

花 韻

S c e n t o f M u s i c

25.11.2022

星期五 Fri 8pm
香港文化中心劇場
Studio Theatre,
Hong Kong
Cultural Centre





各位觀眾：

節目開始前，請將手提電話轉為靜音模式，並關掉其他響鬧或發光的裝置，以免影響演出。為使演出者能全情投入、不受干擾，並讓入場欣賞演藝節目的觀眾獲得美好愉快的體驗，節目進行時嚴禁拍照、錄音或錄影，謝幕時則可在不影響其他觀眾的情況下拍照留念。此外，請勿在場內飲食。多謝合作。

Dear Patrons,

To avoid disturbance, please set your mobile phone on silent mode and switch off other beeping or light emitting devices before the performance. To ensure an undistracted performance by artists and an enjoyable experience for the audience, photo-taking, audio or video recording is strictly prohibited when the performance is in progress while photo-taking without affecting others is allowed at curtain calls. Eating or drinking is not permitted in the auditorium. Thank you for your co-operation.

音樂會禮儀小錦囊

Concert Etiquette – Some Gentle Reminders

- 音樂會開始前，請確認已關掉鬧表及流動電話等響鬧裝置。
- 若在音樂會進行期間閱讀電子場刊，請將電子屏幕的光度調暗，以免影響附近的觀眾無法專心欣賞演出。
- 為尊重表演者及場內觀眾，音樂會進行期間，請保持安靜，避免交談或發出非必要的聲響（如撕開糖紙、打開膠袋等）。
- 音樂會進行期間，請勿中途進場或離場。如要中途離場，請待整首樂曲完結，返回劇場時亦請按照場地工作人員指示。
- 如樂曲有多個樂章，請於樂曲終結後才鼓掌。若不熟悉樂曲，可待表演者的手已完全放下、面向觀眾，表示樂曲已完結才鼓掌。
- Please make sure that all sound-emitting devices, such as alarm watch and mobile phone, are switched off before the concert.
- Please dim the brightness of the electronic screen when reading electronic house programme during the concert, as the light would distract others from enjoying the performance.
- In consideration of the artists and other members of the audience, please avoid making any sounds during the concert such as conversing, unwrapping candies or opening plastic bags etc.
- In due respect of the artists, please do not enter or leave the theatre during the concert. If, however, there is indeed the urgency, please do so in between pieces, and only re-enter the theatre as instructed by the venue staff.
- Please do not applaud between the movements of a piece. If you are not sure whether it is appropriate to applaud, a good indication is to wait until the artists have put their arms down and turned around to face the audience.

節目 Programme

克拉拉·舒曼
Clara Schumann

三首浪漫曲，作品二十二
Three Romances, Op. 22

單簧管 Clarinet: 吳麗文 Stephenie Ng
鋼琴 Piano: 黃蔚然 Vanessa Wong

莉碧加·克拉克
Rebecca Clarke

為中提琴、大提琴而作的搖籃曲和怪異風
Lullaby and Grotesque for Viola and Cello

中提琴 Viola: 陳煒彬 Chan Wai-bun
大提琴 Cello: 潘澤然 Pun Chak-yin

孟德爾遜·韓素爾
Mendelssohn-Hensel

D 小調鋼琴三重奏，作品十一
Piano Trio in D Minor, Op. 11

小提琴 Violin: 陳詩韻 Amelia Chan
大提琴 Cello: 潘澤然 Pun Chak-yin
鋼琴 Piano: 黃蔚然 Vanessa Wong

中場休息 15 分鐘 Intermission of 15 minutes

愛美·比芝
Amy Beach

浪漫曲，作品二十三
Romance, Op. 23

小提琴 Violin: 王倩兒 Nina Wong
鋼琴 Piano: 嚴翠珠 Linda Yim

鄧慧中
Joyce Tang

中環德輔道中街景（選自《城市意象》）
Street Scene, Des Voeux Road, Central
(from *City Impressions*)

單簧管 Clarinet: 吳麗文 Stephenie Ng
中提琴 Viola: 陳煒彬 Chan Wai-bun
鋼琴 Piano: 黃蔚然 Vanessa Wong

維多利亞·邦特
Victoria Bond

茉莉花
Jasmine Flower

中提琴 Viola: 陳煒彬 Chan Wai-bun

費羅倫斯·普萊斯
Florence Price

A 小調鋼琴五重奏
Piano Quintet in A Minor

小提琴 Violin: 陳詩韻 Amelia Chan、
王倩兒 Nina Wong
中提琴 Viola: 陳煒彬 Chan Wai-bun
大提琴 Cello: 潘澤然 Pun Chak-yin
鋼琴 Piano: 嚴翠珠 Linda Yim

