Grieve in Elegance

優雅的悲傷

a multi-media piano recital with

William Fu

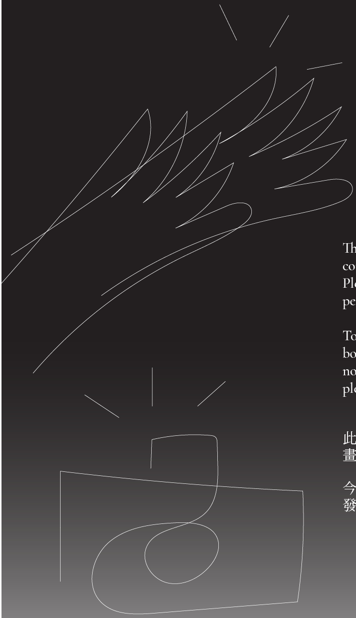
together with

Michelle Poon & Rever Li

Mayhap life is in agony, in melancholy;
but it could still be aesthetic.
The most wistful moment is not weeping in tears;
but end the blubbering moments when time is ripe.
When is the last time you shed your tears erstwhile?
Was that pulchritudinous? Or that was evocative?
Après being cognizant of this impuissant lament,
that grin thereupon is immutably aesthetic yet thriving.
Despite it may be unworthy to smile, we shall e'er grin.
Hence, let's embrace the lamenting sorrow altogether.

(Translated by Aster Wong)

人生也許是痛苦的、悲傷的，但是亦可以是優雅的、美麗的。
最悲傷的事情，不是掉眼淚，而是在歲月的蹉跎後，不再掉眼淚。
上一次流淚，是什麼時候，是美麗的嗎？是感動的嗎？
在認清了這無奈的悲傷後，那一抹微笑，既優雅又強大。
儘管最後不值得歡笑，還是要歡笑。
所以，讓我們一起擁抱悲傷吧…



This performance is a continuous multi-media piano recital, combining art form of piano performance and animation. Please kindly reserve your applause after the whole performance is over.

Tonight’s concert allows photo-taking and reading the booklet with your smartphone, but please don't emit any noises and use flashlight. Eating and drink is forbidden, and please keep quiet throughout the performance.

此演出為一氣呵成之多媒體音樂會，糅合鋼琴演奏和動畫，請留待整場音樂會完結才拍手。

今晚音樂會可以攝影，亦可使用電話閱讀場刊，但是請勿發出聲響及使用閃光燈，請勿飲食和保持安靜。

Programme Notes
曲目介紹

– Alexander Scriabin –
Selected Preludes from op. 11

– York Bowen –
Reverie

– Claude Debussy –
Clair de lune
La terrasse des audiences du clair de lune: Lent
Image Book 1 No. 1 “Reflets dans l'eau”

– Maurice Ravel –
Miroirs no.2 “Oiseaux tristes”
Miroirs no.3 “Une barque sur l'océan “

– Olivier Messiaen –
Vingt Regards: no.3 L’échange
Vingt Regards: no.11 Première communion de la vierge

– Alexander Scriabin –
Etude op.42 no 5 in C sharp minor

– 亞歷山大·斯克里亞賓 –
前奏曲作品 選段11

– 約克·鮑文 –
幻想曲

– 克勞德·德彪西 –
月光
前奏曲《月光眾露台》
意象集 第一冊 第一首 《水中倒影》

– 莫里斯 ·拉威爾 –
《鏡》 第二首《悲傷之鳥》
《鏡》 第三首《汪洋一孤舟》

– 奧利華·梅湘 –
《聖嬰二十默想》 第三首《交流》
《聖嬰二十默想》 第十一首《童貞女初拜領聖體》

– 亞歷山大·斯克里亞賓 –
升C 小調練習曲 作品四十二 第五首

Scene 1

Soul of Beauty

Scriabin's 24 preludes Op. 11 is one of his important early works, as a homage to Chopin's Preludes Op. 28, these preludes are written in all major and minor keys. Scriabin always describes his music with the expression "state of flight" or "volando", which could be seen in these six preludes today, despite each of them carry diversified emotions and characters. They act as the departure of the journey tonight.

