

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

資助 Financial Support

夥伴 Partner

"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 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！
Please fill out our survey after the concert!



蘇萊曼 男高音
蕭恩施貝 結他

Karim Sulayman Tenor
Sean Shibe Guitar

浦賽爾

《片刻的音樂》

4"

PURCELL

Music for a While

道蘭

前奏曲

1"

DOWLAND

Praeludium

道蘭

幻想曲

4"

DOWLAND

Fantasia

道蘭

《時間靜止》

4"

DOWLAND

Time Stands Still

卡契尼

《來自東方之門》

2"

CACCINI

Dalla porta d'oriente

蒙台威爾第

《多甜蜜的折磨》

4"

MONTEVERDI

Si dolce è' tormento

蒙台威爾第

《我的土耳其女孩》

2"

MONTEVERDI

La mia turca

傳統塞法迪猶太名曲

《初見你時》(蘇萊曼 & 施貝改編)

4"

TRADITIONAL

La prima vez (arr. Sulayman & Shibe)

傳統阿拉伯安達魯西亞民謠

《愛之降臨》(施貝改編)

4"

TRADITIONAL

Lamma bada Yatathanna (arr. Shibe)

達爾維什

《那個美麗的人》

3"

DARWISH

El Helwa Di

盧狄高/菲魯茲

《致貝魯特》

4"

RODRIGO/FAIRUZ

Li Beirut

哈維

《蘇菲旋轉舞》

2"

HARVEY

Sufi Dance

查克

《紐約的蝴蝶》

4"

CHAKER

A butterfly in New York

武滿徹

《在林中》：〈壁板池塘〉

4"

TAKEMITSU

In the woods: Wainscot pond

布列頓

《中國歌曲集》

10"

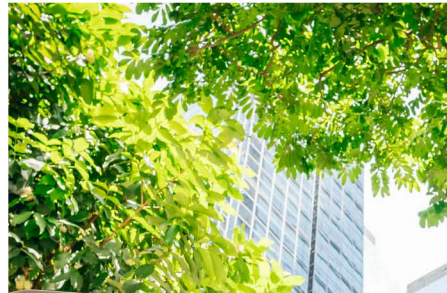
BRITTEN

Songs from the Chinese

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

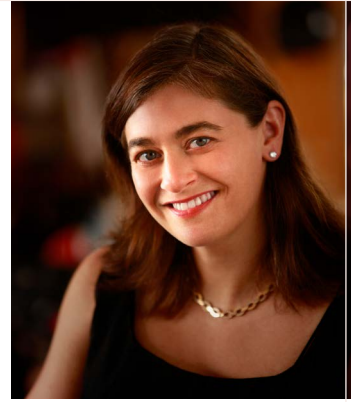


行政總監致辭

Message from our Executive Director

Dear friends and music lovers,

I am thrilled to welcome you tonight to hear “Broken Branches”, a special project brought by two unique artists, Sean Shibe and Karim Sulayman. I first listened to this album after seeing an amazing review in Gramophone Magazine - and I knew that I just had to bring this project to Hong Kong. From Purcell to Eastern folk songs to contemporary Britten, the musicians explore their dual cultural identities as artists with Western upbringings and Eastern roots.



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 13-22, 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 tomorrow on our website and the ArtMate platform.

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

蘇萊曼

男高音 | TENOR

黎巴嫩裔美國男高音蘇萊曼多才多藝，憑著精湛技巧在國際樂壇上獲得矚目，以「清澈柔和的男高音聲線，以及巨星魅力」（《英國廣播公司音樂雜誌》）見稱。蘇萊曼為2019年格林美最佳古典聲樂獨唱大獎得主，持續以原創和新穎的曲目編排和錄音作品贏得好評如潮，同時定期在世界舞台上進行歌劇、管弦樂音樂會、獨奏會和室內樂音樂會等演出。

最近，蘇萊曼在卡內基音樂廳舉辦個人獨唱音樂會首演，門票全部售罄，緊接著於美國史波利圖藝術節進行《不神聖的戰爭》世界首演。《不神聖的戰爭》是他自己的跨界製作，一部以十字軍戰爭和中東為中心的巴洛克集成歌劇。此外，他在漢堡易北愛樂音樂廳、斯德哥爾摩皇后島宮劇院、侯斯頓大歌劇院、澳洲布蘭登堡樂團、芝加哥交響樂團、美國國家交響樂團，以及匹茲堡交響樂團作首次演出。他與緊密合作的萬花筒室內集樂團在威格摩音樂廳舉辦法國室內樂音樂會，獲英國藝術評論媒體 The Arts Desk 評選為「2022年最佳演出」。