節目長約 1 小時 30 分，包括中場休息 15 分鐘。

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



嚴翠珠 Linda Yim

策劃 Curator / 鋼琴 Piano

嚴翠珠現為香港創樂團成員，2022年樂季開始加入香港管弦樂團為客席鍵盤首席。2019年嚴氏考獲美國花藝學院的教授級文憑。

嚴氏現任教於香港浸會大學及香港大學。她先後畢業於香港浸會大學、香港演藝學院、英國皇家音樂學院及澳洲悉尼大學音樂學院，並修畢音樂碩士，主修鋼琴演奏。

嚴氏經常以獨奏形式演出，更擅於伴奏及室樂合奏。曾合作的團體包括香港管弦樂團、香港中樂團、香港巴赫合唱團及進念·二十面體等，足跡更遍及內地、台灣、馬來西亞、澳洲及英國。

Linda Yim is a core member of the Hong Kong New Music Ensemble. She joined the Hong Kong Philharmonic Orchestra as Guest Principal Keyboard for the 2022 season. In 2019, she obtained a Professor Diploma from the American Floral Art School.

Linda currently teaches at the Hong Kong Baptist University and The University of Hong Kong. She is proactive in promoting classical and modern music education. Linda graduated from the Hong Kong Baptist University, The Hong Kong Academy for Performing Arts, the Royal College of Music in London and the Sydney Conservatorium of Music at The University of Sydney where she obtained her Master of Music Studies degree majoring in piano.

Linda is dedicated to performing in solo and chamber music recitals. She has performed with an interesting variety of performing groups including the Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, Hong Kong Bach Choir and Zuni Icosahedron. Linda has performed in the Mainland, Taiwan, Malaysia, Australia and the United Kingdom.

黃蔚然 Vanessa Wong

鋼琴 Piano



青年施坦威藝術家黃蔚然自小已獲得多個國際獎項，包括第七屆霍洛維茲國際鋼琴大賽，成為最年輕冠軍得主。她曾在各地舉行獨奏會，包括紐約施坦威音樂廳，亦與多個樂團合作及於不同的音樂藝術節演出，如香港管弦樂團、香港藝術節。

黃氏先後畢業於香港演藝學院、約翰·霍普金斯大學皮博迪音樂學院及耶魯大學音樂學院，曾是香港賽馬會音樂及舞蹈信託基金獎學金、馮秉芬夫人獎學金及亞洲文化協會獎學金得主。

Young Steinway Artist Vanessa Wong has received multiple international awards since a tender age, she was the youngest Gold Medal winner in the 7th International Competition for Young Pianists in Memory of Vladimir Horowitz. She has given many recitals at various venues, among them the Steinway Hall in New York; and has performed with many orchestras as well as at various music arts festivals, including the Hong Kong Philharmonic and the Hong Kong Arts Festival.

Wong graduated from The Hong Kong Academy for Performing Arts, the Peabody Conservatory of Johns Hopkins University and the Yale School of Music. She was a recipient of the Hong Kong Jockey Club Music and Dance Fund Scholarship, Lady Fung Scholarship, and the Asian Cultural Council Scholarship.



陳詩韻 Amelia Chan

小提琴 Violin

「樂團首席陳詩韻的演奏尤其突出，感情洋溢，是樂隊動人心魄的靈魂人物」《南華早報》

陳詩韻於2014年獲委任為香港城市室樂團首席。接任前，她擔任美國西維吉尼亞交響團的首席達十年之久，曾在多位傑出指揮家如狄信湯瑪士、胡塞、哥美士安拿等指揮下帶領樂團演出。她亦曾是蒙特卡爾絃樂四重奏的第一小提琴手達十年，並在紐約古柏斯鎮室樂節及日本太平洋音樂節等獻技。

陳氏畢業於紐約曼恩斯音樂學院，專攻小提琴演奏，隨後於紐約曼克頓音樂學院考取音樂碩士學位兼專業研究(管弦樂)文憑，師從汪西三、韋登、馬可夫等。

"Concertmaster Amelia Chan in particular played with passion, acting as the vibrant soul of the ensemble" – *South China Morning Post*

Amelia Chan was appointed Concertmaster of the City Chamber Orchestra of Hong Kong in 2014. Prior to this, she held a ten-year tenure as concertmaster of the West Virginia Symphony Orchestra in the United States. As orchestral leader, she has worked under distinguished conductors such as Michael Tilson Thomas, Manfred Huss, Sergiu Commissiona and others. She was first violinist of the Montclair String Quartet for ten years and has also performed at the Cooperstown Chamber Music Festival in New York, the Pacific Music Festival in Japan and more.

