époque</p>	香港大會堂音樂廳 Concert Hall, Hong Kong City Hall
<p>EXHIBITION The world and work of Antonio Stradivari Workshop for University Students**</p>	兩依藏博物館：香港上環荷李活道181-199號 Liang Yi Museum: 181-199 Hollywood Rd, Sheung Wan, Hong Kong**
<p>OUTREACH & EDUCATION Violin Masterclass by So-ock Kim*</p>	通利琴行：尖沙咀廣東道30號新港中心11樓 Tom Lee Silvercord Studio, 11/F, Silvercord Tower 1, 30 Canton Road, Tsim Sha Tsui*
<p>EXHIBITION The world and work of Antonio Stradivari Workshop for Adults**</p>	兩依藏博物館：香港上環荷李活道181-199號 Liang Yi Museum: 181-199 Hollywood Rd, Sheung Wan, Hong Kong**
<p>EXHIBITION Salon Concert with demonstration of the violin made during the exhibition**</p>	兩依藏博物館：香港上環荷李活道181-199號 Liang Yi Museum: 181-199 Hollywood Rd, Sheung Wan, Hong Kong**

HOUSE RULES

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation. Programme may be subject to change. The content of these programmes does not reflect the views of the Government of the Hong Kong Special Administrative Region.

音樂節揭幕 FESTIVAL OPENING CONCERT

Beyond

超越巴洛克

奧林斯基，假聲男高音 • 金蘋果樂團

Jakub Józef Orliński, countertenor • il Pomo d'Oro

13 JAN 2025 MON 7:30PM

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

《超越巴洛克》收錄了蒙台威爾第、卡契尼、弗雷斯科巴爾迪、卡斯貝爾格、薩拉齊尼、娜提、亞贊布斯基和其他早期巴洛克作曲家的作品。藉由這些精心挑選的曲目，我深入探討「超越」一詞的涵義；在某種意義上，這些作品超越了它們的時代，歷久不衰。它們仍然動人心魄，栩栩如生，不但引人入勝，而且富娛樂性。

我將與金蘋果樂團及其備受讚譽的音樂家帶你踏上探索之旅，一起「超越」古典音樂會或音樂的概念界限。我有幸得到好友弗朗索瓦的幫助，他的研究使一些珠玉之作得以重見天日，其中許多就如我以前的個人專輯裡一些曲目一樣，也是世界首演的錄音作品。

奧林斯基

BEYOND features music by Monteverdi, Caccini, Frescobaldi, Kapsberger, Saracini, Netti, Jarzębski and other early Baroque composers. With the album's thoughtfully selected programme I delve into the meaning of the word BEYOND, particularly in the sense that this music resonates beyond its own time. It is still relevant, still alive, vibrant, touching, engaging and entertaining.

Together with il Pomo d'Oro and its acclaimed musicians, I'm taking you BEYOND the limits of a classical concert or musical concept on a journey of discovery. I'm helped in my endeavour by my dear friend Yannis François, whose period research dug up some extraordinary pieces, many of which - like some on my previous solo albums - are world premiere recordings.

Jakub Józef Orliński

蒙台威爾第

〈我仍歸來〉(選自《波佩亞的加冕》)

《我心向死》

馬利尼

帕薩卡利亞舞曲

(選自《適用於各種樂器》，作品22)

卡契尼

〈阿瑪莉莉，我的愛人〉(選自《新音樂》)

弗雷斯科巴爾迪

〈你竟如此輕視我?〉(選自《詠嘆調集》第一冊)

基爾

F大調雙小提琴奏鳴曲

史特羅茲

〈得到慰藉的愛人〉

(選自《清唱曲、詠嘆調與二重唱》，作品2)

卡瓦利

〈難以理解的名字〉(選自《龐培大帝》)

帕拉維奇諾

《狄米特里奧》交響序曲

娜提

〈悲慘的心〉; 〈是的，是的，是的，斷絕關係吧〉;

〈最甜蜜的枷鎖〉(選自《菲莉》)

薩爾托里歐

〈你堅定不移的信念〉

(選自《安東尼諾與龐培亞諾》)

娜提

〈她容顏漸老〉、〈對不起，我老了〉

(選自《亞達米羅》)

亞贊布斯基

〈小鼓〉(選自《歌曲和音樂會》)

莫拉特利

〈離我們的心遠去〉(選自《迷失的箭袋》)

Claudio MONTEVERDI10'' *E pur io torno qui* from *L'Incoronazione di Poppea*6'' *Voglio di vita uscir***Biagio MARINI**6'' *Passacalio* from *Per ogni sorte di strumento musicale*, Op. 22**Giulio CACCINI**3' *Amarilli, mia bella* from *Le nuove musiche***Girolamo FRESCOBALDI**3' *Così mi disprezzate* from *Arie musicali Book 1***Johann Caspar KERLL**8' *Sonata for Two Violins in F Major***Barbara STROZZI**4' *L'amante consolato* from *Cantate, ariette e duetti*, Op. 2**Francesco CAVALLI**3' *Incompensibil nume* from *Pompeo Magno***Carlo PALLAVICINO**3' *Sinfonia* from *Demetrio Grave***Giovanni Cesare NETTI**7' *Misero core - Sì, sì, si scolga, sì - Dolcissime catene* from *La Filli***Antonio SARTORIO**3' *La certezza di tua fede* from *Antonino e Pompeiano***Giovanni Cesare NETTI**3' *Quanto più la donna invecchia;*
5' *Son vecchia, pazienza* from *L'Adamiro***Adam JARZĘBSKI**3' *Tamburetta* from *Canzoni e concerti***Sebastiano MORATELLI**5' *Lungi dai nostri cor* from *La Faretra smarrita***觀眾問卷調查****Audience Survey**

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樂曲介紹**Programme Notes****歌詞****Lyrics**

Avi Avital: The Baroque Mandolin

巴洛克曼陀林大師：艾維塔

艾維塔，曼陀林

金蘋果樂團 / 巴基耶娃，指揮

Avi Avital, mandolin

il Pomo d'Oro / Alfia Bakieva, conductor



14 JAN 2025 TUE 7:30PM

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

韋華第

D大調協奏曲，RV 93

10'

加盧皮

C小調第四四重奏協奏曲

10'

韋華第

C大調協奏曲，為曼陀林和樂團
而作，RV 425

9'

杜蘭特

G小調第二協奏曲

12'

芭貝拉

D大調協奏曲，
為曼陀林和樂團而作

9'

哈斯

G小調慢板與賦格

9'

帕伊謝洛

降E大調協奏曲，為曼陀林而作

15'

VIVALDI

Concerto in D Major, RV 93

GALUPPI

Concerto a Quattro No. 4 in C minor

VIVALDI

Concerto in C Major, RV 425,
for mandolin and orchestra

DURANTE

Concerto No. 2 in G minor

BARBELLA

Concerto in D Major,
for mandolin and orchestra

HASSE

Adagio e Fuga in G minor

PAISIELLO

Concerto for mandolin in E-flat Major

韋華第 (1678-1741)**D大調協奏曲, RV 93 (1730-31)**

準確的快板

廣板

快板

韋華第1704至1740年間在威尼斯慈心孤兒院擔任音樂總監近40年，這是一所收養非婚生、被遺棄女童或女孤兒的家舍。該院相信教導這些女童演奏樂器能讓她們習得一技之長，使她們脫離貧困，並避免成為國家的長期負擔。韋華第的職責是教授小提琴並寫作音樂；他筆下的450首協奏曲當中，大部分都是為這些女童而寫的。這些作品主要是寫給作曲家本人擅長的小提琴，而他也為其他弦樂器和管樂器寫作。顯然有些孩子演奏不常見的樂器，韋華第亦有為她們譜曲，D大調協奏曲便是其中之一。

這首作品已成為韋華第最受歡迎的協奏曲之一，而且出現了多個版本。樂曲原本為魯特琴和樂團而寫，但現今最廣為人知的是結他改編曲，而它亦有曼陀林和小提琴版本。

此曲的受歡迎程度並不令人意外；旋律悅耳、節奏活潑，加上強烈的感染力，使這首協奏曲深受觀眾和演奏者的喜愛。

Antonio VIVALDI (1678-1741)**Concerto in D Major, RV 93 (1730-31)***Allegro giusto**Largo**Allegro*

Vivaldi spent nearly 40 years (1704-1740) as music director of the Ospedale della Pietà, a home for illegitimate, abandoned, and orphaned girls in Venice. The Ospedale believed that teaching these girls to play an instrument would give them a useful skill, rescue them from a life of poverty, and keep them from becoming lifelong burdens on the state. Vivaldi's responsibilities were to teach violin and write music for the girls to play, and it was for them that he wrote most of his 450 concertos. The vast majority are for the composer's own instrument, the violin, and he also wrote for other string instruments and winds. But apparently some of the girls played unusual instruments, and Vivaldi wrote for them as well; among these works is the Concerto in D Major.

This has become one of Vivaldi's most popular concertos, and it exists in several forms. Although originally composed for lute and orchestra, it is probably best known in its present arrangement for guitar, but it has also been played on the mandolin and the violin.

This popularity is not surprising; its pleasing melodies, rhythmic vitality, and infectious spirits have made this concerto a favourite with both audiences and performers.

加盧皮 (1706-1785)**C小調第四四重奏協奏曲 (1740)**

時至今日，威尼斯作曲家加盧皮幾乎完全被遺忘，很難想像他在當時成就超卓。他別開生面的歌劇取得成功，使較年輕的作曲家視他為喜歌劇之父。他的名氣也越來越大，足跡遍踏歐洲各大首都，曾在維也納、倫敦和聖彼得堡度過職業生涯，但他的主要根據地仍然是威尼斯，他在那裡接連擔任過領導職務。

C小調第四四重奏協奏曲是一份可能創作於1740年左右的手稿裡的七首作品的其中之一。這些協奏曲與當時的其他作品截然不同，既蘊含室內樂的親切感，又流露出外向和開放的態度。在形式上，它們與作為歌劇序曲和交響曲前身的三樂章歌劇交響曲有許多共同之處。當代音樂史學家認為，這些協奏曲裡各聲部間的對位，是弦樂四重奏發展過程中的一個重要階段。

Baldassare GALUPPI (1706-1785)**Concerto a Quattro No. 4 in C minor (1740)**

Venetian composer Baldassare Galuppi is largely forgotten today so it is hard to appreciate his eminence in his own day. The success of his innovative operas made younger composers see him as the father of comic opera. His fame took him to the major capitals of Europe, spending periods of his career in Vienna, London and Saint Petersburg, but his main base remained Venice, where he held a succession of leading appointments.

The Concerto a Quattro No. 4 is one of seven in a manuscript that probably dates from about 1740. The concertos are unlike anything else of their time, blending chamber intimacy with outgoing public gesture. In form, they have much in common with the three-movement operatic sinfonia that was the forerunner of both the opera overture and the symphony. Music historians of our own day have cited these concertos' contrapuntal interplay of voices as a step in the evolution of the string quartet.



