

VIOLIN RECITAL BY  
**RAY CHEN**

陳銳小提琴演奏會

7-8.6.2024

星期五至六 Fri-Sat 8pm

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall



鋼琴 Piano

朱里奧·艾利薩德

Julio Elizalde



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11/6

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# Víkingur Ólafsson

PIANO RECITAL

維京格·奧拉夫遜鋼琴演奏會

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節目詳情  
Programme Details



## 7/6 星期五 Fri

塔替尼（克萊斯勒編）  
Tartini (Arr. Kreisler)

G小調奏鳴曲，「魔鬼的顫音」  
Sonata in G minor, "Devil's Trill"

貝多芬  
Beethoven

C小調第七奏鳴曲，作品三十之第二首  
Sonata No. 7 in C minor, Op. 30, No. 2

— 中場休息十五分鐘 Intermission of 15 minutes —

巴赫  
J.S. Bach

E大調第三小提琴組曲，BWV 1006  
Violin Partita No. 3 in E, BWV 1006

巴濟尼  
Bazzini

《妖精之舞》，作品二十五  
*La Ronde des Lutins, Op. 25*

德伏扎克（克萊斯勒編）  
Dvořák (Arr. Kreisler)

E小調第二斯拉夫舞曲，作品七十二  
Slavonic Dance No. 2 in E minor, Op. 72

奇克·柯利亞  
Chick Corea

《西班牙》  
*Spain*

## 8/6 星期六 Sat

貝多芬  
Beethoven

G大調第八奏鳴曲，作品三十  
Sonata No. 8 in G, Op. 30

聖桑  
Saint-Saëns

D小調第一奏鳴曲，作品七十五  
Sonata No. 1 in D minor, Op. 75

— 中場休息十五分鐘 Intermission of 15 minutes —

巴赫  
J.S. Bach

D小調第二小提琴組曲，BWV 1004，第五樂章，夏康舞曲  
Violin Partita No. 2 in D minor, BWV 1004, V. Chaconne

巴濟尼  
Bazzini

《妖精之舞》，作品二十五  
*La Ronde des Lutins, Op. 25*

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*Spain*

節目長約1小時30分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour 30 minutes including a 15-minutes intermission.

陳銳  
RAY CHEN



小提琴家陳銳重新定義了21世紀古典音樂家的含義，他善用網絡媒體把數以百萬的古典樂迷維繫起來，以卓越的音樂才能與國際一流樂團在世界各地音樂廳合作演出，啟發新一代古典音樂樂迷。演藝以外，他亦致力於慈善、流行文化及教育科技的領域作出貢獻。

陳氏在2008年英國曼奴軒大賽及2009年比利時伊利沙伯女皇大賽均贏得冠軍，從而聲名大噪，繼而在歐洲、亞洲、美國以及澳洲建立知名度。早年在新力唱片公司旗下推出過三張唱片，均贏得熱烈好評，其中一張《名家》更獲頒「迴音古典音樂獎」。2017年與迪卡古典唱片公司簽下合約後，同年夏季與倫敦愛樂樂團錄製唱片，大獲好評。

陳氏獲《史特拉》及《留聲機》兩大雜誌評為「不可錯過的音樂家」，亦入選福布斯「30位最有影響力的30歲以下亞洲人士」，並且獲阿瑪遜邀請在「叢林中的莫扎特」電視節目系列中作客席演出。此外，他亦曾在法國的國慶日（現場觀眾達80萬）、斯德哥爾摩的諾貝爾獎頒獎典禮（電視轉播至全歐洲）和英國廣播公司的逍遙音樂會上獻藝。

曾與陳氏合演過的樂團有倫敦愛樂樂團、美國國家交響樂團、洛杉磯愛樂樂團、紐約愛樂樂團、匹茨堡交響樂團、柏林電台交響樂團，以及巴伐利亞電台室樂團。曾合作的指揮家包括沙爾、儒洛夫斯基、昂涅克、格提、皮贊高等。

最近，陳氏與伙伴共同創立音樂應用程式「Tonic」，旨在推動全球音樂家和學習者一起切磋琴技。儘管應用程式推出不久，但已經建立了一個高度互動及支持的社群。陳氏極之重視音樂教育，親自製作了一系列短片，結合喜劇感與音樂，力求啟發新一代的音樂學生，將以往從沒接觸古典音樂的新世代帶入音樂廳。

陳氏15歲時考進寇蒂斯音樂學院，隨羅山德學習，並獲得了青年演奏基金的贊助。現時陳氏用以演奏的樂器，是製於1714年的「海豚」史塔第發利小提琴；這具樂器曾為著名小提琴家海費茲所擁有，現獲日本音樂基金會借出使用。

Violinist and online personality, Ray Chen redefines what it means to be a classical musician in the 21st century. With a global reach that enhances and inspires a new classical audience, Chen's remarkable musicianship transmits to millions around the world, reflected through his engagements both online and with the foremost orchestras and concert halls around the world. Beyond the performing arts, his work has also contributed to philanthropy, popular culture and educational technology.