Chan graduated from the Mannes College The New School for Music, where she trained in violin performance, before completing a Master in Music Degree and a Diploma in Professional Studies (Orchestral Programme) at the Manhattan School of Music in New York. Her teachers include Thomas Wang, Alice Waten, Albert Markov, and others.

王倩兒 Nina Wong

小提琴 Violin



王倩兒以小提琴獨奏及室樂手身分活躍於舞台。2010年榮獲第二十八屆澳門青年音樂比賽小提琴獨奏高級組、協奏曲組與弦樂重奏組三項冠軍，並獲頒發文化局大獎。2012年作為獨奏與指揮廖國敏在日本演出。2013年擔任亞洲青年交響樂團首席，在亞洲巡迴演出。王氏曾任非凡美樂樂團及香港大歌劇院樂團首席，也曾與德國北部廣播愛樂、科隆室樂團、布拉格愛樂樂團、香港管弦樂團等樂團合作。王氏創立的Virtus四重奏，曾於2018年第五屆上海音樂學院國際室內樂藝術節弦樂四重奏比賽獲得第二名，並於2019年在紐約卡奈基音樂廳亮相。

王氏畢業於香港演藝學院及美國巴德音樂學院。

Nina Wong is an active figure on the concert stage as a violin soloist and chamber musician. In 2010 she won first prize in the categories of Violin Solo – Advanced Level, String Concerto, and Chamber Music for Strings at the 28th Macao Young Musicians Competition and was a recipient of the Cultural Affairs Bureau Prize. In 2012, she performed as a soloist under the baton of Lio Kuok-man in Japan. In 2013, Wong was appointed concertmaster of the Asia Youth Orchestra and led the Orchestra on its Asian tour. She was also the former concertmaster of the orchestras of Musica Viva and Hong Kong Grand Opera. The orchestras she has performed with include NDR Radiophilharmonie, Kölner Kammerorchester, Prague Philharmonia, Hong Kong Philharmonic Orchestra, among many others. Wong was the founder of the Virtus Quartet and won the 2nd Prize in the 5th International Chamber Music Festival of the Shanghai Conservatory of Music in 2018. In 2019 she made her debut at Carnegie Hall.

Wong graduated from The Hong Kong Academy for Performing Arts and was also trained at the Bard Conservatory of Music in the United States.



陳煒彬 Chan Wai-bun

中提琴 Viola

陳煒彬現為香港城市室樂團首席中提琴手，是本地炙手可熱的中提琴手之一。陳氏為室樂組合「時。刻室樂」創立人之一，他最近曾參與法國五月藝術節、香港藝術節和西九文化區的演出，也曾在美國的東方音樂節、倫敦交響樂團音樂會和其他在英國舉行的音樂會中演出。

陳氏出生於香港，畢業於香港中文大學，獲獎學金入讀倫敦喬凱音樂及戲劇學院，在馬修·鐘斯教授指導下完成表演藝術碩士課程。陳氏曾以訪問學生身份，在香港演藝學院隨陳浩堂教授深造。

Chan Wai-bun is currently the Principal Viola of the City Chamber Orchestra of Hong Kong. Chan is one of the most sought-after violists in Hong Kong. As a founding member of the chamber music group "The TimeCrafters", he has recently given performances for French May Arts Festival, Hong Kong Arts Festival and West Kowloon Cultural District. Chan has also appeared in the Eastern Music Festival in the United States, London Symphony Orchestra's concerts and many other performances in the United Kingdom.

Born in Hong Kong, Chan graduated from The Chinese University of Hong Kong. He completed the Guildhall Artist Masters programme under the tutelage of Professor Matthew Jones at the Guildhall School of Music and Drama in London, supported by the Guildhall School Trust Scholarship. He also enrolled in The Hong Kong Academy for Performing Arts as a visiting student and studied with Professor Ivan Chan.