觀眾問卷調查

Audience Survey

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韋華第 (1678-1741)

C大調協奏曲，為曼陀林和樂團而作，
RV 425 (1725)

快板

廣板

快板

曼陀林協奏曲寫於1725年，就在韋華第寫下他最著名的作品《四季》之後不久，兩首作品都是為他工作的慈心孤兒院而寫。此曲是韋華第少數特意為曼陀林創作的作品之一。

C大調協奏曲已經在曼陀林曲目穩佔一席，因為它具有「充分發展的獨奏部分和精妙的管弦樂平衡」。韋華第特別注重曼陀林與樂團之間的精細平衡。事實上，他甚至在樂譜中註明整個樂團必須配合獨奏者的細緻聲音和清麗的音色。慢樂章完全根據曼陀林各種典型的琶音和顫音技法寫成，第一和第三樂章則讓曼陀林纖細的聲音能夠「清晰突顯，同時不失其精湛才華」。

杜蘭特 (1684-1755)

G小調第二協奏曲
(1730年代或1740年代)

深情地—急板

深情的廣板

快板

作為那不勒斯兩所音樂學院的樂長，杜蘭特是18世紀拿坡里樂派的領軍人物之一。盧梭在《音樂辭典》中寫道，杜蘭特被認為是「意大利至全世界最出色的和聲大師」。杜蘭特專門創作教學作品、聖樂和器樂作品。

他的八首弦樂協奏曲可能寫於1730年代或1740年代，雖有手抄本流傳但從未出版。這些協奏曲是管弦樂協奏曲樂種最重要的貢獻之一。它們以圓熟的寫作技法見稱，將巴洛克複音音樂與拿坡里優雅風格元素融為一體，具有異常曲折的旋律、節奏與和聲。

Antonio VIVALDI (1678-1741)

Concerto in C Major, RV 425, for mandolin
and orchestra (1725)

Allegro

Largo

Allegro

The Mandolin Concerto was written by Antonio Vivaldi in 1725, not long after he wrote his most famous work, *The Four Seasons*. Both of those pieces were written for the Ospedale della Pietà where Vivaldi worked. This is one of Vivaldi's only pieces actually written for the mandolin.

The Mandolin Concerto in C Major has become a central work in the mandolin repertoire because it features “fully developed solo writing for the instrument and subtle orchestral balance.” Vivaldi paid special attention to the delicate balance between the mandolin and the orchestra. In fact, he even wrote in the score that the entire orchestra must adapt to the soloist's delicate sonority and heavenly timbre. The slow movement is entirely based on the arpeggios and tremolo repertoire typical of mandolin technique, while the framing outer movements allow the thin voice of the mandolin to “emerge with clarity without having to relinquish any virtuosic brilliance.”

Francesco DURANTE (1684-1755)

Concerto No. 2 in G minor (1730s or 1740s)

Affettuoso - Presto

Largo affettuoso

Allegro

Maestro di cappella in two conservatories in Naples, Francesco Durante was one of the prominent representatives of the 18th century Neapolitan school. He was considered “the greatest harmonist in Italy, that is the world” wrote Jean-Jacques Rousseau in his *Dictionnaire de Musique*. Durante devoted himself exclusively to pedagogical works and to the composition of sacred and instrumental music.

Durante's eight Concerti for Strings probably date from the 1730s or 1740s, and though copied, they were never printed. These Concerti are among the most significant contributions to the genre of the orchestral concerto. They are highly skillful works in which the Baroque polyphony is infused with Neapolitan Galante Style elements, as well as certain unusual melodic, rhythmic and harmonic twists.

芭貝拉 (1718-1777)**D大調協奏曲，為曼陀林和樂團而作**
(1750)

快板 (華彩樂段：艾維塔)

小行板

吉格舞曲，快板

芭貝拉是意大利作曲家、小提琴家和教師。1753年，他在那不勒斯新劇院擔任第一小提琴；從1761年起直到逝世為止，他一直是聖卡洛劇院的樂團成員。芭貝拉為獨奏弦樂器創作了大量作品，包括多首曼陀林協奏曲。

哈斯 (1699-1783)**G小調慢板與賦格**

哈斯是18世紀的德國作曲家、歌唱家和音樂教師。儘管他大半生都在德累斯頓度過，但他在意大利那不勒斯和威尼斯生活了約20年。他在世時是赫赫有名的作曲家，以歌劇作品甚豐而聞名，然而他亦有寫下大量聖樂。

無人知曉哈斯為了什麼場合而創作G小調慢板與賦格，而這首作品會否是更大型器樂或聲樂作品的一部分，屬於世俗音樂或聖樂（例如神劇）亦無從稽考。儘管哈斯享負盛名，可是他大部分作品都未能在有生之年出版。他的器樂或聖樂作品只有一部分流傳至今（這首賦格曲的原稿現保存於斯德哥爾摩歌劇院圖書館）。

帕伊謝洛 (1740-1816)**降E大調協奏曲，為曼陀林和弦樂而作**
莊嚴的快板

優雅的小廣板 (華彩樂段：艾維塔)

小快板

意大利作曲家帕伊謝洛是18世紀末最受歡迎的歌劇作曲家，創作了超過94部歌劇，以及如清唱劇等聖樂和一些器樂作品。

他成了俄國女皇凱瑟琳二世的寵兒，在近八年的時間裡為俄國宮廷創作了大量歌劇。帕伊謝洛在維也納也取得了巨大成功，費迪南四世付給他巨額報酬，讓他在家鄉那不勒斯創作一系列歌劇。1802年，拿破崙邀請帕伊謝洛前往巴黎。就連莫扎特也是帕伊謝洛的狂熱支持者，寫下了《費加羅的婚禮》作為帕伊謝洛《塞爾維亞理髮師》的續集，並以帕伊謝洛的一首曲調寫成一組鋼琴變奏曲。

Emanuele BARBELLA (1718-1777)**Concerto in D Major, for mandolin and orchestra**
(1750)*Allegro (Cadenza: A. Avital)**Andantino**Giga Allegro*

Emanuele Barbella was an Italian composer, violinist and teacher. In 1753 he was the first violin at the Teatro Nuovo in Naples and from 1761 until his death, he was a member of the orchestra of the Teatro San Carlo. Barbella composed a vast array of music for solo string instruments, including a number of concertos for mandolin.

Johann Adolf HASSE (1699-1783)**Adagio e Fuga in G minor**

Johann Adolf Hasse was an 18th century German composer, singer and teacher of music. Although Hasse spent the majority of his life in Dresden, over the course of his lifetime, he spent about 20 years living in Italy, in both Naples and Venice. Immensely popular in his time, Hasse was best known for his prolific operatic output, though he also composed a considerable quantity of sacred music.

It is not known for what occasion Hasse composed this singular work, and whether or not it was part of a larger ensemble, instrumental or vocal, secular or sacred (such as an oratorio, for example). Despite Hasse's fame, his works were not published during his lifetime. Only a part of his instrumental or sacred works are in existence (the manuscript of the present Fuga is kept in the library of the Stockholm Opera).

Giovanni PAISIELLO (1740-1816)**Concerto for mandolin and strings in E-flat Major**
*Allegro maestoso**Larghetto grazioso (Cadenza: A. Avital)**Allegretto*

Italian composer Giovanni Paisiello was the most popular opera composer of the late 1700s, composing over 94 operas, as well as sacred works like cantatas and some instrumental works.

He became a favourite of Catherine II of Russia, and over nearly eight years produced a substantial number of operas for the Russian court. Paisiello was also a great success in Vienna, and Ferdinand IV paid him a huge amount of money to produce a series of operas in his native Naples. Napoleon invited Paisiello to Paris in 1802. Even Mozart was a huge fan of Paisiello's music, writing *The Marriage of Figaro* as a sequel to Paisiello's *Il barbiere di Siviglia*, and composing a set of piano variations on a Paisiello tune.

An Afternoon with the Verona Quartet

維羅納四重奏



18 JAN 2025 SAT 4PM

大館賽馬會立方 JC Cube, Tai Kwun

孟德爾遜

降E大調第一四重奏，作品12

25'

蕭斯達高維契

降E大調第九四重奏，作品117

27'

歌舒詠

搖籃曲

9'

MENDELSSOHN

Quartet No. 1 in E-flat Major, Op. 12

SHOSTAKOVICH

Quartet No. 9 in E-flat Major, Op. 117

GERSHWIN

Lullaby

孟德爾遜 (1809–1847)

E大調第一四重奏，作品12 (1829)

不太慢的慢板

短歌：小快板

富有感情的行板

活潑的甚快板

孟德爾遜是德國早期浪漫主義時期的作曲家、鋼琴家和指揮家。他生於一個顯赫的猶太家庭，是哲學家摩西·孟德爾遜的孫兒。孟德爾遜經常被認為是繼莫扎特之後最傑出的音樂神童。

孟德爾遜自小就與姊姊芬妮在家中為柏林上流社會的大人物籌劃週日下午的室樂音樂會。正是為了這些場合，少年時期的孟德爾遜寫下他最早的室內樂作品——三首鋼琴四重奏、弦樂八重奏、第一首中提琴五重奏和兩首弦樂四重奏。

孟德爾遜在柏林動筆寫作降E大調第一弦樂四重奏（作品12），在他首次踏足英格蘭的時候於倫敦完成。這首四重奏與貝多芬剛在一年前出版的晚期四重奏很相似。第一樂章的引子情感豐富，讓人想起貝多芬「豎琴」四重奏（作品74）的開端。凝重的開端達到優美的平衡，旋即讓路予平靜如歌的第一主題，古典奏鳴曲式翩然而至。

Felix MENDELSSOHN (1809–1847)

Quartet No. 1 in E-flat Major, Op. 12 (1829)

Adagio non troppo

Canzonetta: Allegretto

Andante espressivo

Molto allegro e vivace

Felix Mendelssohn was a German composer, pianist and conductor of the early Romantic period. He was born to a notable Jewish family, the grandson of the philosopher Moses Mendelssohn. Mendelssohn is often regarded as the greatest musical child prodigy after Wolfgang Amadeus Mozart.

From an early age, Felix and his sister Fanny curated Sunday afternoon chamber concerts at the family's home for leading figures of Berlin high society. It was for these events that teenaged Mendelssohn wrote his earliest chamber music – three piano quartets, the string octet, the first viola quintet and two string quartets.

Mendelssohn's String Quartet No. 1 in E-flat Major, Op. 12 was started in Berlin, but completed in London, during Mendelssohn's first trip to England. The quartet reflects the closeness of Beethoven's later quartets, which had just been published a year or so earlier. The expressive introduction of the first movement

接下來的樂章是輕盈的〈短歌：小快板〉，速度略快，具有舞曲特色。第三樂章〈富有感情的行板〉抒情而且速度較慢。第四樂章快速而活潑，第一樂章所引入的主題在此重現，精妙地扣合整首作品。

recalls the opening of Beethoven's "Harp" Quartet, Op. 74. Its grave but beautifully balanced beginning soon gives way to a serene, song-like first theme, and the rest of a classic sonata form ensues.