York Bowen is an English composer who composes in traditional romantic idiom. In this Reverie we could observe moments of nostalgia, sweetness, delicacy and mourning. The music starts with an expressive tenor voice, singing in ab lib and bring us into the magical and soothing sound world.

斯克里亞賓的作品十一，二十四首前奏曲是他重要的早期作品之一，此作為對蕭邦作品二十八前奏曲的致敬，因兩位作曲家都用了所有大調和小調寫的。斯克里亞賓總是用“飛翔”來形容他的音樂，這在今天的這六首前奏中展現無遺，儘管每首曲子表達不同的情感和個性。這六首前奏曲為今晚旅程的開端。

約克·鮑恩是一位英國作曲家，擅用傳統的浪漫和聲進行寫作。在此《幻想曲》中，我們可以感受到念舊、甜蜜、細緻和哀傷的時刻。音樂以富有表現力的男高音開始獨唱，漸漸帶領我們進入夢幻而沁人心脾的聲音世界。

Scene 2

Beauty in Nature

Debussy's prelude La terrasse des audiences du clair de lune gives a very vague idea of the scene, we know there might be a terrace with moonlight. The exotic opening of the piece gives luring and seductive atmosphere. Then the chromatic section depicts a moon in a more twisted shape...in a surreal gesture. At the end, everything vanishes, and the moon transforms into a tiny star in the sky.

After the surreal moonlight here we come the “decent” one- the famous clair de lune. It is an extremely beautiful sketch of the moonlight in various perspectives - static, flowing, shining, with scents of sentiment.

His Image reflet dans l'eau (reflection on the water) enters seamlessly as a continuation of the previous clair de lune , creating shimmering waves, while the reflections on the water surface glitter in the sky. Finally the waves have descended back to little water droplets, vanishing.

德彪西的前奏曲《月光眾露台》場景設定非常模糊，我們可以想像一個有月光的露台。此曲以充滿異國情調的開場旋律營造出誘人的氛圍。然後半音和聲部分描繪了一個更扭曲形狀的月亮......以一種超現實的畫面。最後，一切瞬間消失了，月光淡化成了天空中的一顆小星星。

在超現實的月光之後，我們迎接“溫柔及美好”月光——德彪西著名的月光曲。這是一幅極其美麗的素描，從不同的角度——靜止的、流動的、閃耀的、帶著情調的刻畫月光的形態。

意象集《水中倒影》無縫地悄然進入，好像是之前的月光曲的延續，營造出波光粼粼的波浪，而水面的倒影在天空中閃閃發光。最後，波浪又化開成小水滴，消失於水面上。

Scene 3

Nature of Grief

Different beauty have we experienced, more grieve to come. The two selected pieces from Ravel’s Miroirs- one is about a sad bird, maybe wounded- this reminds me of a scene I witnessed in London- a dead sparrow, lying on the road while the hustle and bustle continues. It is exactly a blunt depiction of grieve.

Then we are carried away by solitude- with the only boat on the ocean, swirling ups and downs, with hurricanes, sunrise and sunsets accompanying the boat in the journey...

經歷過眾多美麗，而悲傷在等待。選自拉威爾的《鏡子》中的兩首作品——一首是《悲傷的鳥》，也許是受傷的——
這讓我想起了我在倫敦目睹的一個場景——一隻死麻雀，躺在路上，而路人視若無睹，繼續穿梭於鬧市中。
這直率地描述了何為悲傷。

然後我們被孤獨帶走了——汪洋上唯一的船，盤旋起伏。
颶風、日出和日落伴隨著旅途中的船，漸漸遠去......

Scene 4

Grief in Life

Messiaen's Vingt regards sur l'enfant-Jésus ("Twenty visions of the infant Jesus") are composed with more complex harmonic languages, gorgeous sonorities and crushed sounds when compared to Debussy and Ravel. The L'échange (exchange) has a stubborn gesture which implies an aerial calling, expanding to a blunt stare- this is like grieve transforming into rage.