潘澤然 Pun Chak-yin

大提琴 Cello



潘澤然在香港土生土長，獲香港演藝學院音樂文憑及學士學位，主修大提琴，師承何國芝；及後獲瑪麗·斯圖亞特·哈丁入學獎赴英國皇家音樂學院深造，師從大衛·史特朗，取得大提琴演奏碩士學位。潘氏曾獲多個獎學金，包括寶璣李垂誼演藝獎學金、寶璣李垂誼音樂勵進獎學金、共濟會獎學金及領賢慈善基金獎學金。

潘氏活躍於室樂演奏，曾參與的弦樂合奏表演包括芬蘭獨立一百周年及香港回歸二十周年音樂會，和第十九屆中國上海國際藝術節。2021年潘氏加入香港創樂團任聯席樂手。

Born and raised in Hong Kong, Chak-Yin Pun received his Diploma and Bachelor of Music degree in cello from The Hong Kong Academy for Performing Arts, under the tutelage of cellist Karey Ho Kwok-chee. Pun also completed his Master of Arts degree in cello performance at Royal Academy of Music, where he was awarded the Mary Stuart Harding Entrance Award, under the tutelage of Professor David Strange. Over the years, Pun was awarded scholarships including Breguet Trey Lee Performing Arts Scholarship, Breguet Trey Lee Scholarship in Pursuit of Musical Excellence, Freemason's Lodge Scholarship and First Initiative Foundation Music Scholarship.

Active in chamber music playing, Pun gave performances of string ensembles, including "Concert of Finland 100 & Hong Kong 20th Return" and The 19th China Shanghai International Arts Festival. In 2021, Pun has joined the Hong Kong New Music Ensemble as an associate musician.



吳麗文 Stephenie Ng

單簧管 Clarinet

吳麗文自13歲習藝，屢獲獎學金。她畢業於香港演藝學院，取得音樂學士(一級榮譽)學位，後赴美攻讀碩士和博士，2017年於曼哈頓音樂學院獲音樂藝術博士學位。她先後師隨林美瑜、史家翰、大島文子及查理斯·內迪奇。

吳氏的演奏樂種和風格多元化，除經常演奏室樂外，對極少演出的曲目以至當代音樂都有興趣。她現為香港創樂團的聯席樂手。

Stephenie Ng started learning the clarinet at the age of 13. A recipient of numerous scholarships, she obtained a Bachelor of Music degree with First Class Honours at The Hong Kong Academy for Performing Arts and pursued Master and Doctoral degree in the United States. She received the Doctor of Musical Arts degree at the Manhattan School of Music in 2017. Her principal teachers include May Lam, John Schertle, Ayako Oshima and Charles Neidich.

As a versatile clarinetist, Ng performed frequently as a chamber musician and is interested in rarely-performed repertoire and contemporary music. She is the associate musician of Hong Kong New Music Ensemble.

陳慶讓 Kenny Chan

花藝師 Florist



綠芷花藝有限公司創始人陳慶讓是香港最著名的花藝設計師之一。憑著扎實的植物學背景，加上曾在荷蘭及德國接受花藝訓練，陳氏的花藝風格別樹一格。他在花藝方面的創新和創意，贏得不少時裝、室內設計、市場推廣和酒店業界享譽盛名的客戶。陳氏尊重自然，作品取材自多樣性的植物。他的作品不時包含了大量各種不同的盆栽植物，剪花和有機的自然物料。

陳氏擁有三十多年的花藝界經驗，作為一個敬業的花藝老師，他深明工藝是專業花藝的基礎。近年陳氏將他的花藝業務多元化，發展了自家設計的裝飾及生活用品，將工藝、藝術和花藝融入品質生活。

Kenny Chan, the founder of Greenfingers Florist Co. Ltd., is one of the leading floral designers in Hong Kong. With a strong botanical background and floristry training in the Netherlands and Germany, Chan has a very unique style. His innovation and creativity in floral arts have won him many prestigious clients in the arena of fashion design, interior design, marketing and hospitality industry. His deep respect for nature also allowed him to work with botanical diversities. His work often includes a great variety of pot plants, cut flowers and organic natural materials.

Having over 30 years of experience in the floral industry and being a dedicated teacher in floral arts, Chan believed that craftsmanship is the foundation of professional floristry. In the recent years, Chan has diversified his floral business and developed in-house design accessories and lifestyle items, integrating craftsmanship, arts and floristry into quality living.