Initially coming to attention via the Yehudi Menuhin (2008) and Queen Elizabeth (2009) Competitions, of which he was First Prize winner, Chen has built a profile in Europe, Asia, and the USA as well as Australia. Signed in 2017 to Decca Classics, the summer of 2017 has seen the recording of the first album of this partnership with the London Philharmonic Orchestra as a succession to his previous three critically acclaimed albums on SONY, the first of which ("Virtuoso") received an ECHO Klassik Award.

Profiled as "one to watch" by the Strad and Gramophone magazines, Chen's profile has grown to encompass his featuring in the Forbes list of 30 most influential Asians under 30, appearing in major online TV series "Mozart in the Jungle", and performing at major media events such as France's Bastille Day (live to 800,000 people), the Nobel Prize Concert in Stockholm (telecast across Europe), and the BBC Proms.

He has appeared with the London Philharmonic Orchestra, National Symphony Orchestra, Los Angeles Philharmonic, New York Philharmonic, Pittsburgh Symphony, Berlin Radio Symphony, and Bavarian Radio Chamber Orchestra. He works with conductors such as Riccardo Chailly, Vladimir Jurowski, Manfred Honeck, Daniele Gatti, Kirill Petrenko, and many others.

More recently, Chen co-founded "Tonic", an independent startup that aims to motivate musicians and learners around the world to practice their craft together. Although new, the innovative app has cultivated a highly engaged and supportive community. His commitment to music education is paramount, and inspires the younger generation of music students with his series of self-produced videos combining comedy, education and music. Through his online promotions his appearances regularly sell out and draw an entirely new demographic to the concert hall.

Raised in Australia, Chen was accepted to the Curtis Institute of Music at age 15, where he studied with Aaron Rosand and was supported by Young Concert Artists. He plays the 1714 "Dolphin" Stradivarius violin on loan from the Nippon Music Foundation. This instrument was once owned by the famed violinist, Jascha Heifetz.



# 朱里奧·艾利薩德 Julio Elizalde

鋼琴 Piano



© Amanda Westcott

美籍西班牙裔鋼琴家朱里奧·艾利薩德才華出眾，獲《西雅圖時報》譽為「具有引人入勝的技巧和力量」的音樂家，由獨奏、伴奏、策劃音樂會到教學都涵蓋。他曾在全球多個主要音樂中心演出，包括洛杉磯的迪士尼音樂廳、三藩市的戴維斯交響音樂廳、東京歌劇城音樂廳、首爾藝術中心、布宜諾斯艾利斯的科隆劇院、倫敦的聖保羅大教堂、北京國家大劇院、新加坡濱海藝術中心音樂廳等。

近十年來，他一直與著名的小提琴家陳銳和張永宙合作演出，又與多個知名藝術家和弦樂四重奏合作。他與小提琴家安德魯·旺、大提琴家加爾·奈斯卡共同創立了「N-E-W Trio三重奏」，以創團成員身份，贏得費舍夫全美室內音樂比賽的大獎及哈佛音樂協會的阿瑟·富特獎。

艾利薩德來自三藩市灣區，畢業於三藩市音樂學院，師從保羅·赫殊，以優異成績取得學士學位。他還擁有茱莉亞學院的音樂碩士和音樂藝術博士學位，師從傑洛姆·洛文塔爾、約瑟夫·卡利斯坦和羅拔·麥當勞。艾利薩德自2014年起，擔任華盛頓州西雅圖外的奧林匹克音樂節藝術總監，目前在三藩市音樂學院任教。



Praised as a musician of “compelling artistry and power” by *The Seattle Times*, the gifted Hispanic-American pianist Julio Elizalde is a multifaceted artist who enjoys a unique career as soloist, collaborator, curator, and educator. Elizalde has performed at many of the world’s major music centers including Walt Disney Concert Hall (Los Angeles), Davies Symphony Hall (San Francisco), Tokyo Opera City Concert Hall, Seoul Arts Center, Teatro Colón (Buenos Aires), St. Paul’s Knightsbridge (London), National Centre for the Performing Arts (Beijing) and the Esplanade Concert Hall (Singapore), among many others.