The following movement "Canzonetta: Allegretto" is light and implements dance characteristics at a moderately quick tempo. The third movement "Andante espressivo" is lyrical and at a slower tempo. Finally, the fourth movement is fast and lively, bringing back themes introduced earlier in the first movement, and tying the whole work together masterfully.

蕭斯達高維契 (1906–1975)

降E大調第九四重奏，作品117 (1964)

稍快的中板

慢板

小快板

慢板

快板

Dmitri SHOSTAKOVICH (1906–1975)

Quartet No. 9 in E-flat Major, Op. 117 (1964)

Moderato con moto

Adagio

Allegretto

Adagio

Allegro

第九四重奏對蕭斯達高維契有特殊的個人意義，常被視為三部曲之一。蕭斯達高維契把他的第七四重奏用作紀念第一任妻子妮娜，第八四重奏哀悼「法西斯主義和戰爭的受害者」，而第九四重奏則題獻給他的第三任妻子伊利娜。蕭斯達高維契花了三年多才完成這首四重奏，我們可從中窺見他的晚期風格，尤其是沉寂和極慢速度的運用。

Shostakovich's Ninth Quartet a deeply personal quartet that is often viewed as part of a trilogy. Shostakovich dedicated his Seventh Quartet to the memory of his first wife, Nina Varzar. His Eighth was dedicated to "the victims of fascism and war", and the Ninth Quartet was dedicated to his third wife, Irina Supinskaya. It took Shostakovich more than three years to complete this quartet - in which we begin to see elements of the composer's later style appear, especially an embrace of silence and extremely slow tempos.

蕭斯達高維契音樂語言的力量在於這首四重奏所體現的矛盾。重現的主題和音樂動機在織體的各聲部以及各對位樂段鋪陳和發展，這種手法與海頓和莫扎特時代的弦樂四重奏一脈相承。然而，這些主題和動機的處理方式卻又與蘇聯的雙言巧語更為一致，儼然枯燥無味。

The power of Shostakovich's musical language in this quartet lies in its ambivalence. His use of recurring themes and musical motives, presented and developed in various voices of the texture, and in various contrapuntal contexts, is in line with the rhetorical heritage of the string quartet going back to the time of Haydn and Mozart. The way in which these themes and motives are treated, however, is more in line with the soul-destroying rhetoric of Soviet double-speak.

這首作品分為五個樂章，演奏時一氣呵成，沒有間斷。第三樂章裡蕭斯達高維契引用了羅西尼《威廉·泰爾序曲》——這個旋律也出現在他的第十五交響曲中，我們可以隱約聽見典型的蕭斯達高維契風格。

The piece has five movements, all of which are linked together so that the music proceeds without pause. In the third movement, we hear hints of classic Shostakovich as he quotes Rossini's *William Tell* Overture - a melody that would also appear in his 15th Symphony.

最後一個樂章與前四個樂章的總長度相約，並分為五部分。在終樂章的開端，第一樂章的主題重現。第四樂章的深沉主題也再次出現，隨後的賦格曲是終樂章的重心。四重奏每個主題都相繼重現，接下來是200小節的漸強樂段，最後進入蕭斯達高維契筆下最令人振奮的結尾之一。

The final movement is as long as the previous four combined and is itself divided into five parts. At the beginning of this movement, themes from the first movement reappear. The dark theme from the fourth movement makes an appearance before we engage with a fugue, which sits at the heart of this movement. Each of the quartet's major themes are restated, followed by a 200-bar crescendo into one of the most exhilarating endings Shostakovich ever composed.

歌舒詠 (1898-1955)

搖籃曲 (1919)

歌舒詠於爵士樂和「藝術音樂」的跨界成就最深入民心，而作為一首「古典」作品的搖籃曲便演繹了箇中精粹。歌舒詠是寫作旋律的能手；儘管如此，他總是在鋼琴上以完整和聲進行創作。因此，寫於1919年的搖籃曲在鍵盤上構思也就不足為奇了。這首單樂章作品後來被改編為弦樂四重奏版本，並成為歌舒詠好友們的私人音樂會上最受喜愛的作品。歌舒詠後來把此曲的旋律用於他的歌劇《藍色星期一》，寫成一首詠嘆調。在接下來的40年裡，《藍色星期一》的重演便是這旋律的唯一亮相機會。直至1967年，在茱莉亞弦樂四重奏的演奏下，搖籃曲的弦樂四重奏版本才首次公開演出。

搖籃曲由三大段落組成，首尾分別是簡短引子和尾聲。輕柔的持續和弦和小提琴的泛音將樂曲帶入第一主段，其伴奏聲部以溫和的切分節奏襯托。中段包含三個部分，分別標記為「單純的」、「宣敘調」和「極其甜美的」。重現的主段經過修改和縮短，最後樂曲回歸引子的泛音，以撥奏作結，帶有頑皮的意味。

當搖籃曲最終在1968年出版時，艾拉·歌舒詠寫道：「這可能不是《藍色狂想曲》、F大調協奏曲和其他音樂會作品裡的那個歌舒詠，但我覺得迷人親切。」

George GERSHWIN (1898-1955)

Lullaby (1919)

George Gershwin's ability to cross over between jazz and "art music" has always been considered one of his great claims to fame, and the Lullaby, written as a "classical" piece, enhances that claim. Although he was a brilliant writer of melody, George Gershwin composed in full harmony at the piano. It's not surprising then, that his Lullaby of 1919 was conceived at the keyboard. The one-movement work was then scored for string quartet and became a favorite at the private musicales held by Gershwin's friends. The melody of the piece took on a second life as an aria in his opera *Blue Monday*. For the next four decades, revivals of *Blue Monday* provided the melody's only appearance. It wasn't until 1967 that the original string quartet received its first public performance in the hands of the Juilliard String Quartet.

The Lullaby is designed in three main sections framed by a short introduction and coda. Softly sustained chords and violin harmonics lead to the first main section, which features a gently syncopated accompaniment. The central section itself contains three parts, marked *Semplice*, *Recitativo*, and *Dolcissimo*. The return to the main section is altered and shortened and the piece closes with a unifying return to the harmonics of the introduction with a little tossed-off pizzicato for impish finality.

When Lullaby was finally published in 1968, Ira Gershwin wrote, "It may not be the Gershwin of *Rhapsody in Blue*, *Concerto in F*, and his other concert works, but I find it charming and kind."



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GOLDIPEGGS & THE THREE CELLOS

誰走進三個大提琴的家？

比才 (邁爾編曲)

《愛花的牛》

羅曼四重奏、邱歡智 (文本演繹)

George BIZET (arr. Douglas Meyer)

Ferdinand the Bull

Romer String Quartet, Lynn Yau (performer)

邦德

《青蛙王子》

非凡管樂派、邱歡智 (文本演繹)

Victoria BOND

The Frog Prince

Viva! Pipers, Lynn Yau (performer)

達德利 / 伊瑟利斯

《誰走進三個大提琴的家？》

譚允靜 (小提琴)、鮑力卓 (大提琴)、
關統安 (大提琴)、葉俊禧 (大提琴)、
張郁苓 (鋼琴)、邱歡智 (文本演繹)

Anne DUDLEY / Steven ISSERLIS

Goldipegs and the Three Cellos

Hannah Tam (violin),
Richard Bamping (cello),
Anna Kwan (cello), Eric Yip (cello),
Evelyn Chang (piano), Lynn Yau (performer)

19 JAN 2025 SUN

2:30PM (粵語 Cantonese)

4:30PM (英語 English)

香港大會堂劇院

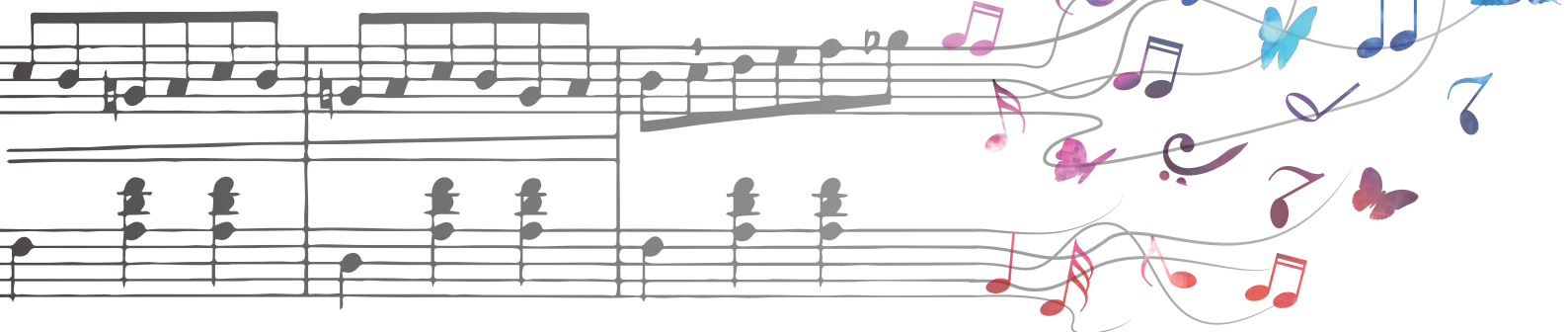
Theatre, Hong Kong City Hall



A decorative graphic on the right side of the page featuring a vertical stream of colorful musical notes (yellow, red, blue, pink) and butterflies (yellow, red, blue) that appear to be floating upwards. The notes and butterflies are scattered across the right half of the page, with some overlapping the main text area.