資料由表演者提供

Information provided by the artist

樂曲介紹
Programme
Notes

三首浪漫曲，作品二十二

克拉拉·舒曼（1819-1896）

十分徐緩地

稍快板

熱情地飛快

克拉拉·舒曼本姓威克，是位出色的演奏者，在創作音樂方面也顯現過人才華。她父親是萊比錫著名的鋼琴教師，從小就把克拉拉培養成天才兒童。她9歲已作公開表演，11歲到巴黎和其他大城市演奏音樂會，14歲撰寫鋼琴協奏曲，兩年後作品首演，由孟德爾遜指揮，可說是歐洲當時首屈一指的鋼琴高手。根據當時的傳統，學生隨老師學藝，就住在老師家中。因此，1830年當羅伯特·舒曼來到她家，跟隨她的父親威克學習鋼琴時，克拉拉就認識了舒曼。到1840年，克拉拉21歲了，不顧父親的強烈反對，與舒曼結成夫婦，十六年的婚姻中共育有八名子女。由於羅伯特·舒曼也是作曲家兼鋼琴家，克拉拉自覺不如，聲明「女人生來不是要作曲」。她除了要養育孩子，在家中忙於家務，還要協助丈夫把管弦樂作品編寫鍵盤聲部和在絛排中彈奏，還抽出時間撰寫歌曲和鋼琴曲。

克拉拉把作品二十二的《三首浪漫曲》題獻給著名的小提琴家姚阿辛，也是他們舒曼家的好朋友，她在多地巡迴演奏時經常與他一起合奏這幾首曲。「浪漫曲」，一般是指帶有詩意的溫柔聲樂曲和器樂曲；這三首《浪漫曲》是克拉拉最後撰寫的室樂作品，當時她才34歲。三年後，羅伯特去世，克拉拉再沒有撰作任何樂曲，只全心編訂和演奏羅伯特的作品。

第一首《浪漫曲》標示為「十分徐緩地」，表情豐富，小提琴與鋼琴的樂線互相交織。第二首是「稍快板」，小提琴拉奏一段滔滔不絕的長旋律，鋼琴則以輕柔的和弦承托。最後一首《浪漫曲》以「熱情地飛快」來標示，鋼琴奏著緊湊而裝飾華麗的音樂，小提琴旋律則飄蕩在鋼琴聲上。當克拉拉與姚阿辛巡迴到漢諾威演奏時，國王喬治五世的評論是：「三首作品都展現出獨特的性格，由一隻纖纖玉手真摯誠懇地撰寫出來，猶有餘香。」

Three Romances, Op. 22

Clara Schumann (1819-1896)