Followed by Première communion de la Vierge ("The Virgin's first communion") Messiaen brings us into a meditative and tender world. After the sacred crystalline bells, there comes a more secular intense dance, finally ending up with the heartbeat of infant Jesus Christ, elegantly.

與德彪西和拉威爾相比，梅湘的《聖嬰二十默想》具有更複雜的和聲語言、華美和破碎的聲音。第三首《交流》有一種頑固的音型，就像是天堂的號令逐漸逼近，音樂最尾擴張至生硬的凝視——這就像悲傷轉化為憤怒。

隨後是第十一首《童貞女初拜領聖體》，梅湘將我們帶入了一個富有冥想而溫柔的世界。在神聖的鐘乳石撞擊之聲後，是世俗的激烈舞蹈，最後以聖嬰耶穌基督的心跳優雅地結束。

Scene 5

Life of Elegancy

Our story is not a happy one; it is a genuine one, as the Scriabin etude concludes.
All grieve transforms into rage and accusation to the destiny.

But, after all these, what could we do?

真實的故事並不快樂；正如最後一首斯克里亞賓練習曲所總結的那樣。
所有的悲傷都變成了憤怒和對命運的指責。

但是，經過這一切，我們能做什麼呢？

Biography of Artists

藝術家介紹

William Fu | Pianist

傅吉豪 | 鋼琴家

@williamfupianist

Hong Kong pianist Fu Kat-Ho William is known for his deep understanding, maturity and warm sound in his playing, which brought him to performances in Hong Kong, Japan, Greece, United Kingdom, Vienna extensively. In 2018, he got a high recommendation in the Lilian Davies Prize, a “mature and serious” performance of a Beethoven Sonata, which brought him a further concert opportunity in 2018 at Norden Farm Arts Centre in Maidenhead, United Kingdom. He has also represented Musical Odyssey Masterclass in numerous recitals, including in City Literary Institute in London. Upon his return back to Hong Kong, he spends his time in playing concerts, teaching; give talks, while he also serves as competition adjudicator.

Other competition success includes Third Prize at the Sixth Paderewski International Piano Competition, Janet Duff Prize from Royal Academy of Music, first-runner up in both North London Festival- Piano Appelbe Prize and the Antonio Vivaldi International Music Competition Vienna, a semi-finalist in Gagny International Piano competition. He has performed with orchestras including the Chung Chi Orchestra (Stravinsky's Petroushka) and Chinese University Student Orchestra (Saint Saēns Piano Concerto No. 2). Supported by the Nichola Boas Charitable Trust and the scholarship given by the Musical Odyssey Masterclass, William studied intensively with Nikolai Demidenko in Greece in 2018, and he was awarded with the Aspen Foundation Prize, which led to a full-house recital in Leighton House Museum in London.

As an active collaborative pianist and chamber musician, William has founded and performed with the Flute | Piano duo the Arc and Doyle Piano Trio. He has also worked with internationally acclaimed musicians, including vocalist John Pumphrey and Laura Balla, performing in many other venues in Europe. Besides, he frequently receives scholarships, including Talent Development scholarship and CUHK Cash scholarship. Apart from being a versatile pianist, William also devotes his time in composing and other fields in music. He has received commissions from various artistic groups, as well as devoting his time in keyboard improvising, and he improvised on the silent film in the piano festival of the Royal Academy of Music in 2018. William is also active in playing the orchestral piano part in various workshops, including HKUSPACE's choral conducting courses and Pro Arte's conducting workshops.

William graduates from the Royal Academy of Music (RAM) under the Master of Music programme, studying piano performance with Carole Presland. He receives the DipRAM award for his excellence performance in his final recital. His communicative teaching style and research on piano pedagogy has earned him also the Licentiate of the Royal Academy of Music (LRAM). He finishes his bachelor of arts in music from the Chinese University of Hong Kong (CUHK), majoring piano performance and composition under the tutelage of Raymond Young Chap Lai and Dr. Lo Hau-man respectively. Also, He had lessons with pianists including Dmitri Alexeev, Imogen Cooper, Robert Levin, James Kirby, Pascal Devoyon, Nancy Loo and Eleanor Wong, to name a few.