For nearly a decade, he has appeared as recital partner to famed violinists Ray Chen and Sarah Chang, and has collaborated with renowned artists and string quartets. As a founding member of the N-E-W Trio with violinist Andrew Wan and cellist Gal Nyska, he won the grand prize at the Fischhoff National Chamber Music Competition and received the Harvard Musical Association’s prestigious Arthur W. Foote Prize.

Originally from the San Francisco Bay Area, Elizalde is a graduate of the San Francisco Conservatory of Music, where he earned a bachelor’s degree with honors as a student of Paul Hersh. He holds master of music and doctor of musical arts degrees from the Juilliard School, where he studied with Jerome Lowenthal, Joseph Kalichstein, and Robert McDonald. Since 2014, Elizalde has served as artistic director of the Olympic Music Festival outside Seattle, Washington, and he currently teaches at the San Francisco Conservatory of Music.

資料由表演者提供  
中文翻譯由格致語言顧問有限公司提供  
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Chinese translation provided by KCL Language Consultancy Ltd.

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# 樂曲介紹

G小調奏鳴曲，「魔鬼的顫音」

塔替尼 (1692-1770)  
(克萊斯勒編)

塔替尼的奏鳴曲是一部兼具精湛技術和豐富音樂敘事性的傑作。據說這部作品的靈感源於塔替尼與魔鬼訂立契約的夢境，體現了令人敬畏的才華，與夢中無法複製到現實的完美之間的鬥爭。這首曲可能是在他晚年創作的，大約是在1730年代或1740年代，而不是最初聲稱的1713年，因為它的成熟度推遲了創作時間的估算。

小提琴家克萊斯勒在二十世紀初對這首奏鳴曲進行了改編，增添了和聲和風格上的調整，使其更受當代觀眾的喜愛。克萊斯勒的貢獻包括一段技術挑戰極大的華彩樂段，這要求演奏者具有快速、精確的技巧和深刻的情感聯繫，以傳達原作幾乎超自然的氣息。

這首奏鳴曲不僅是技術的展示，它還是一次情緒和色彩對比的旅程，從憂鬱的開頭到最後熾熱複雜的動態，特別展示了一些最早期使用的延長顫音與琶音和弦相結合的技術，戲劇性地展示了作品的「惡魔」主題。除了成為小提琴家們的最愛，並為觀眾帶來激動人心的體驗，滲透到各種媒體和文化形式中，影響了芭蕾、電影甚至漫畫，證明其迷人的魅力和創作背後的神秘感。

**Sonata in G minor, "Devil's Trill"**

Giuseppe Tartini (1692-1770)  
(Arr. Fritz Kreisler)

Tartini's Sonata is a compelling masterpiece combining technical virtuosity with rich musical storytelling. Allegedly inspired by a dream where Tartini made a pact with the Devil, it encapsulates the struggle between awe-inspiring talent and the overwhelming shadow of inimitable perfection heard in Tartini's dream, which he could never quite replicate in real life. This piece was likely composed much later in his life, probably around the 1730s or 1740s, rather than the initially claimed 1713, due to its maturity.

Arranged by Fritz Kreisler in the early 20th century, the sonata gained a new dimension with added harmonics and stylistic adaptations that enhanced its appeal to contemporary audiences. Kreisler's contribution includes a technically challenging cadenza that demands speed, precision, and a deep emotional connection to the music to convey the original composition's almost supernatural aura.

This sonata is not just a technical display but a journey through contrasting moods and shades, from the melancholic opening to the fiery complexities of the final movement. It features some of the earliest known uses of extended trilling combined with arpeggiated chords, a technique that dramatically illustrates the piece's "devilish" theme. The sonata becomes a favourite among violinists and a thrilling experience for the audience. It has permeated various forms of media and culture, influencing ballets, films, and even manga, attesting to its captivating allure and the mystery surrounding its creation.

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# 樂曲介紹

C小調第七奏鳴曲，作品三十之第二首 貝多芬 (1770-1827)

富生氣的快板  
如歌的柔板  
詼諧曲：快板  
終曲：快板；急板

貝多芬在逐漸加劇的耳聾影響下，他的作曲方法反映了個人掙扎及對身體限制的抗爭，並在作品中引入了更多的原創性和情感表達。這部小提琴奏鳴曲創作於1801至1802年間，是貝多芬中期作品，正值其作品變革時期當中創作的一個深刻例證，亦使其成為曲目庫中的一個關鍵作品。獻給俄羅斯沙皇亞歷山大一世，這部奏鳴曲展示了貝多芬在融合情感深度與複雜音樂結構方面的精湛技藝，把創新交響風格引入在室內樂中。