Andante molto

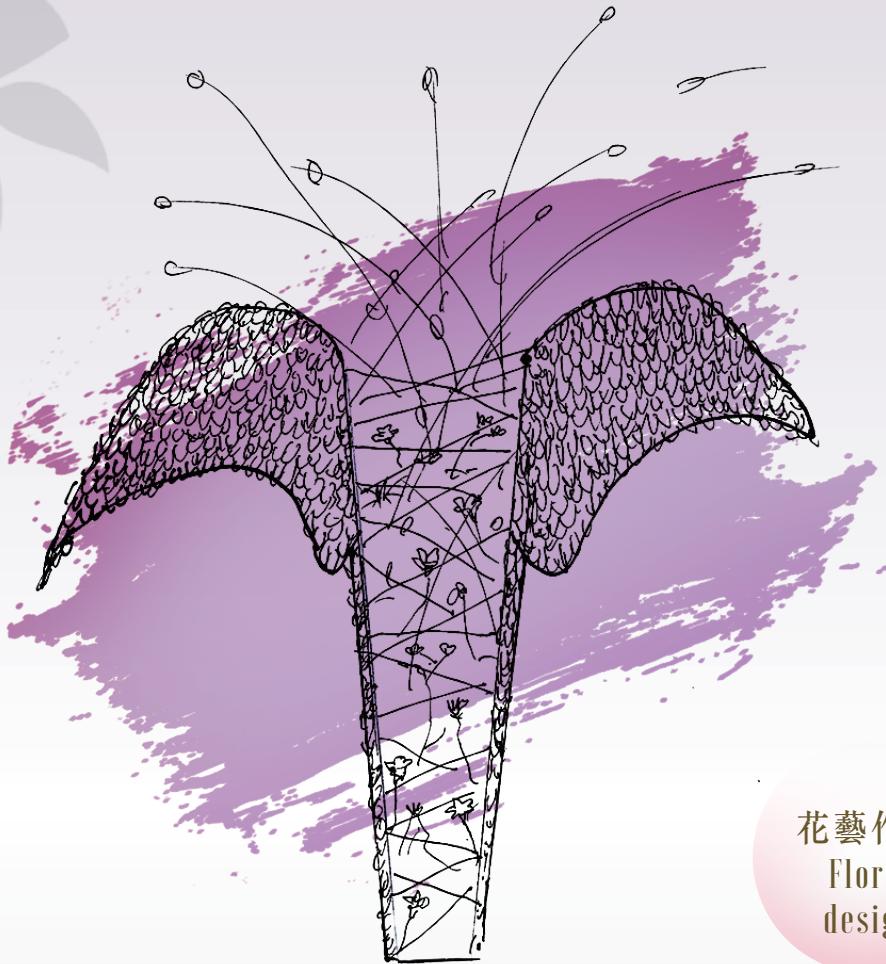
Allegretto

Leidenschaftlich schnell

Clara Schumann, née Wieck, was a brilliant performer and composer in her own right. She was trained to become a child prodigy by her father, Friedrich Wieck, a reputable piano pedagogue in Leipzig. She gave public performances by 9 years old, gave concert tours in Paris and other cities at the age of 11, wrote her own piano concerto at 14, and premiered it at 16 with Felix Mendelssohn conducting. She was one of the leading virtuosos in Europe of her day. Clara met composer and pianist Robert Schumann in 1830, who studied the piano with her father and lived in Wieck's house, a tradition for students of music to live with their teachers. Notwithstanding the strong objections from her father, Clara, at 21, was married to Robert in 1840, and they had eight children in their marriage of 16 years. Overshadowed by Robert, Clara stated that "women are not born to compose". Besides being a mother and housewife in a busy household, Clara aided Robert in keyboard arrangements of orchestral works and playing for rehearsals, and managed to compose songs and piano works herself.

Clara dedicated the *Three Romances, Op. 22* to the celebrated violinist Joseph Joachim, a close friend of the Schumanns, and she performed them with him often on her concert tours. "Romance" often refers to vocal and instrumental pieces with lyrical and tender qualities. These three romances were among the last chamber pieces that Clara wrote when she was 34. After Robert's death three years later, Clara did not compose more music, instead, she edited and performed Robert's works. The first romance, *andante molto*, is an expressive piece with interweaving lines between the violin and the piano. In the second piece, *allegretto*, the violin plays a long, declamatory melody, with the delicate chordal support on the piano. The last piece, "passionately fast", features the soaring violin melody over the intense and florid piano writing, showing the performers' virtuosity. When Clara and Joseph Joachim toured playing this work, King George V of Hanover commented that "all three pieces display an individual character conceived in a truly sincere manner and written in a delicate and fragrant hand."

三首浪漫曲，作品二十二
Three Romances, Op. 22



以銀葉菊打造成一雙比翼齊飛的天使翅膀，像徵一對鴛儷鳳侶，中間以矮牽牛花、熱情果籐蜿蜒盤旋，相互交錯，彼此交纏，像是一對情意綿綿的愛侶，告白內心的浪漫情愫。矮牽牛花有愛情永固的含意。這設計的意念表達全曲和聲色彩豐富、浪漫，濃烈化不開的情調。

The angel wings of silver Senecio portrays the romance and affection of two lovers deeply enamored. The entangling of Petunia and Passiflora describes their inseparable love and eternal devotion while the music echoes with the full expression of rich, romantic and intense love.

主要花材 Main floral materials

銀葉菊	Senecio
矮牽牛	Petunia
熱情果籐	Passiflora
小玫瑰	Sprayed roses

為中提琴、大提琴而作的搖籃曲和怪異風

莉碧加·克拉克 (1886-1979)

英國作曲家莉碧加·克拉克作品甚豐。她本身是位中提琴演奏家，有一個有家暴傾向的父親，他是美籍建築師，也是個業餘大提琴手，規定他的子女做他的拍檔合奏室樂。莉碧加十多歲時入讀倫敦皇家音樂學院習鋼琴、小提琴和對位法，又開始學習作曲。1907年，她轉到倫敦另一家皇家音樂學院習中提琴，學院又鼓勵她作曲。但她有一次與父親意見不合，父親停止在經濟上支持她，她只好輟學。後來她在一個專業樂團擔任樂師謀生；那時的樂團是全男班，她成了英格蘭首批女樂師之一。

莉碧加出版自己所作的樂曲時，採用了一個男性化名，以消除時人對女作曲家的偏見。1916年，她到美國出遊，演奏室樂，又為樂團擔任獨奏，隨後定居紐約市。1918年，在一場獨奏會上，她的一套題為《夢神摩甫斯》的中提琴與鋼琴曲，在節目單上用上她的化名「安東尼·贊特」發表，而另一首《搖籃曲和怪異風》中提琴與大提琴曲，則用回她的本名。《音樂美國》的評論員較喜歡署名克拉克的那首，認為「作為作曲家，這位年輕女士亦顯現光芒」。《搖籃曲和怪異風》是寫給她一位拉大提琴的朋友梅高美，從中可見英格蘭的音樂，以及浪漫派與二十世紀早期音樂風格對她的影響。〈搖籃曲〉是中提琴與大提琴的對話，含蓄溫柔；〈怪異風〉則是首怪誕頑皮的作品，曲中充滿撥奏、泛音、小步與大步的跳音。