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浪漫錦簇室內樂之夜

Interlude
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史博

「莫扎特主題」雜曲第2號，
作品22

14'

寧峰 (小提琴)
維羅納四重奏
林達僑 (低音大提琴)

SPOHR

Potpourri No. 2, Op. 22
“On Themes of Mozart”

Ning Feng (violin)
Verona Quartet
George Lomdaridze (double bass)

孟德爾遜

C小調第二鋼琴三重奏，作品66
薛高維茨基鋼琴三重奏

28'

中場休息

MENDELSSOHN

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

INTERMISSION

布魯赫

為小提琴、中提琴和鋼琴而作的
八首小品選段 (第一、二、六、
七首)，作品83

15'

金沼沃 (小提琴)
拉·馬爾卡 (中提琴)
吳倩 (鋼琴)

BRUCH

Selection from Eight Pieces for Violin,
Viola and Piano (Nos. 1, 2, 6, 7), Op. 83

So-Ock Kim (violin)
Adrien La Marca (viola)
Wu Qian (piano)

孟德爾遜

降E大調八重奏

30'

寧峰 (小提琴)
金沼沃 (小提琴)
拉·馬爾卡 (中提琴)
恩特斯 (大提琴)
維羅納四重奏

MENDELSSOHN

String Octet in E-flat Major

Ning Feng (violin)
So-Ock Kim (violin)
Adrien La Marca (viola)
Isang Enders (cello)
Verona Quartet



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史博 (1784-1859)

「莫扎特主題」雜曲第2號，作品22 (1807)

富有感情的慢板—小快板—

富有感情的行板—小快板—小快板

史博廣為小提琴家所熟悉，他們大多都演奏過他15首小提琴協奏曲中某些作品。史博1784年生於德國布倫瑞克，是首屈一指的小提琴技巧大師兼作曲家。他擔任指揮時會使用指揮棒，這個做法在他那個年代並不普遍。1822年起，直到他1859年逝世為止，他在卡塞爾任職音樂總監，最初是由安東·韋伯提議聘請。

「雜曲」被認為是一種組合曲——一系列曲調串連在一起，常見於較為輕鬆的音樂界，如公園露天音樂會等場合。在史博的年代，雜曲集合了當時大受歡迎的歌劇，將其中的熱門曲調以富娛樂性的方式組合在一起。

儘管如此，史博的大多數雜曲都經過精心建構，除了運用主題變奏和過渡段轉調，有時還採用再現手法。與標準的變奏曲式相比，史博更喜歡雜曲；史博自言，雜曲給予他「更多創作空間，自由度堪比幻想曲」。

以降B大調寫成的作品22以「第二雜曲」出版，為獨奏小提琴、弦樂四重奏而作，「在較大的音樂廳演奏時」可選擇加入低音大提琴。有音樂學者認為這首雜曲仿如迷你交響曲：慢速引子；第一樂章（俄羅斯民歌旋律）；慢樂章（來自《唐喬望尼》的〈讓我們攜手同行〉）；諧謔曲（來自《唐喬望尼》的〈我們走吧，我們走吧，我親愛的〉）；終曲（俄羅斯旋律再現）；以及尾聲。

孟德爾遜 (1809-1847)

C小調第二鋼琴三重奏，作品66 (1845)

熱烈有力的快板

富有感情的行板

諧謔曲：接近急板的甚快板

終曲：熱情的快板

孟德爾遜的C小調第二鋼琴三重奏完成並出版於1845年，由於樂曲主題的歌唱性較少加上比較激烈的發展，因此這曲比他六年前出版的D小調第一鋼琴三重奏更為複雜。孟德爾遜將C小調鋼琴三重奏題獻給小提琴家兼作曲家史博 (1784-1859)，他曾與孟德爾遜一同演奏此曲。這首作品是孟德爾遜送給姊姊芬妮的生日禮物。

第一樂章是一個陰暗而且強烈的樂章，隨後是抒情優美的慢樂章；第三樂章是短暫而奇妙的〈諧謔曲〉，最後以活力充沛的〈終曲〉作結。第一樂章的主題引用了孟德爾遜的《無言歌》作品102，第1首。終曲裡莊嚴的聖詠曲以降A大調寫成，令人想起巴赫著名聖詠曲《在你寶座前》的主題，後者是一首死亡之歌，旋律來自1551年的《日內瓦詩篇》。

Louis SPOHR (1784-1859)

Potpourri No. 2, Op. 22 “On Themes of Mozart” (1807)

Adagio con espressione - Allegretto -

Andante con espressione - Allegretto- Allegretto

The name Louis Spohr remains well known to violinists, many of whom have been brought up to play at least some of his 15 violin concertos. He was born in Brunswick (Germany) in 1784 and established himself as a leading virtuoso violinist and as a composer. As a conductor he made use of a baton, a practice unusual at the time. From 1822 until his death in 1859 he was director of music at Kassel, a position initially offered him on the suggestion of Anton Weber.

A “potpourri” is considered to be a kind of medley - a series of tunes strung together and more commonly found in lighter music circles such as park bandstand concerts. In Spohr's day, potpourris combined hit tunes from favourite operas of the time in an entertaining way.

But most of Spohr's potpourris are carefully constructed, using variations on the themes, modulating transitions and in some cases recapitulations. Spohr himself stated that he preferred the potpourris over standard variation form because they gave him “more artistic fantasia-like freedom than as variations.”

Spohr's Op. 22 in B-flat major, published as “Potpourri No.2”, is scored for solo violin, string quartet and optional double-bass “for use in larger halls”. One musicologist has suggested that this Potpourri mirrors a symphony in miniature: slow introduction; first movement (Russian folk melody); slow movement (“Lá ci darem la mano” from *Don Giovanni*); scherzo (“Andiam...andiam mio bene” from *Don Giovanni*); finale (return of Russian melody); and coda.

Felix MENDELSSOHN (1809-1847)

Piano Trio No. 2 in C minor, Op. 66 (1845)

Allegro energico e con fuoco

Andante espressivo

Scherzo: Molto allegro quasi presto

Finale: Allegro appassionato

Completed and published in 1845, the Piano Trio No. 2 in C minor is more complex than his Piano Trio No. 1 in D minor published six years earlier, as it employs themes that are less song-like and more amenable to intense development. Mendelssohn dedicated the Piano Trio in C minor to the violinist and composer Louis Spohr (1784-1859), who is known to have joined Mendelssohn in performances of the work. The trio was presented to Felix's sister Fanny for her birthday.

The C minor Trio has a somber and intense first movement, followed by a lyrical and melodic slow movement; the third movement is a fleeting and magical “Scherzo”, ending with an energetic “Finale”. The primary theme of the first movement quotes Mendelssohn's *Lieder Ohne Worte* (Songs without Words), Op. 102, No. 1. The final movement's solemn chorale in A-flat, alludes to Bach's well-known chorale theme, *Vor deinen Thron* (“Before Your Throne”), a song of death whose melody comes from the *Geneva Psalter* of 1551.

布魯赫 (1838-1920)

為小提琴、中提琴和鋼琴而作的
八首小品選段 (第一、二、六、七首)，
作品 83 (1909)

1. 行板
2. 富動感的快板
6. 夜歌 (富動感的行板)
7. 不太快的活潑快板

布魯赫是德國浪漫時期作曲家、教師兼指揮家，作品超過200首，包括三首小提琴奏鳴曲，當中第一首已成小提琴作品裡的常規曲目。

布魯赫為了他的天才單簧管手兒子麥斯·菲力斯創作為單簧管、中提琴和鋼琴而寫的八首小品，作品83，他當時已經72歲。這套作品於1910年出版，其中單簧管與中提琴部份也改編了給小提琴與大提琴，因為出版社覺得典型鋼琴三重奏的配搭能吸引更多聽眾興趣，因此此曲實際上可以由四種不同的樂器組合演奏。

八首小品裡每一首都是如此迷人，作品以保守的晚期浪漫風格寫成，與布魯赫同期作曲家如史特拉汶斯基、巴托與荀伯克的音樂語言南轅北轍。布魯赫的原意是讓八首小品為一系列不同風格的作品而不是一套完整的組曲，更曾勸告演奏家不要將全部八首放在同一場音樂會。

孟德爾遜 (1809-1847)

降E大調八重奏 (1825)

中庸但熱情如火的快板
行板
詼諧曲—輕盈的快板
急板

孟德爾遜寫下這首八重奏時年僅十六。這首樂曲的從容氣息使人感覺孟德爾遜創作它時毫不費勁，然而情況並非經常如此，事實上他經常修改或重做作品。

第一樂章幹勁十足，活力源自首席小提琴（有時仿如協奏曲的獨奏角色）演繹往上席捲的動機，以及兩組弦樂四重奏結合時迸發的音域和力量。

〈行板〉的氣氛截然不同，低音弦樂設定情景，主題漸漸浮現，它結合了傷感與脆弱時刻，深刻動人。〈諧謔曲〉活潑淘氣，創作靈感似乎來自哥德的《浮士德》；它施下了魔法咒語，預言孟德爾遜即將寫下傳世的詼諧曲，尤其是《仲夏夜之夢》的劇樂。

他以極強的戲劇效果開展終曲，大提琴響起賦格曲格調的主題，並往上行進。樂章接近完結時喚回〈詼諧曲〉的主題，使出了更巧妙的作曲手法，令人嘆為觀止。

Max BRUCH (1838-1920)

Selection from Eight Pieces for
Violin, Viola and Piano (Nos. 1, 2, 6, 7), Op. 83
(1909)

1. *Andante*
2. *Allegro con moto*
6. *Nachtgesang (Andante con moto)*
7. *Allegro vivace, ma non troppo*

Max Bruch was a German Romantic composer, teacher and conductor who wrote more than 200 works, including three violin concertos, the first of which has become a staple of the violin repertoire.

Bruch was 72 when he composed his Eight Pieces for Clarinet, Viola, and Piano, Op. 83 for his son Max Felix, a talented clarinetist. They were published in 1910, with the clarinet and viola parts also arranged for violin and cello, as the publisher felt the customary piano trio combination would appeal to a wider audience. It can actually be played with four different instrument combinations.

Each of the Eight Pieces has its particular charm. They are written in a late but conservative Romantic style, far removed from the language of Bruch's contemporaries Stravinsky, Bartók, and Schoenberg. Bruch intended that the Eight Pieces be regarded as a set of independent miniatures of various styles rather than as an integrated cycle, and advised against playing all of them together in concert.

Felix MENDELSSOHN (1809-1847)

String Octet in E-flat Major (1825)

Allegro moderato ma con fuoco
Andante
Scherzo: Allegro leggierissimo
Presto

Mendelssohn was only 16 when he composed this Octet. The sense of ease which runs through this work may give the sense that composition came effortlessly to Mendelssohn. Yet that was not always the case and he often worked and reworked pieces.

The first movement's enormous energy derives from its upward-sweeping motif introduced by the lead violin (who at times seems like a concerto soloist) and the range and power possible when two string quartets are combined.

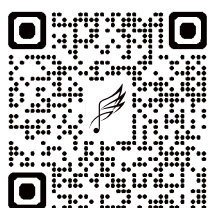
The mood couldn't be more different in the "Andante", in which the scene is set by lower strings, the main theme only gradually emerging. It combines pathos with moments of fragility to profoundly moving effect.

The elfin "Scherzo" was apparently inspired by lines from Goethe's *Faust*; it casts a magical spell and prefigures other great airborne scherzos that Mendelssohn was to write, not least that in his *A Midsummer Night's Dream* incidental music. He launches the finale with great drama, the theme treated in fugal fashion, beginning in the cellos and moving upwards. There's a further sleight of compositional hand when he recalls the "Scherzo" theme near the end of the movement.

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



Tony Siqi Yun:

Young Piano Virtuoso

鋼琴新星：負思齊獨奏會

“soloist Tony Siqi Yun, in an impressive Carnegie Hall debut, established himself as a first-rate talent”
Cadenza NYC

Canadian pianist Tony Siqi Yun made his Hong Kong debut in 2022 to great acclaim. After performing in major venues including Carnegie Hall, Elbphilharmonie and Leipzig Gewandhaus, the award-winning artist returns with a virtuosic programme of Brahms, Bach, Schumann and Liszt.

4 JUNE 2025 (Wed) 7:30pm
Concert Hall, Hong Kong City Hall
\$520 \$320 \$180



Emmanuel Ceysson

French Harp Superstar

法國豎琴巨星：塞崇獨奏會

“Far away from stereotypes, this spontaneous man, witty and funny, is...an amazingly alive and curious musician.” *Le Figaro (France)*

The long-awaited return of harp superstar Emmanuel Ceysson! Emmanuel Ceysson is the first harpist ever to win the Gold Medal at three prestigious international competitions. He returns to Hong Kong with a stunning French programme of Debussy, Tournier, Caplet and Fauré.