## I. 富生氣的快板

首樂章的顯著特點是沒有重覆呈示部，這做法偏離了貝多芬通常的奏鳴曲形式，增加了作品在音樂結構方面的戲劇性。發展部更引入新的主題，增強了樂章的複雜性和強烈感。

## II. 如歌的柔板

樂章設定在降A大調中，原本以G大調起草，特點是抒情的美感與寧靜沈思的素質，以小提琴豐富而廣闊的旋律線條為標誌。

## III. 詼諧曲：快板

在輕鬆的C大調中，詼諧曲以其快速風趣的段落提供了一種俏皮的對比，反映了一種幽默，暫時緩解了奏鳴曲的整體嚴肅性。

## IV. 終曲：快板；急板

回到激動和迫切的C小調，終樂章以充滿活力和熾烈的主題達到高潮，最後以一段強而有力且迅速的尾聲結束，再次強調了奏鳴曲的戲劇性和情感深度。

**Sonata No. 7 in C minor, Op. 30, No. 2**Ludwig van Beethoven  
(1770-1827)*Allegro con brio*  
*Adagio cantabile*  
*Scherzo: Allegro*  
*Finale: Allegro; Presto*

Beethoven's increasing deafness during his middle period profoundly influenced his compositional approach, introducing more originality and emotional expression into his works. This sonata, composed between 1801 and 1802, during such a transformative time, reflects his personal struggles and his defiance against his physical limitations, making it a pivotal repertoire piece. It was dedicated to Tsar Alexander I of Russia, showcasing Beethoven's mastery in blending emotional depth with sophisticated musical structure, introducing his innovative symphonic style in chamber music.

I. *Allegro con brio*

This opening movement is remarkable for not repeating the exposition, a divergence from Beethoven's usual sonata form. Such compositional approach adds to the work's dramatic character. The development also introduces new themes, enhancing the movement's complexity and intensity.

II. *Adagio cantabile*

Set in A-flat major, this movement, originally sketched in G major, features lyrical beauty with a serene and contemplative quality. It is marked by lush and expansive melodic lines played on the violin.

III. *Scherzo: Allegro*

In a light-hearted C major, the Scherzo provides a playful contrast with quick, whimsical passages, reflecting a jesting nature that momentarily lifts the sonata's overall seriousness.

IV. *Finale: Allegro; Presto*

Returning to the tumultuous and urgent nature of C minor, the final movement culminates in vigorous and fiery themes, concluding with a powerful and rapid coda that reasserts the sonata's dramatic and emotional depth.

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# 樂曲介紹

## E大調第三小提琴組曲，BWV 1006

巴赫 (1685-1750)

前奏曲  
盧爾舞曲  
加禾舞曲回旋曲  
小步舞曲 I 及 II  
布尼舞曲  
吉格舞曲

完成於1720年巴赫在科滕的任期內，小提琴組曲是巴洛克時期器樂音樂的一個光輝例證。這部第三號組曲特別以其生機勃勃和對演奏者的技術要求而著稱，體現了一種節日般的精緻風格。

- I. 前奏曲  
活潑的前奏曲以其連續的十六分音符運動設定了慶祝的基調，這要求精確的造句和動態的對比。
- II. 盧爾舞曲  
這是巴赫作品中罕見的舞蹈形式，提供了一種高貴和莊嚴的氣氛，承接了前奏曲的熱情。
- III. 加禾舞曲回旋曲  
它富有趣味性並保留了民間的特質，讓人回想起巴赫時代村莊節日中的舞曲。
- IV. 小步舞曲 I 及 II  
樂章優雅而精緻，小步舞曲 II 以小調提供了微妙的對比，增加了整個組曲的深度。
- V. 布尼舞曲  
這一樂章以其堅實而活潑的節奏脫穎而出，增強了組曲的整體性格多樣性。
- VI. 吉格舞曲  
作為組曲的結束，吉格舞曲精神飽滿的快速節奏，貫穿整個組曲舞蹈般的活力。

這部作品突顯了巴赫對複調結構的掌握，以及他將情感元素注入富技術要求的獨奏小提琴作品的的能力。它的吸引力顯而易見在其頻繁的使用於各種音樂類型中的改編，包括巴赫本人的改編。

**Violin Partita No. 3 in E, BWV 1006**

Johann Sebastian Bach  
(1685-1750)

*Preludio*  
*Loure*  
*Gavotte en Rondeau*  
*Menuett I & II*  
*Bourrée*  
*Gigue*

Bach's *Partita No. 3* was completed around 1720 during his tenure in Cöthen. The piece is a radiant example of Baroque instrumental music and is particularly notable for its vivacity and the technical demands on the performer, embodying a festive and elaborate style.