Lullaby and Grotesque for Viola and Cello

Rebecca Clarke (1886-1979)

English composer Rebecca Clarke was a prolific viola performer, who had an abusive father Joseph Clarke, an American architect and an amateur cellist, who wanted his children to serve his chamber music partners. When Rebecca was a teenager, she studied piano, violin and counterpoint at the Royal Academy of Music in London, from where she began to compose. In 1907, she switched to viola and was encouraged to compose while studying at the Royal College of Music. She discontinued her study because of her father's lack of financial support after a dispute with him. Rebecca Clarke made a living as one of the first female musicians in a professional (formerly all-male) orchestral group in England.

She used a male pseudonym for her published compositions, to eliminate bias against women composers. Rebecca Clarke travelled to America in 1916 as a solo and chamber musician and settled in New York City. In a recital in 1918, Clarke's work *Morpheus*, for viola and piano, was programmed under the pseudonym "Anthony Trent", while her *Lullaby and Grotesque*, for viola and cello, was programmed under her name. The reviewer in *Musical America* favoured the one by Clarke, commenting that "as a composer the young woman likewise shone". Written for Clarke's cellist friend May Mukle, *Lullaby and Grotesque* shows Clarke's English musical influences and Romantic and early 20th-century style. The *Lullaby* is a subtle and gentle conversation between the viola and the cello, while the *Grotesque* is a whimsical and playful piece full of pizzicatos, harmonics, leaps and jumps.

為中提琴、大提琴而作的搖籃曲和怪異風
Lullaby and Grotesque for Viola and Cello



花藝作品
Floral
design

這個作品一方面表達中提琴與大提琴溫馨、甜蜜的對話交織而成寧謐、安舒的〈搖籃曲〉(Lullaby)，另一方面亦要表達另一首〈怪異風〉(Grotesque) 荒誕、怪異、諧謔式的樂曲；所以作品的設計以現代花藝手法呈現。以編織鐵線的手法把兩個花瓶串連起來，編織的鐵線造成一個懸垂的支架，串串的花兒飛舞盤旋，躍動其上，讓你聯想起嬰兒床上架設的旋轉玩具響起的〈搖籃曲〉。選取的花材色彩豐富、姿態充滿活力、動感，奇異獨特，例如鐵蘭、吊鳥等以表達另一首〈怪異風〉荒誕、怪異、諧謔式的樂曲。

While the viola and cello play a warm and delightful tune and form the soothing *Lullaby*, *Grotesque* expresses absurdity and humor. Illustrated by this modern floral art piece, a great contrast of the two. The tenderness of a *Lullaby* depicted by a baby's cradle made up of two vases woven by wires creating a draped structure. The flowers of choice such as Tillandsia, Heliconia, Freesia, Gloriosa, Nerine are loud, colorful and dynamic, representing the eerie and comical *Grotesque*.

主要花材 Main floral materials

鐵蘭（空氣草）	Tillandsia
吊鳥	Heliconia
洋玉簪	Freesia
嘉蘭	Gloriosa
煥錦	Nerine

D 小調鋼琴三重奏, 作品十一

芬妮·孟德爾遜·韓素爾 (1805-1847)

十分活潑的快板

表情豐富的行板

歌曲。稍快板

終曲。溫和的稍快板

芬妮·孟德爾遜·韓素爾生於漢堡一個家境顯赫的家庭，小時已是個天才兒童，最初由母親教授鋼琴，在鋼琴彈奏與作曲方面展現出傑出的音樂天賦。她的才華與弟弟費力斯·孟德爾遜不相伯仲，但是出於十九世紀初歐洲社會對上層婦女的普遍態度，父親亞伯拉罕強烈反對她以音樂為終身事業。縱觀整個十九世紀，創作音樂幾乎只是屬於男性的領域。

因此，芬妮大多只在私人聚會演奏，撰寫的樂曲並沒有出版。她一生共寫了 460 多首作品，大部分是歌曲和鋼琴獨奏曲。有些作品是以弟弟的名義出版。24 歲那年，她與宮廷畫家威廉·韓素爾結婚，丈夫很支持她，鼓勵她作曲與演奏。終於她在 33 歲那年以鋼琴家身分公開演奏，為弟弟作的《第一鋼琴協奏曲》擔任獨奏。