上個樂季，他與結他演奏家蕭恩施貝於拉維尼亞音樂節、石荷州音樂節、加州大學洛杉磯分校表演藝術中心、波士頓名家系列，以及菲利普斯美術館演出廣受好評的節目《斷枝》，並首次亮相於費城歌劇院（演出《不神聖的戰

Lebanese-American tenor Karim Sulayman has garnered international attention as a sophisticated and versatile artist, praised for his “lucid, velvety tenor and pop-star charisma” (*BBC Music Magazine*). The 2019 Best Classical Solo Vocal GRAMMY® Award winner, he continues to earn acclaim for his original and innovative programming and recording projects, while regularly performing on the world’s stages in opera, orchestral concerts, recital and chamber music.

Recently Mr. Sulayman was presented by Carnegie Hall for a sold out solo recital début followed immediately by the world première of his own multidisciplinary production, *Unholy Wars*, a baroque pasticcio centered around the Crusades and the Middle East, at Spoleto Festival USA. He’s also made recent débuts Hamburg’s Elbphilharmonie, Stockholm’s Drottningholms Slottsteater, Houston Grand Opera, Australian Brandenburg Orchestra, and the Chicago, National and Pittsburgh Symphony Orchestras. He debuted at Wigmore Hall in concerts of French chamber music with his frequent collaborators, the Kaleidoscope Chamber Collective, which The Arts Desk named to its “Best Performances of 2022.”

Last season saw performances of his acclaimed program with guitarist Sean Shibe, *Broken Branches*, at Ravinia Festival, Schleswig-Holstein Festival, CAP-UCLA, Boston Celebrity Series and the Phillips Collection, and débuts at Opera Philadelphia (*Unholy Wars*) and New World Symphony (Britten’s

Karim Sulayman

爭》)以及新世界交響樂團(演出布列頓《夜曲》)。他在哈德遜音樂廳首演韓德爾《羅德琳達》的格里莫阿德;於美國史波利圖藝術節,在查克及施萊辛格的《毀滅之神》世界首演中擔演烏鴉一角;在皇家歌劇院作首次演出,為該劇院上演的《巨人》再次飾演主角,這是他去年為奧爾德堡藝術節演繹的角色。本樂季和未來的演出包括:主演里度為蘇萊曼及警鈴將響樂團而寫,由莫里斯執導,萬眾期待的獨腳戲《何物屬你》(取材自格林威爾備受讚譽的同名小說)世界首演;首演德布西《佩利亞斯與梅麗桑德》的佩利亞斯;重演蒙台威爾第《奧菲歐》;在公園大道軍械庫、威格摩音樂廳等場地舉行音樂會,並為飛躍演奏香港演出。


蘇萊曼憑首張個人專輯《奧菲斯之歌》贏得2019年格林美最佳古典聲樂獨唱專輯,收錄他精選的早期意大利巴洛克歌曲和詠嘆調,由Avie唱片公司發行。他的第二張專輯《只有星星才能聽到我們》(由Avie唱片公司發行)收錄他與古鋼琴家楊一恆(譯名)合作的舒伯特藝術歌曲,首次亮相便登上Billboard傳統古典音樂排行榜第一名,並廣獲國際好評,除了被《歌劇新聞》評為「評論人之選」,亦被《紐約時報》評選為2020年最佳古典音樂。第三張專輯《斷枝》與蕭恩施貝合作,由五音唱片公司發行,被《紐約時報》評選為2023年最佳古典音樂專輯之一,並獲提名2024年格林美最佳古典聲樂獨唱專輯。

蘇萊曼的演出曾於美國公共電視網的節目中播放,他亦曾在Apple TV+節目《狄金森的詩生活》亮相。2016年11月,蘇萊曼策劃了一個名為「我相信你」的社會實驗/行為藝術,冀在分裂的政治氣候中建立橋樑,有關影片在網路上瘋傳,並獲我的英雄電影節頒發獎項。