16 JUNE 2025 (Mon) 7:30pm
Concert Hall, Hong Kong City Hall
\$520 \$320 \$180

音樂節壓軸 **FESTIVAL FINALE**

La Belle Époque

拾光年華

22 JAN 2025 WED 7:30PM

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

威爾第

E小調弦樂四重奏

23'

維羅納四重奏

VERDI

String Quartet in E minor

Verona Quartet

查米娜德

A小調第二鋼琴三重奏，作品34

23'

薛高維茨基鋼琴三重奏

CHAMINADE

Trio No. 2 in A minor, Op. 34

Sitkovetsky Trio

中場休息

INTERMISSION

佛瑞

C小調第一鋼琴四重奏，作品15

28'

金沼沃 (小提琴)

拉·馬爾卡 (中提琴)

恩特斯 (大提琴)

吳倩 (鋼琴)

FAURÉ

Piano Quartet No. 1 in C minor, Op. 15

So-Ock Kim (violin)

Adrien La Marca (viola)

Isang Enders (cello)

Wu Qian (piano)

比才 (朱利安米隆改編)

《卡門幻想曲》

10'

薛高維茨基 (小提琴)

金沼沃 (小提琴)

王進能 (小提琴)

路敦宜 (小提琴)

林達僑 (低音大提琴)

BIZET (arr. Julian Milone)

Carmen Fantasy

Alexander Sitkovetsky (violin)

So-Ock Kim (violin)

Jonathan Ong (violin)

Dorothy Ro (violin)

George Lomdaridze (double bass)



觀眾問卷調查

Audience Survey

誠邀您掃瞄此二維碼，並提供意見，多謝支持！

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威爾第 (1813–1901)**E小調弦樂四重奏 (1873)**

快板

小行板

極急板

賦格諧謔曲，稍快的甚快板

威爾第與室內樂或任何器樂創作算不上關係密切。相反，他把以展示聲樂技巧為主的意大利歌劇，轉變為一種史詩式而且戲劇化的藝術形式。

1870年代初期，威爾第事業達到巔峰，寫下了歌劇新作《卡洛王子》和《阿依達》。《阿依達》1871年底在開羅首演，隨後在威爾第的監督下在各大意大利歌劇院搬演。1873年3月，《阿依達》原定在那不勒斯上演，而威爾第正著手讓這部大型作品適合在聖卡羅劇院演出。然而就在首演前夕，一直擔演阿依達一角的女高音施托茲突然病倒。由於缺乏合適的替角來飾演這個具挑戰性的新角色，那不勒斯首演無奈延期。這讓威爾第有了些公餘時間，因此他決定創作一首弦樂四重奏，這是他從未嘗試過的樂種。

這首作品於4月1日在威爾第那不勒斯的酒店套房裡首次演出，以作為他給朋友們的驚喜，而直至三年後他才同意將樂譜出版。儘管它的旋律甚有歌劇特色，但與普契尼不同的是，威爾第似乎沒有把這些旋律拿來再用於他後來的作品中。

第一樂章〈快板〉以深沉神祕的主題開篇，為整首作品定調；激動的接續演奏將樂曲帶入近乎虔敬的第二主題，營造出動盪與溫柔，兩者的相互作用是此樂章最顯著的特點。〈小行板〉以歌劇式的抒情短歌開始，四重奏成員分擔獨奏角色。第三樂章〈極急板〉的主題令人想起熱鬧的歌劇場景轉換，而中段則由大提琴奏出情感豐富的男高音詠嘆調，兩個激動的中段與最初的抒情色彩形成對比。終樂章由一個跳脫的旋律開始，隨著四件樂器互相模仿同一旋律，它因而成為賦格曲的基礎。由此可見，威爾第將巴赫、貝多芬以及歌劇舞台之外其他前人的作曲技巧發揮得淋漓盡致。

查米娜德 (1857–1944)**A小調第二鋼琴三重奏，作品 34 (1887)**

中庸的快板

緩板

有力的快板

查米娜德是世界上第一位享譽國際的女性作曲家。她出生於法國一個富裕的家庭，接受了一流的音樂教育，並在1880年代展開職業生涯，寫作多首嚴肅的大型作品。然而，在她的父親1887

Giuseppe VERDI (1813–1901)**String Quartet in E minor (1873)***Allegro**Andantino**Prestissimo**Scherzo Fuga. Allegro assai mosso*

Giuseppe Verdi is not a composer readily associated with chamber music—or instrumental music of any kind. Rather, he transformed Italian opera from a vehicle for displaying vocal technique into an epic and dramatic art form.

By the early 1870s, Verdi was at the height of his career, producing his newest operas *Don Carlos* and *Aida*. The latter work had received its world premiere in Cairo in late 1871, and was subsequently working its way through the major Italian opera houses under Verdi's supervision. In March of 1873, *Aida* was scheduled to be performed in Naples, and Verdi was on hand working to adapt this large-scale work for the Teatro di San Carlo. But just before the premiere, the soprano Teresa Stolz, who had sung the part of *Aida* in every other Italian performance, became ill. Lacking a suitable understudy for the challenging new role, the Naples premiere had to be postponed—meaning Verdi suddenly had some free time on his hands. He decided to occupy himself by composing a string quartet, a genre he had never before attempted.

The work received its premiere in a surprise performance for Verdi's friends in his Naples hotel suite on April 1, and it was three years before he agreed to its publication. Though its melodies are appropriately operatic, it appears that, unlike Puccini, Verdi refrained from reusing any of them in his subsequent works.

The first movement “Allegro” opens with a dark and mysterious theme that sets the tone for the work; an agitated segue leads to an almost reverent second theme, creating an interplay of turbulence and tenderness that characterizes the movement. The “Andantino” begins as an operatic cavatina, with the quartet members sharing the solo role. This initial lyricism is contrasted by two agitated central episodes. In the third movement, the “Prestissimo” main theme recalls a tumultuous operatic scene change, while the central trio section has the cello playing an expressive tenor aria. The finale begins with a scampering melody that becomes the basis for a fugue as it is passed among the four instruments in imitation. Here in particular, Verdi shows the extent to which he had mastered the techniques of Bach, Beethoven, and his other predecessors beyond the opera stage.

Cécile CHAMINADE (1857–1944)**Trio No. 2 in A minor, Op. 34 (1887)***Allegro moderato**Lento**Allegro energico*

Cécile Chaminade was the world's first internationally celebrated female composer. Born into a wealthy French family, she received a first-rate musical education and began her career in the 1880s with a number of serious, large-scale works. But when her father

年去世後，她需要為自己賺取獨立收入，於是開始寫作正值蓬勃發展的家庭音樂，為鋼琴創作了200多首性格小品，並為聲樂和鋼琴寫下125首以上的法國藝術歌曲。她將這些小品帶到歐洲和美國巡演——樂曲銷路很好，令她名成利就。

查米娜德俱樂部在西方各地如雨後春筍般湧現，單是美國就有超過200間。她受到維多利亞女王邀請共進下午茶，狄奧多·羅斯福在白宮接見她，在卡內基音樂廳演出。1913年，她成為史上首位頒授榮譽軍團勳章的女性作曲家。

可惜好景不常，隨著20世紀現代主義興起，查米娜德以悅耳旋律、溫和半音和聲及通透纖體見稱的音樂風格亦漸漸失寵。她的400多首作品在第一次世界大戰後鮮少被演奏，直至1970年代長笛家高威重新發掘她的長笛小協奏曲，才讓她的音樂流傳至今。

查米娜德的A小調第二鋼琴三重奏寫於1887年，是她轉攻小品之前最後幾首宏大的音樂會作品之一。因此，這首作品具有舉足輕重的地位，既承載了她早期立志寫作嚴肅作品的熱忱，亦蘊含使她在沙龍作品領域裡取得非凡成就的音樂魅力。查米娜德顯然想憑著這首鋼琴三重奏給人留下深刻印象，而此曲在被忽視一個多世紀後再次受到青睞，成功打入音樂會常演曲目，足以證明她終於得償所願。

died in 1887, she needed to establish an independent income for herself and began to write for the burgeoning market for music in the home, composing over 200 character pieces for piano and more than 125 mélodies for voice and piano. And here she struck gold, for it was with these small pieces — sales of which she promoted on concert tours throughout Europe and the United States — that her reputation was built.

Chaminade Clubs sprang up throughout the Western world, with over 200 in the United States alone. She was invited by Queen Victoria for tea. Theodore Roosevelt welcomed her to the White House. She performed at Carnegie Hall. And in 1913 she became the first female composer inducted into the Légion d'Honneur.

But it was not to last. With the arrival of modernism in the twentieth century, her musical style, characterized by tuneful melodies with mildly chromatic harmonies and transparent textures, fell out of favour. Few of her 400 works were performed after the Great War until her Concertino for Flute and Orchestra was resurrected by flautist James Galway in the 1970s, beginning a reassessment that continues to this day.

Chaminade's Piano Trio No. 2 in A minor was written in 1887, one of the last ambitious concert works she composed before turning to write smaller pieces. As such, it stands pivotally as a hybrid between the earnestness of her early ambitions and the tuneful charm that graced her career-making salon pieces. It is obvious that Chaminade is out to impress with this piano trio, and its renewed popularity on concert programs after more than a century of neglect amply demonstrates that she has, at last, succeeded.

佛瑞 (1845-1924)

C小調第一鋼琴四重奏，作品15

(1879)

非常中庸的快板

諧謔曲：活潑的快板

慢板

甚快板

法國作曲家佛瑞是19世紀末至20世紀初法國音樂界的重要人物。1870年代是佛瑞經歷甚多的時期。1871年，他應老師聖桑的邀請，加入新成立的法國國家音樂協會，因而認識了法朗克、拉羅、比才及其他著名的法國作曲家和音樂家。聖桑還將佛瑞引薦給巴黎上流社會。在知名女低音維亞朵的聚會上，年輕的佛瑞遇見福樓拜、屠格涅夫和喬治·桑等名流，更重要的是，他愛上了維亞朵的女兒瑪麗安娜。儘管瑪麗安娜十分害羞，佛瑞仍追求了她五年多，二人終於在1877年7月訂婚，然而瑪麗安娜在四個月後提出解除婚約。大受打擊的佛瑞遂開始創作他第一首鋼琴四重奏，作品以憂鬱的C小調寫成。

這首四重奏被認為是佛瑞最重要的室內樂作品之一，因其溫暖的表達方式而備受喜愛。在這首作品中，他刻意脫離常規的浪漫主義風格。此曲

Gabriel FAURÉ (1845-1924)

Piano Quartet No. 1 in C minor, Op. 15 (1879)

Allegro molto moderato

Scherzo: Allegro vivo

Adagio

Allegro molto

French composer Gabriel Fauré was a major force in French music in the closing decades of the 19th century and opening decades of 20th century. The 1870s were a particularly eventful period in Fauré's life. In 1871, he was invited by his teacher, Camille Saint-Saëns, to join the newly-formed Société Nationale de Musique Française, where he became acquainted with César Franck, Édouard Lalo, Claude Bizet and other prominent French composers and musicians. Saint-Saëns also introduced Fauré to fashionable Paris society. At the soirées of the famous contralto Pauline Viardot, young Fauré met notables including Flaubert, Turgenev, and Georges Sand, and more importantly, fell in love with Madame Viardot's daughter Marianne. Despite Marianne's shyness, Fauré pursued her for over five years, and the couple finally became engaged in July 1877. Four months later, however, Marianne broke off the engagement. It was at this time of great personal despair that Fauré began composing his first Piano Quartet in the somber key of C minor.