- I. *Preludio*  
The lively prelude sets a celebratory tone with its continuous semiquaver movement, which demands precise articulation and dynamic phrasing.
- II. *Loure*  
This is a rare dance form in Bach's compositions, providing a noble and dignified air, transitioning smoothly from the exuberance of the *Preludio*.
- III. *Gavotte en Rondeau*  
The movement is playful and retains a folk-like quality, reminiscent of the dance music played at village festivals during Bach's era.
- IV. *Menuett I & II*  
These movements as a pair are graceful and delicate, with *Menuett II* offering a slight contrast in its minor key, adding depth to the overall lightness of the suite.
- V. *Bourrée*  
This movement stands out with its robust and lively rhythm, contributing to the diversity of the *Partita*'s overall character.
- VI. *Gigue*  
Concluding the suite, the *Gigue* is spirited and fast-paced, encapsulating the dance-like vitality that pervades the *Partita*.

The piece highlights Bach's mastery of polyphony and his ability to infuse emotional elements into a technically demanding solo violin work. The appeal of this *Partita* is evident in its frequent use and adaptation in various musical contexts, including transcriptions by Bach himself.

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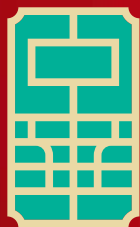
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# 樂曲介紹

G大調第八奏鳴曲，作品三十

貝多芬 (1770-1827)

快板

小步舞曲節奏，但非常緩和與優雅  
活潑的快板

創作於貝多芬生命中一個特別多產的時期，大約在1801至1802年，這部小提琴奏鳴曲展現了令人愉悅的對比和活潑的精神。它反映了作曲家較輕鬆的一面，被視為他通常更嚴肅和戲劇性，而充滿動蕩作品中的抒情插曲。

這部奏鳴曲獻給俄羅斯的亞歷山大一世，分為三個樂章。第一樂章〈快板〉，以其生動而引人入勝的小提琴與鋼琴對話而聞名，圍繞著簡單而觸目的音階與和弦模式構建。此樂章體現了貝多芬將單純的音樂動機轉化為迷人作品的的能力。

第二樂章〈小步舞曲節奏〉，但非常緩和與優雅，是一段美麗而抒情的樂章。儘管名為小步舞曲，卻偏離了傳統的舞曲形式，探索了在降E大調中更自由流動和富有表現力的主題。特別是以優雅的風格，於大調與小調之間的微妙轉換而著名，為充滿活力的首樂章提供了溫和的緩解。

結束這部奏鳴曲的第三樂章〈活潑的快板〉，結構堅實而又以其充滿活力的運動性和鄉村魅力而成為特徵。樂章中小提琴和鋼琴被賦與同等機會展示他們的技藝，使它成為奏鳴曲的一個充滿活力和動態的結束。

**Sonata No. 8 in G, Op. 30**

Ludwig van Beethoven (1770-1827)

*Allegro assai**Tempo di Minuetto, ma molto moderato e grazioso**Allegro vivace*

Composed during a notably productive period of Beethoven's life around 1801-1802, this Violin Sonata emerges as a work of delightful contrasts and sprightly spirits. It reflects a lighter, more playful side of the composer, often considered a lyrical interlude amid his more serious and tumultuous compositions.

The sonata, dedicated to Tsar Alexander I of Russia, unfolds in three movements. The first, *Allegro assai*, is notable for its lively and engaging dialogue between violin and piano, structured around simple yet compelling scale figures and chordal patterns. This movement encapsulates Beethoven's knack for transforming straightforward musical ideas into captivating compositions.

The second movement, *Tempo di Minuetto, ma molto moderato e grazioso*, is a beautifully lyrical piece that, despite its name, strays from the traditional minuet dance form to explore more free-flowing and expressive themes, primarily in E-flat major. This segment of the sonata is particularly noted for its elegant grace and subtle shifts between major and minor modes, offering a gentle reprieve from the energetic opening.

Concluding the sonata, the third movement, *Allegro vivace*, is robust and energetic, characterised by its vigorous athleticism and rustic charm. Here, both the violin and piano are given equal footing to showcase their virtuosity, making this finale a spirited and dynamic close to the sonata.