Nocturne). He made his role début as Grimoaldo in Handel's *Rodelinda* (Hudson Hall), created the role of Crow in the world première of Layale Chaker/Lisa Schlesinger's *Ruinous Gods* (Spoleto Festival USA), and débuted at the Royal Opera House, reprising the title role of *Giant*, a role he created the previous year for the Aldeburgh Festival. This season and future engagements include the protagonist in the world première of David T. Little's highly anticipated monodrama *What Belongs to You* (based on Garth Greenwell's acclaimed novel), written for Sulayman and Alarm Will Sound and directed by Mark Morris, his role début as Pelléas in Debussy's *Pelléas et Mélisande*, a reprisal of his celebrated portrayal of Monteverdi's *L'Orfeo*, and concerts at Park Avenue Armory, Wigmore Hall and Hong Kong's Première Performances.

Mr. Sulayman won the 2019 GRAMMY® Award for Best Classical Solo Vocal Album for his début solo album, *Songs of Orpheus* (Avie Records), his original program of early Italian Baroque songs and arias. His second solo album, *Where Only Stars Can Hear Us* (Avie Records), a program of Schubert Lieder with fortepianist Yi-heng Yang, débuted at #1 on the Billboard Traditional Classical Chart and has received international critical acclaim, including being named "Critic's Choice" by Opera News and included in the New York Times' Best Classical Music of 2020. His third album, *Broken Branches* (Pentatone) with Sean Shibe, was named one of the Best Classical Music Albums of 2023 by the New York Times, and was nominated for the 2024 GRAMMY® Award for Best Classical Solo Vocal album.

Mr. Sulayman has been featured on PBS Great Performances, and he appeared on the second season of *Dickinson* on Apple TV+. In November 2016, Karim created a social experiment/performance art piece called *I Trust You*, designed to build bridges in a divided political climate. A video version of this experiment went "viral" on the internet, and was honored as a prize winner at the My Hero Film Festival.

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、柯蘭瑯；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 Sean Shibe

結他 | GUITAR

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.

SOL GABETTA

Cello Superstar 大提琴巨星
cello recital 嘉貝蒂大提琴獨奏會

“One of the 20 greatest
cellists of all time”
- *BBC Music Magazine*

“Gabetta, the glamorous
central attraction”
★★★★★ - *Financial Times*



RACHEL CHEUNG piano
張緯晴 鋼琴

MON 7:30 pm
香港大會堂音樂廳
Concert Hall
Hong Kong City Hall
\$580 / 380 / 180

18
NOV
2024

節目 Programme

浦賽爾

《片刻的音樂》

Henry Purcell

Music for a While

道蘭

前奏曲

John Dowland

Praeludium

道蘭

幻想曲

John Dowland

Fantasia

道蘭

《時間靜止》

John Dowland

Time Stands Still

卡契尼

《來自東方之門》

Giulio Caccini

Dalla porta d'oriente

蒙台威爾第

《多甜蜜的折磨》

Claudio Monteverdi

Si dolce è' il tormento

蒙台威爾第

《我的土耳其女孩》

Claudio Monteverdi

La mia turca

傳統塞法迪猶太名曲

《初見你時》(蘇萊曼 & 施貝改編)

Traditional Sephardic

La prima vez (arr. Sulayman & Shibe)

傳統阿拉伯安達魯西亞民謠

《愛之降臨》(施貝改編)

Arab-Andalusian muwashshah

Lamma bada Yatathanna (arr. Shibe)

達爾維什

《那個美麗的人》

Sayed Darwish

El Helwa Di

盧狄高/菲魯茲

《致貝魯特》

Fairuz (after Joaquin Rodrigo)

Li Beirut

哈維

《蘇菲旋轉舞》

Jonathan Harvey

Sufi Dance

查克

《紐約的蝴蝶》

Layale Chaker

A butterfly in New York

武滿徹

《在林中》：〈壁板池塘〉

Toru Takemitsu

In the woods: Wainscot pond

布列頓

《中國歌曲集》

1. 〈無將大車〉

2. 〈廢琴〉

3. 〈秋風辭〉

4. 〈牧牛兒〉

5. 〈愁苦〉

6. 〈麟之趾〉

Benjamin Britten

Songs from the Chinese

1. The Big Chariot

2. The Old Lute

3. Autumn Wind

4. The Herd-Boy

5. Depression

6. Dance Song

歌詞與翻譯 Lyrics and Translation

Music for a While

(John Dryden)

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd.
And disdain to be pleas'd;
Till Alecto free the dead
From their eternal bands;
Till the Snakes drop from her head,
And the whip from out her hand.