香港鋼琴家傅吉豪因其對樂曲的深刻、成熟的理解，以及溫暖的琴音備受讚譽。他曾在香港、日本、希臘、英國、維也納等地作演奏。於2018年，他演繹的貝多芬奏鳴曲於Lilian Davies 貝多芬比賽中榮獲推薦獎， 隨後獲邀於梅登黑德的諾登范演奏廳演奏。 他亦曾多次代表musical odyssey masterclass 舉辦音樂會，包括在City Lit 進修學校的演奏會。返港後他舉辦音樂會、鋼琴教學、講座及擔任鋼琴比賽評判。

他曾於眾多比賽中奪魁，包括第六屆帕德雷夫斯基國際鋼琴比賽三等獎、皇家音樂學院的Janet Duff Prize, 北倫敦鋼琴節- Piano Appelbe Prize, 維也納維瓦爾第國際音樂比賽第二名，第五屆法國加尼國際鋼琴（決賽）。他亦曾與崇基管弦樂團合作任獨奏(斯特拉文斯基:彼得魯什卡)；中文大學學生管弦樂團合作 (聖桑第二鋼琴協奏曲)。 在Nichola Boas 和musical odyssey大師班獎學金的慷慨支持下，傅氏於 2018 年在希臘隨鋼琴家Nikolai Demidenko 學習，並獲得了Aspect Foundation Prize，支持他於英國倫敦萊頓屋博物館舉辦音樂會，頗受好評。

傅氏熱衷於鋼琴室內樂，組成The Arc長笛鋼琴二重奏，和蠹魚鋼琴三重奏一在香港、倫敦等地作演出。他亦曾與國際知名音樂家合作，包括聲樂家 John Pumphrey 及 Laura Balla，在歐洲進行演出。傅氏獲諸多獎學金、以彰顯他在音樂共他領域的成就，如才藝發展獎學金及香港作曲家及作詞家協會獎學金 。此外，傅氏也致力於作曲和其他音樂領域。他曾頻繁地獲各種作曲委約，也熱衷於鍵盤即興，曾在2018年英國皇家音樂學院鋼琴節上對黑白默片即興創作。傅氏還積極參與各種工作坊的鋼琴演奏，替代管弦部份，包括香港大學專業進修學院的合唱指揮課程和 Pro Arte 的指揮工作坊。

傅氏畢業於英國皇家音樂學院(Royal Academy of Music)中的音樂碩士課程，師隨Carole Presland。畢業音樂會以優異成績獲優異演奏文憑(DipRAM)。他諄諄善誘的教學風格和對鋼琴教學法的研究則令他獲得英國皇家音樂學院教育執業文憑。他學士畢業於香港中文大學音樂系。 鋼琴師隨楊習禮老師，作曲隨盧厚敏博士。他也隨 Dmitri Alexeev, Imogen Cooper, Robert Levin, James Kirby, Pascal Devoyon、羅乃新、黃懿倫等老師上課受教。

◎ @michkasondesign
@fluentechorus

Michelle Poon | Communication Designer

潘錦恩 | 傳意設計師

Michelle is a Communication Design graduated from the School of Design in Hong Kong Polytechnic University. Add on to her sound graphic and branding design experiences, Michelle is always interested in projects involving sound and music. Apart from the design professionalism, she also grew up with a strong music background. She is one of the founders and the conductor of Fluente Chorus, and was the pianist and chorists in PolyU Choir before.

She is honourably awarded the 'Silver Award' in the International Busan Design Award 2020 and Gold A' Design Award 2021 (Italy) with her graduation project called 'MUSE', which explores the perception of music through visual communication. This project (French May) once again provided an opportunity for her to explore further on the emerging deciplines between design and music.