寫於1879年（終樂章於1883年經過修改），正好處於法朗克和拉威爾的音樂之間。最引人注目的是，佛瑞第一首鋼琴四重奏比德布西和拉威爾第一批成熟作品分別早了10年和20年，聽起來卻是出奇地富有現代氣息。

第一樂章〈非常中庸的快板〉以傳統奏鳴曲式寫成。活力逼人的開端主題由弦樂齊奏奏出，然後轉為抒情的旋律。〈諧謔曲〉氣氛極為歡快，輕盈靈巧的撥弦樂俯拾即是。隨後的〈慢板〉被認為是佛瑞最優秀的慢樂章之一，也是他內心動盪不安的寫照。佛瑞在四重奏首演三年後的1883年重寫終樂章，儘管音樂充滿激烈的能量，但旋律的連貫性在此依舊很重要。第二主題尤其令人一聽難忘，為興高采烈的尾聲畫龍點睛。

This quartet is considered one of Fauré's most important chamber works, loved for its warm eloquence. In this piece, he moves forcefully away from the conventions of the Romantic era. Written in 1879 (with a revised finale substituted in 1883), it falls neatly between the music of Franck and Ravel. It is particularly compelling to realize that Fauré's first piano quartet predates Debussy and Ravel's first mature works by 10 and 20 years respectively, yet sounds surprisingly modern.

The first movement "Allegro molto moderato" is in fairly conventional sonata form. Unison strings announce the opening theme in an energetic fashion, changing into a lyrical melody. The "Scherzo" is a gloriously lighthearted affair, and is characterized by the light pizzicato strings. This is followed by a slow "Adagio" - considered one of Fauré's finest slow movements - which provides a glimpse of his own emotional turmoil. The finale was completely rewritten in 1883, three years after the Quartet's first performance. Despite its furious energy, the melodic continuity remains important. The second subject is particularly memorable and is used to crown the exultant coda.

比才 (1838-1875)

朱利安米隆改編 (1958-)

《卡門幻想曲》，為四支小提琴和低音大提琴而作

比才過身之時，還以為自己的歌劇《卡門》是失敗之作，這實在是一大諷刺。《卡門》現在大受歡迎，其主題被無數次改編成不同樂器演奏的作品，甚至連廣告也利用了當中的音樂，實在是遠遠超出作曲家的想像。

朱利安米隆生於英國，在小提琴演奏、編曲和作曲方面均卓然有成。他的《卡門幻想曲》採用了這齣歌劇裡許多最受歡迎的曲調，並運用與別不同的配器技巧，第一小提琴聲部不時炫技，而其餘的小提琴和低音大提琴聲部則構成完整的織體。

值得注意的是，朱利安米隆的「編曲」並非僅僅按照原作直接改寫，而是朱利安米隆根據他人音樂來進行創作的原創作品。這些作品讓人想起19世紀蔚為風尚的一種曲式——以膾炙人口的歌劇主題寫作炫技性質的改編曲——而李斯特正是箇中佼佼者。

中譯：張苡璉

Georges BIZET (1838-1875)

Arranged by Julian Milone (1958-)

Fantasy on Bizet's Carmen for Four Violins and Double Bass

It is ironic that Bizet died thinking that his opera *Carmen* had been a failure. The music is now so popular that its themes have been subjected to countless arrangements for instruments that Bizet could not even have imagined, not to mention their use in advertising jingles.

British-born Julian Milone has had a distinguished career as violinist, arranger and composer. His *Carmen Fantasy* uses many of the opera's best loved tunes, and makes striking use of this unusual scoring, with an at-times highly virtuosic first violin part, but a fully realised texture from the remaining violins and double-bass.

It should be noted that Milone's "arrangements" are not simply straightforward transcriptions of other pieces but instead are original compositions by Milone, based on the music of others. These arrangements recall a form popular in the 19th century - the virtuoso extensions of themes from familiar operas - of which Liszt was the form's most notable practitioner.

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音樂節演奏家 ARTIST BIOGRAPHIES



奧林斯基 JAKUB JÓZEF ORLIŃSKI

假聲男高音 Countertenor

作為近十年來最深受樂迷愛戴的著名歌劇巨星之一，奧林斯基成功躋身世界頂尖藝術家之列。他在歐洲和美洲舉行的音樂會和獨唱音樂會一票難求，為歌劇藝術吸引了新的追隨者。他是華納古典/埃拉托旗下的專屬藝術家，最近與好友兼鋼琴家邁可·貝爾合作的專輯《告別》為他贏得2023年德國古典音樂獎頒發的年度男歌手獎。他的最新專輯《超越巴洛克》於2023年10月發行，本樂季與金蘋果樂團展開世界巡演。

奧林斯基在社交媒體上坐擁數十萬計的全球粉絲群。作為模特兒和網路名人，他曾與Netflix、Louis Vuitton、Levi's、Nike、BMW、Lacoste、MAC等國際品牌合作。他也是一位出色的霹靂舞者，曾在Stylish Strike - Top Rock和The Style Control兩個比賽中獲得第二名。

One of the most beloved and celebrated opera stars of this decade, Jakub has established himself as one of the world's leading artists. His sold-out concerts and recitals throughout Europe and America have attracted new followers to the art form. An exclusive artist on the Warner Classics/Erato label, his most recent recording accompanied by friend and pianist Michał Biel entitled *Farwell* earned him the prestigious Opus Klassik award for Male Singer of the Year (2023). His new album *Beyond* has been released in October 2023 and he is touring throughout the world this season with Il Pomo d'Oro.

Jakub already has a global fanbase with hundreds of thousands of social media followers. Through his work as a model and influencer, he has collaborated with international brands including Netflix, Louis Vuitton, Levi's, Nike, BMW, Lacoste and MAC Cosmetics. He is also an accomplished breakdancer - prizes include second place at both the Stylish Strike - Top Rock Contest and The Style Control competition.



艾維塔 AVI AVITAL

曼陀林 Mandolin

艾維塔是第一位獲古典格林美獎提名的曼陀林獨奏家，他在曼陀林界的頂尖地位能與塞戈維亞比肩，高超的技巧與海費茲相媲美。艾維塔的現場表演熱情奔放而且「魅力四射」（《紐約時報》），他是曼陀林復興的幕後推手：20多年來，他在全球享負盛名的音樂殿堂演奏曼陀林，為曼陀林締造了歷史和未來。除此以外，艾維塔亦有改編各種作品，藉以擴展曼陀林的常演曲目，更為曼陀林委約創作了100多首新作，包括由希頓、克蘭茵、多爾曼和索利瑪為曼陀林和樂團創作的協奏曲。艾維塔的第七張專輯《協奏曲》贏得2024德國古典音樂獎的年度協奏曲專輯獎。

The first mandolin soloist to be nominated for a classical Grammy, Avi Avital has been compared to Andres Segovia for his championship of his instrument and to Jascha Heifetz for his incredible virtuosity. Passionate and "explosively charismatic" by *New York Times* in live performance, he is the driving force behind the reinvigoration of the mandolin: for more than two decades he has reshaped the history and the future of his instrument, playing it in the most prestigious halls all over the world. In addition to that, Avi Avital has expanded the mandolin repertoire not only with transcriptions of various pieces, but by commissioning over 100 works for the mandolin including concertos for mandolin and orchestra by Jennifer Higdon, Anna Clyne, Avner Dorman and Giovanni Sollima. An exclusive Deutsche Grammophon artist, Avi Avital's seventh album *Concertos*, features mandolin concertos by Vivaldi, Hummel, Bach, Barbella and Paisiello, has won an Opus Klassik award in 2024 for Concerto Recording of the Year.



金蘋果樂團創立於2012年，憑藉卓越水平在鑑古演奏領域嶄露頭角，躍居世界一流樂團之列。回顧過去13年，金蘋果樂團在全球各地舉辦過多場音樂會，總共發行了44張唱片，其中多張是得獎錄音。樂團與歌唱家合作無間，無論是獨唱音樂會或完整歌劇皆在世界各地最負盛名的劇院舉行和灌錄成唱片。近期製作包括韓德爾《狄奧多拉》，除了由巨星陣容擔綱演出外，金蘋果合唱團亦首次登場，音樂會錄音更贏得《BBC音樂雜誌》2023年合唱大獎。2024/25樂季，樂團將呈現韓德爾《艾契娜》和《耶弗他》歌劇音樂會，韋華第《狂怒的奧蘭多》及彼高利斯《聖母悼歌》。樂團將與知名音樂家合作，包括茱弗克絲、史派雅斯及大提琴家索利瑪。樂團與女中音狄杜娜朵及指揮埃梅利揚切夫的浦賽爾專輯《狄多與依尼阿斯》將由華納 Erato 發行。更多精彩節目，包括與魯特琴演奏家米格爾及男高音帕蒂的合作將在未來樂季上演。

金蘋果樂團 IL POMO D'ORO

13th JAN 2025

Alfia Bakieva, violin I • Jonathan Ponet, violin II • Giulio D'Alessio, viola • Rodney Prada, viola da gamba • Ludovico Minasi, cello • Jonathan Alvarez, double bass • Miguel Rincon, theorbo • Alberto Gaspardo, harpsichord & organ • Margherita Burattini, harp • Pietro Modesti, cornetto • Askonas Holt, tour management

14th JAN 2025

Alfia Bakieva, violin & conducting • Jonathan Ponet, violin • Giulio D'Alessio, viola • Ludovico Minasi, cello • Jonathan Alvarez, double bass • Alberto Gaspardo, harpsichord • Miguel Rincon, theorbo • Askonas Holt, tour management

Founded in 2012, il Pomo d'Oro soon established itself as an ensemble of outstanding quality in the field of historically informed performance. After 13 years, il Pomo d'Oro is looking back on a prolific concert presence worldwide, and an impressive list of 44 recordings, many of them award winning. The ensemble is particularly renowned for working with singers, be it for solo recitals, or entire operas, performed and recorded in some of the most prestigious theatres around the world. Recent productions include Handel's *Theodora* which introduced the new vocal ensemble 'il Pomo d'Oro choir' alongside a stellar cast. The concert recording won *BBC Music Magazine's* Choral Award in 2023. The 2024/25 season, the orchestra will present opera-in-concert of Handel's *Alcina* and *Jephtha*, Vivaldi's *Orlando Furioso* and Pergolesi's *Stabat Mater*. The ensemble will join forces with Julie Fuchs, Michael Spyres, and cellist Giovanni Sollima for performances across Europe. The album of Purcell's *Dido and Aeneas*, with Joyce DiDonato and Maxim Emelyanychev, will be released by Erato/Warner, along with new projects featuring lutenist Miguel Rincon and tenor Pene Pati.