Time Stands Still

(Anonymous)

Time stands still with gazing on her face,
Stand still and gaze, for minutes, hours and years, to her give place:
All other things shall change, but she remains the same,
Till heavens changed have their course and Time hath lost his name.
Cupid doth hover up and down blinded with her fair eyes.
And Fortune captive at her feet contemn'd and conquer'd lies.
When Fortune, Love, and Time attend on,
Her with my fortune, love and time I honour will alone.
If bloodless Envy say: Duty hath no desert,
Duty replies that Envy knows herself his faithful heart.
My settled vows and spotless faith no fortune can remove.
Courage shall show my inward faith, and faith shall try my love.

Dalla porta d'oriente

(Maria Menadori)

Dalla porta d'oriente
Lampeggiando in ciel usciva
E le nubi coloriva
L' alba candida e lucente,
E per l'aure rugiadosa
Apria gigli e spargea rose.

Ch'a sgombrar l'oscuro velo
Più soave e vezzosetta,
Una vaga giovinetta
Accendea le rose in cielo,
E di fiamme porporine
Feria l'aure matutine.

Era il crine a l'aria spars
o Onde l'oro apria suo riso,

From the gateway to the East
she rose shimmering in the sky,
colouring the clouds,
the shining and pure dawn;
and with her dewy breezes
she opened lilies, scattered roses.

To clear the veil of darkness
a beautiful young maiden, s
he was so delicate, so lovely,
kindled roses in heaven;
and with purple flames
she pierced the morning air.

It was with her hair flowing in the air Where
the gold opened her laughter,

E la neve del bel viso
Dolce porpora havea sparso,
E su'l collo alabastrino
Biancheggiava il gelsomino.

Da le labbra innamorate,
Muov' Amor con novi strali,
E di perle orientali
Se ne gian l'alme fregiate,
Et ardeva i cor meschini
Dolce foco di rubini.

Di due splendide facelle
Tanta fiamma discendea,
Che la terra intorno ardea
Et ardeva in ciel le stelle;
E se'l sole usciva fuora,
Havrebb'arso il sole ancora.

L'alba in ciel s'adira e vede
Che le toglie il suo splendore
Questa nova alba d'amore,
E già volge in dietro il piede,
E stillar d'amaro pianto
Già comincia il roseo manto.

Si dolce è'l tormento

(Carlo Milanuzzi)

Si dolce è'l tormento
Ch'in seno mi sta,
Ch'io vivo contento
Per cruda beltà.
Nel ciel di bellezza
S'accreschi fierezza
Et manchi pietà:
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

La speme fallace
Rivolgami il piè,
Diletto ne pace
Non scendano a me,
E l'empia ch'adoro
Mi nieghi ristoro
Di buona mercè:

And on the snow the pretty face
Sweet purple shed,
And the neck of alabaster
Whitened with jasmine.

From the lover's lips,
Love moved with new darts,
and all souls went adorned
with oriental pearls;
and in every miserable heart
burned a sweet fire of rubies.

Of two splendid faces
So much flame descended,
That the earth around was burning
And the stars burned in the sky;
And if the sun came out,
The sun would have burned again.

The dawn in heaven sees with rage
how this new dawning of love
robs her of her splendour;
she turns her steps away
and her rosy mantle starts
to drip with bitter tears.

So sweet is the torment
that fills my heart
I can gladly live
with her cruel beauty.
In beauty's heaven
vanity increases
and pity gets lost;
but always my faith
will be a rock against
the wave of pride.

False hope
leads me onward,
neither pleasure nor peace
descends on me
and the cruel woman
I adore denies me
the relief of her favour:

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「香港文化地標」
《南華早報》



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Jakub Józef Orliński: Beyond

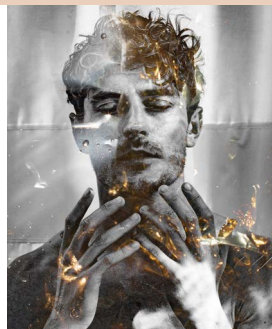
奧林斯基:超越巴洛克

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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Tra doglia infinita,
Tra speme tradita
Vivrà la me fè.

Se fiamma d'amore
Già mai non senti
Quel rigido core
Ch'il cor mi rapì,
Se nega pietate
La cruda beltate
Che l'alma invaghì:
Ben fia che dolente,
Pentita e languente
Sosprimi un dì.