潘錦恩於香港理工大學設計學院的傳意設計系畢業。儘管擁有品牌和平面設計的背景，潘始終對聲音、音樂與設計的結合感興趣。她的畢業作品“MUSE”獲得了2021意大利A’Design 傳意設計金獎，及2020年釜山國際設計獎的「銀賞」，該作品探索以視覺層面的形象呈現音樂的動態。

縱使擁有豐富設計經驗，潘亦沒有停止對音樂的熱誠。她與另外兩位指揮成立了Fluente Chorus，亦為現任合唱團指揮，與一群對合唱有熱切的年青人一起探索音樂的可能性。潘亦曾是理大合唱團的鋼琴伴奏和團員，具多年鋼琴經驗。

◎ lionnq

Rever Li | Multimedia Artist

李安蕎 | 多媒體藝術家

Rever Li is a media artist who is keen on combining design knowledge and exploring new art forms to create alternative solutions, trained in Creative Media and Multimedia Design at the City University Hong Kong, the Hong Kong Polytechnic University and the Goldsmiths University of London.

Besides composing visual works, Rever connects social topics and motion graphics or sound elements with hardware displays, to create unique interactive experiences. She is currently exploring Arduino, animation and video/image processing in the Hong Kong Art Centre, the Loft Studio, art-directing and freelancing.

Her recent art directing work was displayed in the Hong Kong Independent Film Festival 2021 held in Japan Osaka.

李安蕎畢業於香港城市大學創意媒體學院，曾於香港理工大學和倫敦金史密斯學院接受創意多媒體設計教育。李現為多媒體藝術家，熱衷於採索設計知識和新的藝術形式來，創造新媒體藝術的方案。

除了創作視覺作品外，李還將社交話題、動畫或聲音元素與電子儀器連接起來，以創造獨特的互動體驗。她目前在香港藝術中心、Loft Studio 探索 Arduino、動畫和視頻及圖像處理、亦是一位電影藝術指導和自由職業者。

她最近期的藝術指導作品亦被於日本大阪舉行的2021年香港獨立電影節展出。

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PUBLIC DOMAIN ARTWORKS CREDENTIALS:

Argenteuil, c. 1872, 1970.17.42, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
A Sunday on La Grande Jatte, c.1884, The Metropolitan Museum of Art [Georges Seurat, French, 1859-1891]
Banks of the Seine, Vétheuil, 1880, 1963.10.177, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
Beach at Trouville, 1864/1865, 1970.17.12, Courtesy National Gallery of Art, Washington [Eugène Boudin, French, 1824 - 1898]
Beach Scene at Trouville, 1863, 1983.1.14, Courtesy National Gallery of Art, Washington [Eugène Boudin, French, 1824 - 1898]
Beach near Etretat, c. 1872, 1970.17.117, Courtesy National Gallery of Art, Washington [Jean-Baptiste-Camille Corot, French, 1796 - 1875]
Birds Falling, 1994-1995, 1998.106.1, Courtesy National Gallery of Art, Washington [Ross Bleckner, American, born 1949]
Breton Village, c. 1890, 1994.59.11, Courtesy National Gallery of Art, Washington [Odilon Redon, French, 1840 - 1916]
Bridge at Argenteuil on a Gray Day, c. 1876, 1970.17.44, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
Charing Cross Bridge, London, 1890, 1985.64.32, Courtesy National Gallery of Art, Washington [Camille Pissarro, French, 1830 - 1903]
De brug over de IJssel bij Doesburg, c.1889, SK-A-3606, Rijks Museum [Willem Roelofs (I)]
Fishing Pinks in Breaking Waves, c. 1875 - c. 1885, SK-A-2670, Rijks Museum [Hendrik Willem Mesdag]
Green Wheat Fields, Auvers, 1890, 2013.122.1, Courtesy National Gallery of Art, Washington [Vincent van Gogh, Dutch, 1853 - 1890]
Hampton Court Green, 1891, 1970.17.53, Courtesy National Gallery of Art, Washington [Camille Pissarro, French, 1830 - 1903]
HMS Steam-Powered Battleship Medusa Opening the Shimonoseki Straits, c.1864, SK-A-2725, Rijks Museum [jonkheer Jacob Eduard van Heemskerck van Beest]
Horse and Boats (Study for "Bathers at Asnières"), c. 1883/1884, 2014.18.55, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
In the Forest, 1874, 2014.136.418, Courtesy National Gallery of Art, Washington [Narcisse Diaz de la Peña, French, 1807 - 1876]
Keelmen Heaving in Coals by Moonlight, 1835, 1942.9.86, Courtesy National Gallery of Art, Washington [Joseph Mallord William Turner, British, 1775 - 1851]
La Corniche near Monaco, c. 1884, SK-A-1892, Rijks Museum [Claude Monet, French, 1840 - 1926]