維羅納四重奏 VERONA QUARTET

王進能, 小提琴 Jonathan Ong, violin
路敦宜, 小提琴 Dorothy Ro, violin
羅揚斯基, 中提琴 Abigail Rojansky, viola
多曼德, 大提琴 Jonathan Dormand, cello

獲《紐約時報》譽為「傑出的樂團……扣人心弦，充滿氣質」，維羅納四重奏成功在當今室內樂壇穩佔一席，非凡的使命感亦為他們贏得美國室內樂協會頒發的2020年克里夫蘭四重奏獎，《卡加利先驅報》盛讚其「大膽的詮釋力量、堅實的刻劃力度和勢不可擋的情感共鳴」。維羅納四重奏是奧柏林學院的駐校藝術家，成員皆在該校任教。維羅納四重奏亦常駐於新斯科舍的盧嫩堡音樂演奏學院、北卡羅來納的三角室樂團及安可室內樂學院。致力提倡多元化節目的維羅納四重奏為三角室樂團策劃室內樂系列「UpClose」，以「刺激感官、澎湃震撼的演出」（《美國古典之聲》）風靡在場觀眾。維羅納四重奏最近推出的第二張專輯《破碎》於2023年7月登上《Billboard》傳統古典音樂排行榜第一名。

Acclaimed as an “outstanding ensemble...cohesive yet full of temperament” by *The New York Times*, the Verona Quartet has firmly established itself amongst the most distinguished ensembles on the chamber music scene today. The group's singular sense of purpose earned them Chamber Music America's coveted 2020 Cleveland Quartet Award, and a reputation for its “bold interpretive strength, robust characterization and commanding resonance” by *Calgary Herald*. The Quartet serves on the faculty of the Oberlin College and Conservatory as the Quartet-in-Residence. The Quartet recently held residencies at Nova Scotia's Lunenburg Academy of Music Performance, North Carolina's Chamber Orchestra of the Triangle and the ENCORE Chamber Music Institute. As committed advocates of diverse programming, the Verona Quartet curated the UpClose Chamber Music Series on behalf of the COT, electrifying audiences with their “sensational, powerhouse performance[s]” (*Classical Voice America*). The Verona Quartet's recently released second album, SHATTER, debuted at #1 on the Billboard Traditional Classical Chart in July 2023.



金沼沃 SO-OCK KIM

小提琴 Violin

Born in Seoul, So-Ock Kim moved to London at the age of three. At 15, she was the youngest ever winner of the gold medal in the prestigious Shell/LSO Competition playing the Tchaikovsky concerto with the London Symphony Orchestra in the Barbican Hall. At 19, Ms Kim was selected for the Young Concert Artists Trust. She has given numerous critically acclaimed performances around the world including at the Wigmore Hall, Royal Festival Hall and Barbican Hall in London. Abroad she has toured throughout Asia, Europe and the US, performing concertos and recitals in the various international music festivals. So-Ock has a keen interest in the performance of new works and has given several World Premieres that have been recorded for Universal (France and Korea) and Naxos. She is also an active chamber musician and is a violin professor at the Royal Academy of Music in London.

So-Ock Kim plays a violin made by Andrea Guarneri c. 1690-1700.

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

金沼沃使用 c.1690-1700 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c. 1690-1700年的小提琴，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。

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 Andreae', 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.





寧峰 NING FENG

小提琴 Violin

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

Ning Feng plays the 1710 Stradivari violin known as the 'Vieuxtemps Hauser', by kind arrangement with Premiere Performances of Hong Kong, and plays on strings by Thomastik-Infeld, Vienna.

寧峰憑出色的情感表達、與生俱來的音樂感及非凡的琴藝享譽國際，常與世界各地的頂尖樂團及指揮家合作，在最舉足輕重的國際節目系列和音樂節舉行獨奏會及室內音樂會。現為 Channel Classics 唱片公司的音樂家，其巴赫的小提琴獨奏作品全集錄音曾被《留聲機》譽為「與眾不同……它是一場由內心投射的幻覺，猶如無拘無束的對話」。生於中國成都，寧峰畢業於四川音樂學院、倫敦皇家音樂學院和柏林漢斯·艾斯勒音樂學院，曾贏得2005年紐西蘭米高希爾國際小提琴大賽和2006年國際巴格尼尼大賽的冠軍。

他使用的小提琴為1710年製的史特拉瓦里名琴「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。

c. 1710 年的「維厄當·豪瑟」 斯特拉迪瓦裏小提琴

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。這部小提琴後來經 J & A Beare 採購，供寧峰使用。

c. 1710 "Vieuxtemps, Hauser" Stradivari violin

The 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, and was sourced for Ning by J & A Beare.





拉·馬爾卡 ADRIEN LA MARCA

中提琴 Viola

Hailed by *The Financial Times* as “a truly pure talent” and described by *Le Monde* as “a new viola hero”, Adrien was born in France in 1989 to a family of musicians, he began playing piano and viola at the age of 4 in Aix-en-Provence. He entered Paris Conservatoire at 16 and studied with Jean Sulem. He then completed his studies in Leipzig with Tatjana Masurenko and in Berlin with Tabea Zimmermann. During his studies, Adrien was regularly invited to take part in different Musical Academies and had the opportunity to work with inspiring musicians like Seiji Ozawa, Valery Gergiev, Gidon Kremer, Andras Schiff and Menahem Pressler. In 2016, La Marca is the first classical musician to receive the prestigious “Fondation Lagardère” Grant. His second album *Heroes*, released in 2020, was widely acclaimed by French and international press, and was awarded Album of the Year by *Le Figaro*.

La Marca plays a viola by Nicola Bergonzi made in Cremona in 1780, on generous loan from the BOUBO Music Foundation.



被《金融時報》譽為「真正才華橫溢的天才」、《世界報》稱為「中提琴新英雄」，拉·馬爾卡1989年生於法國一個音樂世家，四歲開始在普羅旺斯艾克斯學習鋼琴和中提琴，16歲入讀巴黎音樂學院，師從蘇霖。其後他在萊比錫跟隨瑪蘇蘭科學藝，在柏林師隨齊默曼。在學期間，拉·馬爾卡經常受邀於各音樂學院演出，合作過的著名音樂家計有小澤征爾、吉耶夫、甘祈頓、席夫及普萊斯勒等。2016年，拉·馬爾卡獲得拉加代爾集團基金會資助，是首名獲該基金會支持的古典音樂家。他2020年推出的第二張專輯《英雄》廣受法國和國際媒體讚賞，並獲《費加羅報》選為年度專輯。

拉·馬爾卡演奏用的中提琴由尼可羅·白貢齊於1780年在克雷莫納製造，由布博基金會慷慨借出。

c. 1780 年的尼可羅·白貢齊的中提琴

尼可羅是著名的白貢齊家族始創人卡洛的第三代（也是末代）後人。

尼可羅與另一位琴師羅倫佐·斯托里奧尼同期，二人在克里蒙納時更是鄰居。這表示他們在十七世紀末有機會曾經合作，只可惜白貢齊家族於1796年再沒有生產樂器了。尼可羅的琴以比例良好見稱，手工巧妙，秉承着克里蒙納的傳統，這部優質的中提琴是他的經典作品之一，見證了他的超凡技術。

這部珍貴的 c. 1780 年中提琴於 2017 年經 J & A Beare 採購，再由從比爾斯國際小提琴協會獲得此琴的 Boubou 音樂基金會慷慨借出，現在由拉·馬爾卡使用。

c. 1780 Nicola Bergonzi viola

Nicola is a member of the last generation in the distinguished Bergonzi family history that had begun with his grandfather Carlo.

In Cremona, Nicola was a contemporary of, and neighbour to, fellow maker Lorenzo Storioni. The record suggests the two collaborated on work in the late 18th century, though Bergonzi retired from instrument making in 1796. His instruments are typically well proportioned with a neat finish, continuing the historic Cremonese tradition – as can be seen in this good and characteristic example of his work.

The rare c. 1780 viola passed through J & A Beare in 2017 and is now played by Adrien La Marca, on a generous loan from the Boubou-Music Foundation, who sourced the instrument at Beare's.



林達僑 GEORGE LOMDARIDZE

低音大提琴 Double Bass

George Lomdaridze has been Principal Bass of the Hong Kong Philharmonic Orchestra since May 2011. George joined the HK Phil in 1999 and after 2 years in the US where he played regularly with the Chicago Symphony and the Louisiana Philharmonic in New Orleans, he returned to the HK Phil in 2002. Born in Tbilisi, Georgia to a family of classical musicians, George began his musical training studying piano and later double bass. He also studied trumpet and eventually composition, following in the footsteps of his father, the composer Elizbar Lomdaridze. After his studies of bass and composition at the Tbilisi Conservatory, George went on to study bass with Professor Lev Rakov at the Moscow Conservatory. George performed under many of the world's renowned conductors as principal bass of the Chicago Civic Orchestra and he is a regular substitute with the Chicago Symphony. He plays a contemporary Bass made in 1997 by Albert Jakstadt.