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# 樂曲介紹

D小調第一奏鳴曲，作品七十五

聖桑 (1835-1921)

*激動的快板—柔板  
和緩的小快板—非常快板*

這部奏鳴曲創作於1885年，是一部結合了英雄主義與抒情性，優美旋律與光芒四射技巧的音樂作品。作品結構不太尋常，分為兩對樂章，這種模式在聖桑後來著名的「管風琴」交響曲中得到了進一步的探索。

I. *激動的快板—柔板*

奏鳴曲以快板開場，展現了小提琴戲劇性的技巧，緊接著引入一段令人難忘的美麗主題，是充滿愛慕的柔板，為激烈的開場提供了抒情的對比。

II. *和緩的小快板—非常快板*

第二對樂章輕快如舞蹈般的輕盈質感，平衡了奏鳴曲早前的強烈感。這樂章無間斷地過渡到非常快板，以無窮動的運動性標誌，以技巧性的華彩結束了全曲。

聖桑將這部奏鳴曲稱為「音樂會奏鳴曲」，旨在表演中創造出輝煌的效果，尤其體現在終曲的無窮動段落中。這部作品很快受到了熱烈的歡迎，並因其表達範圍和對演奏者的技術要求而受到小提琴家和鋼琴家的讚賞。

**Sonata No. 1 in D minor, Op. 75**

Saint-Saëns (1835-1921)

*Allegro agitato – Adagio**Allegretto moderato – Allegro molto*

Composed in 1885, this sonata is a work of compelling contrasts and technical brilliance; it blends heroism with lyrical beauty, and is structured unusually in two pairs of movements, reflecting a pattern that Saint-Saëns explored further in his famous “Organ” Symphony.

I. *Allegro agitato – Adagio*

The sonata opens with an *Allegro agitato* that showcases the violin's dramatic capabilities, followed seamlessly by an *Adagio* that introduces a hauntingly beautiful theme, providing a lyrical contrast to the vigorous opening.

II. *Allegretto moderato – Allegro molto*

The second pair begins with an *Allegretto moderato*, characterised by a lighter, dance-like quality that offers balance to the sonata's earlier intensity. This movement continues without pause into the *Allegro molto*, which is marked by its perpetual motion, concluding the work with virtuosic flair.

Saint-Saëns referred to this sonata as a “concert sonata”, designed to create a brilliant effect in performance, particularly in the finale's *moto perpetuo* motif. It was well-received, quickly becoming popular among violinists and pianists for its expressive range and the technical demands it places on the performers.

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# 樂曲介紹

D小調第二小提琴組曲，BWV 1004，第五樂章，夏康舞曲

巴赫 (1685-1750)

〈夏康舞曲〉是巴赫D小調第二小提琴組曲之最終第五個樂章，是獨奏小提琴曲目中最負盛名且最具挑戰性的作品之一。創作於1717至1723年，巴赫在科滕宮廷任職期間，這首〈夏康舞曲〉以其深刻的情感深度和技術複雜性而聞名。

作品以莊重的主題開始，隨後是複雜的變奏。這種結構是〈夏康舞曲〉形式的典型特徵，包含一組重覆的低音線條，巴赫在此基礎上編織出對比鮮明的紋理和情緒。其主題的發展呈現了巴赫將簡單的和聲進程轉化為深刻音樂旅程的精湛技藝。作品亦常被認為是對悲傷和堅持的經典探索，有學者認為它是為紀念巴赫的第一任妻子瑪麗亞·芭芭拉·巴赫而作。

作曲家布拉姆斯發現這首〈夏康舞曲〉後，被其獨特的深度和複雜性深深打動。他指出，巴赫在單一樂譜和獨奏樂器的限制內，設法建構了一個充滿強烈情感和深刻思想的世界。布拉姆斯認為這部作品如此令人震撼，他相信如果自己是這部作品的創作者，其情感深度與強度會達到使人瘋狂的地步。本著對這部作品的欽佩，布拉姆斯將夏康舞曲改編為鋼琴曲，此單用左手的版本承先啟後了布索尼的鋼琴改編和塞戈維亞的吉他改編。

## Violin Partita No. 2 in D minor, BWV 1004, V. Chaconne

Johann Sebastian Bach (1685-1750)

The *Chaconne*, the fifth and final movement of Bach's *Violin Partita No. 2 in D minor*, is one of the most celebrated and challenging pieces in the solo violin repertoire. Composed between 1717 and 1723 during Bach's tenure at the court of Köthen, the *Chaconne* is renowned for its profound emotional depth and technical complexity.

The piece begins with a stately theme, followed by intricate variations. This structure, typical of the chaconne form, involves a repeated bass line over which Bach weaves a tapestry of contrasting textures and moods, showcasing Bach's mastery in transforming a simple harmonic progression into a profound musical journey. The piece is often regarded as a monumental exploration of grief and resilience, with some scholars suggesting it was written in memory of Bach's first wife, Maria Barbara Bach.