La mia turca

(Carlo Milanuzzi)

La mia turca che d'amor
non ha fè, torce il piè
s'io le narro il mio dolor,
ond'al doppio mio martoro,
languendo, moro.

Poi rornita se ne sta
e non vol che del sol
goda di sua pur beltà,
ond'al doppio mio martoro,
languendo, moro.

Prendi l'arco invito Amor,
per pietà in lei fa
che non sia tanto rigor,
ond'al doppio mio martoro,
io più non moro.

La prima vez

(Anonymous)

La prima vez que ti vidí
De tus ojos me enamorí
Da kel momento te ami
Fina la tomba te amaré.
Aserkate mi kerida
Salvadora de mi vida
Deskubrite y hablame
Sekretos de la tu vida.

amid infinite pain
amid betrayed hopes,
my faith stays alive.

If the fire of love
Has never been felt
By the hard heart
That's stolen mine,
If I'm denied mercy
By the cruel beauty
That's charmed my soul —
So let her suffer,
Repenting and forlorn,
And sigh for me one day.

My Turkish girl,
who has no faith in love, walks away
if I tell her of my pain,
so, my suffering doubled,
languishing, I die.

Then she stands alone,
refusing even the sun
the enjoyment of her beauty,
so, my suffering doubled,
languishing, I die.

Take the mighty bow, Love,
for pity's sake,
make her less cruel,
so, my suffering doubled,
no longer I die.

The first time I saw
your eyes I fell in love.
From that moment I loved you
and will love you to my tomb.
Come close to me, my beloved,
you have saved my life.
Reveal yourself and tell me
the secrets of your life.

El Helwa Di

(Badea Khairy)

الحلوة دي قامت تعجن في البدرية
و الديك بينده كو كو كو فالفجريه
يللا بنا على باب الله يا صنايعية
يجعل صباحك صباح الخيريا اصطه عطيه

صباح الصباح فتاح يا عليم
و الجيب ما فيهبش و لا مليم
بس المزاج رايق و سليم
باب الامل بابك يا رحيم
الصبر طيب عال
ايه غير الاحوال
يا اللي معاك المال
برضه الفقير له رب كريم

ايدي بايدك يا بو صلاح
مادام ع الله تعيش مرتاح
خلي اتكالك عالفتاح
يللا بنا مهو الوقت راح

The beautiful one goes to make bread
in the morning
And the rooster cries “kukukuku” at dawn.
Let’s go, with the grace of God, oh workers;

May your morning be beautiful,
oh Master Ateya
Our morning is lovely;
God permits it. Our pockets are empty —
not even one penny —
But our mood is peaceful and serene.
We put our hope in the hands of God;
If we are patient,
all will change for the better.
Oh, you who have wealth,
Even the poor man has a generous God.

My hand is in your, oh Abu Salah;
As long as you rely on God,
you’ll live in comfort.
Leave it all to the powerful one.
Let’s go to work, time is running out!

Li Beirut

(Fairuz)

لبيروت
من قلبي سلام لبيروت
و قُبَل للبحر و البيوت
لصخرة كأنها وجه بحارٍ قديم
هي من روح الشعب خمُر
هي من عرقه خبزٌ و ياسمين
فكيف صار طعمها طعم نارٍ و دخانٍ

لبيروت
مجدٌ من رمادٍ لبيروت
من دمٍ لولدٍ حُمَل فوق يدها
أطفأت مدينتي قنديلها
أغلقت بابها
...أصبحت في السماء وحدها
وحدها و ليلٌ

أنت لي أنت لي
أه عانقيني أنت لي
رايتي و حجر الغد و موج سفري
أزهرت جراح شعبي
..أزهرت دمعة الأمهات
أنت بيروت لي
أنت لي
آه عانقيني

For Beirut
From my heart, greetings to Beirut
And kisses to the sea and the houses,
To a rock shaped like the face of an old fisherman.
She is wine from the spirit of the people,
Made from their sweat, she is bread and jasmine.
How then has it come to taste like fire and smoke?

For Beirut
Glory from the ashes for Beirut
From the blood of a boy carried on her hand
My city has extinguished her lamp
She has closed her door
She is in the sky alone ...
Alone with the night

You are mine, you are mine.
Ah! Embrace me!
My banner, the stone of tomorrow,
And the waves of my travel.
The wounds of my people have blossomed
The tears of mothers have blossomed ...
You, Beirut, are mine.
Ah! Embrace me.