林達僑自2011年5月起擔任香港管弦樂團首席低音大提琴。1999年，林達僑加入「港樂」，之後在美國居住兩年，定期參與芝加哥交響樂團和新奧爾良的路易斯安那愛樂樂團的演出，後於2002年重返「港樂」。林達僑生於格魯吉亞首都第比利斯的一個古典音樂世家。他起初學習鋼琴，後來改學低音提琴。跟隨作曲家父親的腳步，林達僑兼習小號，最終走入作曲領域鑽研。自第比利斯音樂學院低音大提琴和作曲專業畢業後，林達僑去到莫斯科音樂學院，跟隨教授列夫·拉科夫學習低音大提琴。林達僑擔任芝加哥市民管弦樂團首席低音大提琴以及芝加哥交響樂團後備樂手。他如今演奏的是一架1997年由扎克斯塔德製作的當代低音大提琴。



薛高維茨基鋼琴三重奏 SITKOVETSKY TRIO

薛高維茨基，小提琴
吳倩，鋼琴
恩特斯，大提琴

Alexander Sitkovetsky, violin
Wu Qian, piano
Isang Enders, cello

薛高維茨基鋼琴三重奏對音樂全情投入，處理曲目的手法縝密，表現廣受各界好評。他們曾獲邀於多個著名的音樂廳演出，包括阿姆斯特丹皇家音樂廳、法蘭克福老歌劇院、布魯塞爾美術宮、巴黎羅浮宮、巴塞隆拿音樂廳、倫敦威格摩音樂廳、紐約林肯中心等。薛高維茨基鋼琴三重奏最近獲《BBC音樂雜誌》頒發室內樂獎。他們是國際德國商業銀行室樂獎冠軍，也是梅克倫堡-前波莫瑞音樂節的NORDMETALL室樂獎及愛樂馬丁室樂獎得主。他們亦得到服部基金會、音樂家慈善基金會、費德里奧信託及瑞士環球藝術基金會的資助。上個樂季，薛高維茨基鋼琴三重奏獲得由德國政府發起的「重啟文化」計劃的慷慨資助。2021年7月，他們的專輯《拉威爾及聖桑：鋼琴三重奏》獲《撥弦》雜誌頒發超音獎。

The Sitkovetsky Trio's thoughtful and committed approach has brought the ensemble critical acclaim and invitations to renowned concert halls including the Amsterdam Concertgebouw, Frankfurt Alte Oper, Palais des Beaux Arts, Musée du Louvre, l'Auditori Barcelona, Wigmore Hall or Lincoln Center New York. Recently the Sitkovetsky Trio received the Chamber Music Award of the *BBC Music Magazine*. They are also the first prize-winners of the International Commerzbank Chamber Music Award and recipients of the NORDMETALL Chamber Music Award at the Mecklenburg - Vorpommern Festival, as well as the Philharmonia-Martin Chamber Music Award. They have been supported by the Hattori Foundation, the Musicians Benevolent Fund, the Fidelio Trust and the Swiss Global Artistic Foundation. Last season, the Sitkovetsky Trio received a generous funding from the Initiative Musik as part of the Neustart Kultur programme launched by the German government. In July 2021, the Trio's album *Ravel Trio and Saint-Saëns Trio No. 2* received a Supersonic Award from *Pizzicato* magazine.



薛高維茨基 ALEXANDER SITKOVETSKY

小提琴 Violin

Alexander Sitkovetsky was announced as the Artistic Director of the renowned NFM Leopoldinum Orchestra Wroclaw, Poland, taking up his position from the 2023-24 season. Alexander was born in Moscow into a family with a well-established musical tradition. He made his concerto debut at the age of eight, and the same year moved to study at the Yehudi Menuhin School where he is now an Associate Artist. Following a three-year residency at the Lincoln Center in New York through the prestigious Bowers Program of the Chamber Music Society of Lincoln Center (CMS), in 2016 Alexander received the Lincoln Center Emerging Artist Award. His outstanding talents as soloist, orchestra director, and chamber musician have attracted accolades and won many awards, including first prize at the 2011 Trio di Trieste Duo Competition alongside pianist Wu Qian.

薛高維茨基獲波蘭弗羅茨瓦夫NFM樂團委任為音樂總監，任期由2023/24樂季開始。薛高維茨基生於莫斯科一個音樂世家，八歲作協奏曲首演，同年入讀曼奴軒音樂學校，現任該校的聯席藝術家。透過林肯中心室內樂協會享有盛譽的鮑爾斯青年藝術家計劃，薛高維茨基為紐約林肯中心擔任為期三年的駐場藝術家，2016年獲得林肯中心新銳藝術家獎。作為獨奏家、樂團總監和室樂演奏家，他的傑出才華備受肯定，亦為他贏得許多獎項，其中包括與鋼琴家吳倩在2011年的里雅斯特三重奏國際室內樂比賽中奪魁。

Alexander is playing the 1679 'Parera' Antonio Stradivarius Violin, kindly loaned to him through the Beare's International Violin Society by a generous sponsor.

薛高維茨基用以演奏的小提琴為1679年所製的史特拉瓦里名琴「帕雷拉」，由贊助人透過倫敦比爾斯國際小提琴協會慷慨借出。

1679年「帕雷拉」斯特拉迪瓦裏小提琴

1679年的「帕雷拉」是斯特拉迪瓦裏早期製造的一部佳作，其歷史可追溯到1814年。這部小提琴因19世紀英格蘭曼徹斯特初爾洛頓的一位雪茄商人佩德羅·列卡度·帕雷拉而命名，他熱衷於收藏樂器，曾擁有過多部斯特拉迪瓦裏的製成品。一百多年後，於1941年，這部小提琴由英國被送到美國，一直到2012年。

1679 "Parera" Stradivari violin

A wonderful instrument from Stradivari's early career, the journey of the 1679 "Parera" can be traced back beyond 1814. It gained its name from Pedro Ricardo Parera, a 19th century cigar merchant from Chorlton, near Manchester in England, who was a passionate collector and owned several Stradivari instruments across his life. After over a century in the UK, the instrument crossed to the United States in 1941, where it would remain until 2012.

曾經演奏這部小提琴的著名樂手有維多利亞時代的小提琴家艾蜜莉·施娜，她大受好評的合奏團「施娜四重奏」是史上最先成立的女性職業室內樂團體之一；奧地利獨奏家加布里埃爾·維特羅維茲在機緣巧合的情況下繼承了艾蜜莉，成為了施娜四重奏的第一小提琴，她亦曾經使用這部琴；近年，美國小提琴家金秀彬也曾使用過這部琴演奏。

Its notable players include celebrated Victorian-era violinist Emily Shinner, whose critically-acclaimed ensemble, the Shinner Quartet, was among the first professional all-female chamber groups. The instrument also spent time in the hands of Austrian soloist Gabriele Wietrowitz, who incidentally took over as first violin in the Shinner Quartet from the founder. In recent years, the instrument has been played by American violinist Soovin Kim.





恩特斯 ISANG ENDERS

大提琴 Cello

德國韓裔大提琴家恩特斯1988年生於法蘭克福一個音樂家庭，12歲開始師隨山德靈。他曾跟隨李雲尼斯和莫克學藝，亦曾接受美國大提琴家夏里奧的指導，而他的演奏尤其深受夏里奧的影響。恩特斯以20歲之齡獲德累斯頓國家樂團委任為首席大提琴，成為德國最年輕的聲部長。在與該樂團合作的四年期間，他與尼德施拉格共同創立了戈里施蕭斯達高維契音樂節。最近他首次與愛樂樂團合作，並經常與法國電台愛樂樂團及首爾愛樂樂團合作演出。他曾與多位指揮名家合作，包括鄭明勳、艾遜巴赫、艾拉斯-卡薩多、殷巴爾、梅塔、佩特連科等。

恩特斯演奏用的大提琴由卡洛·托諾尼於1720年在威尼斯製造，由倫敦比爾斯國際小提琴協會慷慨借出。

c. 1717–1720 年的卡洛·托諾尼大提琴

托諾尼家族第二代成員卡洛，在音樂世界的樞紐威尼斯建立起名聲。

卡洛生於1675年的波隆那，在托諾尼家族工作坊師承父親喬凡尼。1713年，父親過身，當時威尼斯成為了文化和商業發展的集中地，卡洛決定離開工作坊遷往這個繁華的城市，並在那裡遇到剛剛來到的佩特羅·瓜奈里，二人想法相同，曾一起在馬泰奧·楔拉斯的工作坊共事。

托諾尼的作品一方面繼承了父親的工藝，另一方面亦受了瓜奈里和其他克里蒙納樂器及斯坦納小提琴的影響，他把不同的技術共冶一爐，在威尼斯這個大都會大放異彩。

托諾尼的上乘之作能媲美克里蒙納樂器，其質素於這部c.1717-1720年的大提琴可見一斑。這部大提琴由贊助人透過倫敦比爾斯國際小提琴協會慷慨借予恩特斯長期使用。

Isang Enders was born into a German-Korean musician family in Frankfurt in 1988, he began studying with Michael Sanderling at the age of twelve. His playing has since been influenced by his studies with Gustav Rivinius, Truls Mørk, and above all, by the mentoring of the American cellist Lynn Harrell. At the age of twenty, Isang Enders was appointed principal cello of the Dresden Staatskapelle, making him the youngest section leader in Germany. During his four years with the orchestra, he also co-founded the Gohrisch Shostakovich Festival alongside Tobias Niederschlag. He recently made his debut with the Philharmonia Orchestra, and performs regularly with the Orchestre Philharmonique de Radio France and Seoul Philharmonic Orchestra. He has worked with eminent conductors including Myung-Whun Chung, Christoph Eschenbach, Pablo Heras-Casado, Elisha Inbal, Zubin Mehta and Vasily Petrenko.

Isang is playing a cello by Carlo Tononi (Venice, 1720) which has been kindly loaned by the J & A Beare Violin Society.

c. 1717–1720 Tononi cello

A second generation member of the Tononi family of makers, Carlo Tononi made a name for himself in the influential regional centre of Venice.

Born in Bologna in 1675, Carlo trained in the Tononi workshop with his father Giovanni, remaining there for many decades until Giovanni died in 1713. By that point, culture and commerce had shifted its focus to Venice, and Tononi decided to move to the flourishing city. He arrived at the same time as Pietro Guarneri, who had had the same idea, and the two worked side by side in Matteo Sellas' workshop for a time.

Tononi's work, while featuring his father's teachings, would go on to include influences of Guarneri and other Cremonese instruments as well as Stainer; a stylistic melting pot typical of the variety of schools that came together in the cosmopolitan city of Venice.

The best of Tononi's work matches Cremonese instruments in quality, as can be seen in this beautiful c.1717-1720 cello, a fine example of his work. The instrument is on long-term loan to Isang from a generous patron through the Beare's International Violin Society.



吳倩 WU QIAN

鋼琴 Piano

吳倩為2016年林肯中心新銳藝術家獎及2007年《獨立報》古典音樂新星獎得主，她經常到世界各地演出，十多年來保持著忙碌行程。她曾以獨奏家身份於各音樂殿堂亮相，包括英國威格摩音樂廳、皇家節日音樂廳、布里奇沃特音樂廳、香港大會堂音樂廳、阿姆斯特丹皇家音樂廳、華盛頓甘迺迪中心等。吳倩為薛高維茨基鋼琴三重奏創團成員，除了與三重奏在世界各大音樂廳和音樂會系列演出外，她還為BIS唱片廠牌灌錄了兩張唱片，以及一張收錄布拉姆斯和舒伯特作品的專輯，由「威格摩現場」廠牌發行。吳倩畢業於林肯中心室內樂協會鮑爾斯青年藝術家計劃。

Winner of a 2016 Lincoln Center Emerging Artist Award, as well as classical music's bright young star award for 2007 by *The Independent*, pianist Wu Qian has maintained a busy international career for over a decade. She has appeared as soloist in many international venues including the Wigmore, Royal Festival and Bridgewater halls in the U.K., City Hall in Hong Kong, Concertgebouw in Amsterdam and the Kennedy Center in Washington, D.C. Qian is a founding member of the Sitkovetsky Piano Trio with which, in addition to performing in major concert halls and series around the world, she has released two recordings on the BIS label and a disc of Brahms and Schubert on the Wigmore Live Label. Wu Qian an alum of The Bowers Program (formerly CMS Two).

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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：

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- 演奏系列（四至六場音樂會）；
- 親子系列（超過四場音樂會）；
- 校園室內樂教育計劃（超過60場校園音樂會）

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

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

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

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飛躍演奏香港之友

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