Upon discovering the *Chaconne*, composer Johannes Brahms was deeply moved by its profound depth and intricate complexity. He noted that Bach had managed to encapsulate a whole world of powerful emotions and profound thoughts within the constraints of a single stave and a solo instrument. Brahms found the composition so overwhelming that he believed the sheer intensity and emotional depth would have driven him out of his mind if he had been its creator. Inspired by his admiration, Brahms transcribed the *Chaconne* for piano left-hand alone, a version that paved the way for further transcriptions, including those by Ferruccio Busoni for piano and Andrés Segovia for guitar.

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# 樂 曲 介 紹

《妖精之舞》，作品二十五

巴濟尼 (1818-1897)

《妖精之舞》(1852)以其充滿活力和奇幻的特質展示了小提琴演奏的高超技藝，吸引了觀眾和表演者的廣泛關注。這部作品常被稱為「奇幻詼諧曲」，以其快速的弦樂撥奏和生動的旋律著稱，彷彿模仿頑皮小精靈的動作。作品以技術上的挑戰而聞名，包括快速的雙音、左手撥弦和急促的斷音，這些都要求演奏者具備靈巧和精確的技能。除了技術的考驗，作品也通過樂器探索表達情感的敘事性，使其成為一部把小提琴的精湛技藝與迷人的小精靈主題共冶一爐的表演曲目。

在轉向作曲和教學之前，巴濟尼原以小提琴演奏家而聞名。他最著名的學生普契尼以及其他著名作曲家如馬斯卡尼和卡塔拉尼，都受到了他要求嚴格且富有表現力的風格影響。儘管巴濟尼在教學和作曲方面做出了重要貢獻，但他常常幾乎只因這首作品為後人記著，他更廣泛的作品，包括歌劇和室內樂，就相對被忽視。



***La Ronde des Lutins, Op. 25***

Antonio Bazzini (1818-1897)

Bazzini's *The Dance of the Goblins* (1852), showcases virtuosic violin playing that has captivated audiences and performers alike with its spirited and fantastical qualities. This piece, often called a "Scherzo fantastique", is renowned for its rapid string plucking and lively melodies that mimic the imagined movements of mischievous goblins. It features demanding technical challenges, including rapid double stops, left-hand pizzicato, and a brisk staccato that demands both dexterity and precision from the performer. This work is not only a test of violinists' technical skills but also an opportunity to explore expressive storytelling through the instrument, making it a beloved performance piece that often leaves audiences in awe of the violinist's prowess and the charming lore of its goblin-themed antics.

Bazzini was known as a violin virtuoso before he turned to be a composer and teacher. His most famous student, Puccini, and other notable composers like Mascagni and Catalani, were influenced by his demanding yet expressive style. Despite his significant contributions to music through teaching and composing, Bazzini is often remembered almost exclusively for this particular piece, overshadowing his other works, which includes operas and chamber music.

7-8/6

## 樂曲介紹

E小調第二斯拉夫舞曲，作品七十二 德伏扎克 (1841-1904)  
(克萊斯勒編)

《作品七十二斯拉夫舞曲》是德伏扎克將傳統斯拉夫民族音樂與古典音樂形式完美融合的傑出展示。該作品最初作於1886年，是他早期成功的《作品四十六號斯拉夫舞曲》之後的委託創作。第二號舞曲是一首「杜馬」，這個音樂詞彙源自烏克蘭語，意指一種深思熟慮的作品，有別於相對活潑的作品。「杜馬」通常將憂鬱的部分與更加歡快的段落相對比，創造出引人入勝的情緒轉變。

這首第二號舞曲以幽怨的小調，鋼琴與小提琴之間的錯綜複雜的互動，反映了德伏扎克迷戀音樂中的民族主義素材。他利用這些元素傳達斯拉夫民族音樂的文化精髓。克萊斯勒的編曲修改了德伏扎克原曲的快板優雅，轉成幾乎快板的優雅行板，微妙地增添了作品的抒情性和表現力。

## Slavonic Dance No. 2 in E minor, Op. 72

Antonin Dvořák (1841-1904)  
(Arr. Fritz Kreisler)

The *Slavonic Dance Op. 72* is a sublime illustration of Dvořák's ability to blend traditional Slavic folk music with classical forms. Originally composed in 1886 as part of a commission that followed the successful release of his earlier *Slavonic Dances Op. 46*, this piece is a "dumka". It is a musical term borrowed from the Ukrainian "duma", indicating a thoughtful, reflective composition. Unlike its lively counterparts, the dumka often contrasts a melancholic section with more upbeat, cheerful passages, creating an engaging interplay of moods. Dvořák's Slavonic Dances are celebrated not only for their melodic beauty and rhythmic vitality but also for their role in promoting Czech music on the global stage, illustrating how nationalistic folk influences can profoundly enrich classical music.