A butterfly in New York

(Sinan Antoon)

I chased it so often
in our Baghdad garden
But it would always fly away
Today
Three decades later
In another continent
It perched on my shoulder
Blue
Like the sea's thoughts
Or the tears of a dying angel
Its wings two leaves
falling from heaven
Why now?
Does it know
that I no longer run
after butterflies?
Just watch them in silence
That I live
Like a broken branch

(Reproduced with kind permission from the author
and translated from original Arabic by the author)

Songs from the Chinese

(Translations by Arthur Waley)

1. The Big Chariot

(*The Book of Songs*)

Don't help-on the big chariot;
You will only make yourself dusty.
Don't think about the sorrows of the world;
You will only make yourself wretched.

Don't help-on the big chariot;
You won't be able to see for dust.
Don't think about the sorrows of the world;
Or you will never escape from your despair.

Don't help-on the big chariot;
You'll be stifled with dust.
Don't think about the sorrows of the world;
You will only load yourself with care.

2. The Old Lute

(Bai Juyi)

Of cord and cassia-wood is the lute
compounded;
Within it lie ancient melodies.
Ancient melodies weak and savourless,
Not appealing to present men's taste.
Light and colour are faded from the jade stops;

Dust has covered the rose-red strings.
Decay and ruin came to it long ago,
But the sound that is left is still cold and clear.
I do not refuse to play it if you want me to;
But even if I play people will not listen.
How did it come to be neglected so?
Because of the Ch'iang flute and the zithern of Ch'in.

3. The Autumn Wind

(Wu-ti, Emperor Wu of the Han Dynasty)

Autumn wind rises; white clouds fly,
Grass and trees wither; geese go south.
Orchids all in bloom; chrysanthemums smell sweet.
I think of my lovely lady; I never can forget.
Floating pagoda boat crosses Fen river.
Across the mid-stream white waves rise.
Flute and drum keep time to sound of rower's song;
Amidst revel and feasting sad thoughts come.
Youth's years how few, age how sure.

4. The Herd-Boy

(Lu Yu)

In the southern village the boy who minds the ox
With his naked feet stands on the ox's back.
Through the hole in his coat the river wind blows;
Through is broken hat the mountain rain pours.
On the long dyke he seemed to be far away;
In the narrow lane suddenly we were face to face.
The boy is home and the ox is back in its stall,
And a dark smoke oozes through the thatched roof.

5. Depression

(Bai Juyi)

Turned to jade are the boy's rosy cheeks;
To his sick temples the frost of winter clings.
Do not wonder that my body sinks to decay;
Though my limbs are old, my heart is older yet.

6. Dance Song

(*The Book of Songs*)

The unicorn's hoofs!
The duke's sons throng.
Alas for the unicorn!

The unicorn's brow!
The duke's kinsmen throng.
Alas for the unicorn!

The unicorn's horn!
The duke's clans-men throng.
Alas for the unicorn!



《斷枝》的起心動念，是透過以結他演繹藝術歌曲，從而探索曲目裡方方面面的不適感；又或者更準確地說，渴望以某種呈現曲目的方式，讓那些令人不那麼舒適的面向變得澄明。

日本作曲家藤倉大最近在推特上發文表示，對很多法國作曲家朋友來說，哈維是「繼浦賽爾之後唯一的英國作曲家」。這的確是個人意見，但對我來說有趣的是，在某些方面來看，哈維在英國是被忽視了，而我想以下的文字簡潔地總結了《斷枝》的要旨。哈維寫道：「（它）算不上是民歌改編，反而更像我對蘇菲旋轉舞的記憶，也許並不全然正確，或多或少被我自己的思路過濾了也有可能。」這種概念上的差距和布列頓所想的（不是為了挪用中國氣氛，而是回應詩歌的哲學底蘊）別無二致，而且（原諒我突然轉換話題）與亨策在《室內樂1958》中的想法幾乎如出一轍：「這些作品聽起來就像我想像的希臘音樂那樣」；或回憶或夢境，都是想像出來的。