Landscape at Les Pâtis, Pontoise, 1868, 1991.101.1, Courtesy National Gallery of Art, Washington [Camille Pissarro, French, 1830 - 1903]
Landscape, Ile-de-France, 1873, 2014.18.40, Courtesy National Gallery of Art, Washington [Camille Pissarro, French, 1830 - 1903]
Landscape near Paris, c. 1876, 1963.10.103, Courtesy National Gallery of Art, Washington [Paul Cézanne, French, 1839 - 1906]
Luxembourg Gardens, 1906, 2014.79.47, Courtesy National Gallery of Art, Washington [William Glackens, American, 1870 - 1938]
Moonlight on the Yare, c. 1816/1817, 1983.1.39, Courtesy National Gallery of Art, Washington [John Crome, British, 1768 - 1821]
Mountainous Landscape Behind Saint-Rémy, c.1889, SMK 1840, Wikimedia [Vincent van Gogh, Dutch, 1853-1890]
Oarsmen at Chatou, 1879, 1951.5.2, Courtesy National Gallery of Art, Washington [Auguste Renoir, French, 1841 - 1919]
Rhine Fantasy, c.1840-1870, SK-A-3129, Rijks Museum [Kasparus Karsen]
Rotterdam in the Moonlight, c.1881, SK-A-2270, Rijks Museum [Johan Barthold Jongkind]
Sainte-Adresse, 1867, 1990.59.1, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
Seascape from the Zeeland Waters, near the Island of Schouwen, c.1825-1827, SK-A-1133, Rijks Museum [Petrus Johannes Schotel]
Seascape near Les Saintes-Maries-de-la-Mer, c. 1888, s0117V1962, Van Gogh Museum [Vincent van Gogh, Dutch, 1853-1890]
Ships Riding on the Seine at Rouen, 1872/1873, 1970.17.43, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
Starry Night Over the Rhône, c.1888, RF 1975 19, Wikimedia [Vincent van Gogh, Dutch, 1853-1890]
Sunny Day, c.1860-1903, SK-A-3082, Rijks Museum [Paul Joseph Constantin Gabriël , Dutch]
The Bridge at Argenteuil, 1874, 1983.1.24, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
The Bridge at Courbevoie, c. 1887, s0086V1962, Van Gogh Museum [Vincent van Gogh, Dutch, 1853-1890]
The Houses of Parliament, Sunset, 1903, 1963.10.48, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]*
The Japanese Footbridge, 1899, 1992.9.1, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]*
The Trekvliet Shipping Canal near Rijswijk, known as the 'View near the Geest Bridge', c.1868, SK-A-2291, Rijks Museum [Johan Hendrik Weissenbruch]
The Western Ramparts at Aigues-Mortes, 1867, 1985.64.1, Courtesy National Gallery of Art, Washington [Frédéric Bazille, French, 1841 - 1870]
View of Amsterdam, c.1874, s0504S2001, Van Gogh Museum [Claude Monet, French, 1840 - 1926]
Waterloo Bridge, London, at Sunset, 1904, 1983.1.28, Courtesy National Gallery of Art, Washington [Claude Monet, French, 1840 - 1926]
Wheatfield under Thunderclouds, c. 1890, s0106V1962, Van Gogh Museum [Vincent van Gogh, Dutch, 1853-1890]
Wheat Field with Cypresses, c. 1889, The Metropolitan Museum of Art [Vincent van Gogh, Dutch, 1853-1890]
Zeegezicht met enkele schepen, c.1832-1880, RP-T-1938-71(R), Rijks Museum [Jan Weissenbruch]

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