The dance no. 2 with its evocative minor tonality and intricate interplay between the piano and violin, reflects Dvořák's fascination with nationalistic elements in music, which he used to convey the cultural essence of Slavic folk music. Kreisler's arrangement remains a favourite in the repertoire. It is noted for modifying the tempo from Dvořák's original *Allegretto grazioso* to *Andante grazioso quasi Allegretto*, adding a subtle but distinct change to the piece's character and expressiveness.

7-8/6

# 樂 曲 介 紹

## 《西班牙》

奇克·柯利亞 (1941-2021)

《西班牙》出現在奇克·柯利亞1972年的專輯《輕如羽毛》中，由他的樂隊「回到永恒」演奏。這部作品以爵士樂巧妙融合佛蘭明高節奏和旋律而聞名，反映了柯利亞對西班牙音樂和文化的深刻欣賞。

作品的開頭主題改編自羅德利果《阿蘭惠斯協奏曲》中的慢板部分，該協奏曲以其情感深度和美麗而著稱。這部古典吉他協奏曲對柯利亞產生了深遠的影響。在這段抒情的開頭之後，作品迅速過渡到充滿活力的森巴風格節奏，這一節奏貫穿了整個作品。主題充滿活力且複雜，要求表演者具備熟練技術和表現力。

柯利亞的《西班牙》不僅成為爵士和跨界曲目庫中的標準曲目，還被改編成多種形式，包括六重奏和管弦樂隊，柯利亞因此在2001年獲得了最佳器樂編排的格林美音樂獎。

許多跨越流派的藝術家對這部作品進行了重新詮釋，突顯了其廣泛的吸引力。在即興部分，它還包含了跟據羅德利果的《阿蘭惠斯協奏曲》的和聲模式相呼應進行的段落，以一種已成為柯利亞風格標誌的方式將爵士即興與古典結構相融合。

## Spain

Chick Corea (1941-2021)

*Spain* appeared in Corea's 1972 album *Light as a Feather* with his band *Return to Forever*. The piece is celebrated for its virtuosic amalgamation of jazz fusion with flamenco rhythms and melodies, reflecting Corea's deep admiration for Spanish music and culture.

The opening theme begins by adapting the adagio from Joaquín Rodrigo's *Concierto de Aranjuez*, renowned for its emotional depth and beauty. This classical guitar concerto profoundly influenced Corea. After this lyrical beginning, the piece swiftly transitions into a vibrant, samba-like rhythm that carries much of the composition. The main theme is energetic and complex, demanding technical proficiency and expressive depth from performers.

Corea's *Spain* has not only become a standard in the jazz and fusion repertoire but has also been adapted into various arrangements, including settings for sextet and orchestra, for which Corea received a Grammy Award in 2001 for Best Instrumental Arrangement.

Many artists have covered and reinterpreted the piece across different genres, underscoring its wide appeal and versatility. It also features a chord progression during the improvisation section that echoes the harmonic patterns of Rodrigo's concerto, blending jazz improvisation with classical structures in a way that has become a hallmark of Corea's style.



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# JAMES CUDDEFORD TO THE MEMORY OF AN ANGEL

“Cuddeford’s playing throughout was of sumptuous finesse and extraordinary polish.” *The Australian*



樂團首席細緻演繹  
小提琴協奏曲里程碑之作



音樂總監/指揮  
Music Director/Conductor  
柏鵬 Christoph Poppen

節目 PROGRAMME

- 貝多芬  
《科里奧蘭》序曲，作品62  
伯格  
小提琴協奏曲（「紀念一位天使」）  
布拉姆斯/荀伯格  
G小調第一鋼琴四重奏，作品25
- Beethoven**  
Coriolan Overture, Op 62
- Berg**  
Violin Concerto (“To the Memory of an Angel”)
- Brahms/Schoenberg**  
Piano Quartet No 1 in G minor, Op 25

6.7.2024

星期六 Sat 8pm

香港大會堂音樂廳

HK City Hall Concert Hall

\$480 \$340 \$200

小提琴 Violin  
格德霍特 James Cuddeford  
Concertmaster, Hong Kong Sinfonietta



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凡同時購買此節目及「單簧管狂想」(29.6.2024)之正價門票，可獲8折優惠

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