這張專輯裡的樂種風格迥異，應如何「記住」箇中的來龍去脈？那些難解的詩作固然需要以良好的脈絡來審視（從而滿足到作品的配置），但若然得以結合令人信服的非傳統演奏，效果會更為理想。我有意模糊了蒙台威爾第和菲魯茲等人的焦點，由此營造一個虛構、自傳式的起源，有點像流行民歌的風格。這樣的風格搞垮了傳統規範，令人愉快，也觸怒了我那些演奏魯特琴的朋友。結合節目裡必然以傳統方式演奏的作品，我希望藉由深入了解以這些作品為中心的歷史敘述，從而更好理解是什麼讓它們在某些情況下艱澀難解——這提出了徹底的干預手法可以成為潛在解方之一。

— 蕭恩施貝

Broken Branches grew from a discomfort at aspects of repertoire generally explored through art song with the guitar; or perhaps more accurately a desire to present certain repertoire in a way that makes uncomfortable aspects of it clearer.

The Japanese composer Dai Fujikura recently tweeted that for many French composer friends, Jonathan Harvey was the “only British composer since Purcell”. Definitely a Hot Take, but it’s interesting to me that Harvey is — by some markers — neglected in the UK, and I relish that this piece pithily sums up a central plank of the programme. Harvey wrote: “[it] is not really a folk song arrangement, more a memory of a Sufi song heard some time ago and probably incorrectly retained or at least filtered through my own paths of thought.”. This conceptual distance is not dissimilar to Britten’s (not to appropriate a Chinese atmosphere, but instead respond to the philosophical underpinnings of the poetry), and (forgive a tangent) almost the same as Henze’s ideas in *Kammermusik 1958*: “[the Tentos] sound much as I imagine Greek music must have sounded”; a memory or a dream; something imagined.

How to ‘remember’ a new context which bridges the very different genres presented on this album? Settings of problematic poetry need to be examined with good context (satisfying placement of the works), but ideally also a binding idiom with compelling alternative performance practice. I have deliberately muddied the waters of - among others — Monteverdi and Fairuz to create a fictional yet autobiographical origin point, a vaguely poppy folk mashup of a style which pleasingly bastardises stylistic norms and infuriates my lute playing friends. In combination with the pieces on the programme that are necessarily classically performed, I hope that a better understanding of the historical narratives around these pieces leads to an improved understanding of what makes them, in some cases, difficult to grapple with — but that puts forward the case that radical interventions can be a part of a potential solutions package.

— Sean Shibe



十年前，我在萬寶路音樂節認識蕭恩施貝並開始與他合作，那是佛蒙特南部著名的室內樂聖地。與他在最傳統的古典音樂空間裡共事之後，我們自此經常討論一起製作一張專輯。我很高興現在是時候為我們的聽眾呈獻《斷枝》。

多年來，我常偏離古典音樂事業的舊路。正是在這些漫遊中，我們可以了解到許多關於一個人對其根源和居住地的想法。對我來說，不論是任何樂種，音樂永遠是我的家。我想用歌曲說故事，藉以對我們所處的時代，以及我作為個人藝術家的經歷產生共鳴。2020年在許多方面顛覆了古典音樂世界，貝魯特港口發生爆炸，震驚了黎巴嫩和世界各地每個黎巴嫩家庭。四天後，我的父親因癌症離世，而我彷彿凝視著虛空。父親的離開、空白的日曆、世界一片混亂……「家」，就其所有意義而言，都是混亂不堪。

在往後的幾星期和幾個月裡，我以構想和實現項目來重建我的家，包括這個與蕭恩施貝合作的計劃（他經常在我徬徨時伸出援手，你要說他是我多棵堅實的橡樹之一也未嘗不可）。《斷枝》探索了廣泛的曲目，提出「家」是可以超越特定的地方或時間。引用查克寫給我們的歌曲裡，安東所寫的詩作最後一行，正好反映出這張專輯的許多主題：結他的木材和親屬、我們的祖先和後代、人們背井離鄉的歷史碎片，以及試圖建立無分邊界的「家」。

在人跡罕至的路上，我尋獲了很多木材，來建造一個用音樂粘合起來的家。衷心感謝我的大橡樹、好友和合作夥伴蕭恩施貝；感謝繁花滿枝的發現之樹：施拿達斯、馬理、卡普蘭及杜瓦；感謝我的母親和已故的父親，兩棵離國的黎巴嫩雪松，教會我韌性，讓我懂得家是能夠建立在居留地以外之處，並給予我離開它的勇氣，使我得以發現，總有一個地方能讓我感到安全。

— 蘇萊曼

I met and started working with Sean a decade ago at the Marlboro Music Festival, the storied chamber music Mecca in southern Vermont. Ever since those days in the confines of a most traditional classical music space, Sean and I frequently discussed making an album together. I am so pleased the time has come to offer *Broken Branches* to our listeners.

Over the years, I have often strayed from the well worn footpaths of a career in classical music. It's in these wanderings where so much can be learned about one's roots and the idea of a home base. For me, music (regardless of genre) will always be my home. I want my storytelling- through- song to resonate with the times we're living in and how I experience them as an individual artist. As 2020 upended the classical music world in so many ways, an explosion in the port of Beirut occurred and shook every Lebanese household, both in Lebanon and throughout the world. 4 days later, my father died from cancer and I was staring into a void. With my father's death, a blank calendar, and a world in total chaos, "home," in all its meanings, was in Shambles.

In the weeks and months after this, I rebuilt my home by dreaming up and following through with projects, including this program with my dear friend Sean (who reached out often to offer support in a bleak time — he was one of my many solid oaks, if you will). *Broken Branches* explores a wide range of repertoire offering its listeners the idea that home can transcend one specific place or time. Referencing the final line of Sinan Antoon's poetry in the song Layale Chaker wrote for us, the title reflects the many themes of this album: the wood of the guitar and its relatives, our own family trees, and the splintering of that history as we examine the diaspora, and the attempt to build "home" separate of physical borders.

On the road less traveled I've found lots of wood to build a home held together by the glue that is music. A heartfelt thank you to my buddy and collaborator, the great oak, Sean; to flowering trees of discovery, Nell Snaidas, Ronnie Malley, Lisa Kaplan and Matthew Duvall; and to my Ma and dearly departed Pop, two uprooted Cedars of Lebanon, for teaching me about resilience and home beyond domiciles, and giving me the courage to leave it only to find that I always have a place to go to feel safe.

— Karim Sulayman

青年樂友會

Young Music Lovers Circle

青年樂友會歡迎各位喜歡古典音樂，並現年二十至四十歲間的朋友！

青年樂友會 (YML Circle) 由一群二十至四十歲，熱愛並身體力行支持藝術文化的年輕專業人士組成，旨在於年青人間鼓勵慈善活動，為本地藝術出一分力。所有會員將獲邀出席一系列獨家活動，當中不乏世界級音樂家的參與。在此，您更可認識一班志同道合，同樣熱愛音樂的年輕人——回饋社會，同時樂在其中。

港幣 \$4,000 低捐款門檻，
你便會成為青年樂友會的一份子，並參與以下活動：

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Are you a young professional in your 20s or 30s who is passionate about arts and culture?

Then you may be interested in the Premiere Performances' Young Music Lovers Circle (YML Circle).

This is a philanthropy circle for young professionals in their 20s or 30s who are passionate about live music, arts and culture. Members gain access to exciting and exclusive events involving world-class classical musicians. It is a unique opportunity to connect with like-minded professionals who are passionate about the arts, while making a positive impact on our community by supporting a registered charity.

For a minimum donation of HK\$4,000, you gain access to the below benefits:

- › Special opportunities to meet our world-class artists, many of whom also in their 20s and 30s
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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),
- Recital Series (4-6 concerts),
- Family Series (2-4 concerts),
- Chamber Music In Schools (60+ in-school performances)

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

飛躍演奏香港需要你們的支持

We Need Your Support!

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

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

捐款港幣100元或以上均可獲發申報免稅收據。

立即捐款成為飛躍演奏香港之友

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Premiere Performances is a registered charity and a non-profit organisation. Only about 15% of Premiere Performances' costs are covered by ticket sales. The generous contributions of our patrons and sponsors help us make up the shortfall so that we can continue to bring the best in the world to Hong Kong for you, its audiences.

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

As a registered charity, any donation of HK\$100 or more to Premiere Performances is tax-deductible with receipt.

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Send a cheque made out to “Premiere Performances of Hong Kong Ltd.” to Premiere Performances, Room 1522, 15/F, Leighton Centre, 77 Leighton Rd, Causeway Bay

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飛躍演奏香港謹此向以下人士的慷慨捐助深致謝忱。

Thank you to all of our generous donors whose support allows Premiere Performances to provide the world class range of programming and outreach that we present.

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