芬妮本人的《D 小調鋼琴三重奏》（作品十一）是她其中一首重要作品，在她去世後，她的家庭才拿出來出版。這曲是寫給她妹妹的生日禮物，從中可見她也是位優秀的作曲家。她與弟弟有自然的音樂交流，芬妮這套《鋼琴三重奏》與費力斯的《鋼琴三重奏》（作品四十九），並同一個調的《「宗教改革」交響曲》異常相似。起首樂章〈十分活潑的快板〉洋溢充沛活力，突顯鋼琴無休止旋轉的音型，旋律由兩支弦樂器奏出，在鋼琴聲之上飄蕩；抒情的第二主題由大提琴奏起，稍後小提琴加入。內向的第二樂章〈表情豐富的行板〉盡顯作曲者對歌曲體裁的掌握能力，樂線表情充足，又詩意抒情。這個樂章結束，沒稍作停頓，即接上第三樂章。這個樂章甚短，並非傳統的諧謔曲，而是標示為「歌曲」，令我們想起費力斯的神劇《以利亞》中的一首詠歎調。活力十足的〈終曲〉一開始，鋼琴獨奏出一段即興式的華彩樂，繼而一段像狂想曲的副歌與過門用的插句交替，後來副歌凱旋再歸，教人回想起第一樂章的抒情大提琴主題；這種循環技巧，在十九世紀是很常用的手法。

Piano Trio in D Minor, Op. 11

Fanny Mendelssohn-Hensel (1805-1847)

Allegro molto vivace

Andante espressivo

Lied. Allegretto

Finale. Allegretto moderato

Born in Hamburg to a distinguished family, Fanny Mendelssohn-Hensel showed her prodigious musical talent as a pianist and composer during childhood. Her mother first taught her to play the piano. Equally talented as her younger brother Felix Mendelssohn, however, Fanny was strongly denied by her father Abraham a professional career in music due to the social expectations toward upper-class women in the early 19th century. Musical creativity was almost exclusively a male domain during the 19th century.

She mostly performed in private gatherings and wrote music without publishing. She managed to compose over 460 works, most of which are songs and solo piano works. Some of her works were published under her brother's name. At the age of 24, Fanny married the court painter Wilhelm Hensel, a supportive husband who encouraged her to compose and perform. She finally made her public performance as a pianist, at the age of 33, performing Felix's *Piano Concerto No. 1*.

Fanny Mendelssohn's *Piano Trio in D Minor, Op. 11* was one of her last major works. The work was submitted by the family to be published posthumously. Written for her younger sister's birthday, the work shows Fanny as a competent composer and the intrinsic musical dialogues between her and her brother. Fanny's *Piano Trio* strikingly resembles Felix's *Piano Trio, Op. 49* and his "'Reformation' Symphony' in the same key. The energetic opening movement, *allegro molto vivace*, features the restless and whirling piano figures with the soaring melodies on the two stringed instruments. The lyrical second theme starts on the cello and is later joined by the violin. The introversive second movement, *andante espressivo*, shows the composer's mastery of the song genre, as evidenced by her expressive and lyrical lines. This movement is linked to the third movement via an *attacca* (without a break). Instead of a customary scherzo, the short third movement is marked as a "*lied*" (song), which reminds us of an aria in Felix's oratorio, *Elijah*. The energetic finale begins with an improvisatory solo cadenza on the piano. The rhapsodic refrain alternates with transitory episodes, and later reaches a triumphant arrival that recalls the lyrical cello theme from the first movement, a recycling technique common in the 19th century.

D 小調鋼琴三重奏，作品十一
Piano Trio in D Minor, Op. 11



花藝作品
Floral
design

由大王椰樹摘下來的三大枝幹，線條姿態萬千，形態優美，以鐵架固定，三者互相糾結，有著千絲萬縷的關係。在枝幹上飛舞著三色堇、文心蘭等，像是鋼琴、小提琴與大提琴三者熟練的相互應和與激發，合作無間，互相呼應；遍遍飛舞的花兒，隨著樂曲思緒的流瀉，表現樂曲時而節奏急促、活潑踴動，時而舒暢悠揚，盡顯全首優美樂曲的意境及情懷。

The three main branches of the Roystonea palm inextricably linked and held in place by an iron frame. Fluttering on the branches are pansy and Oncidium like the harmonies of the piano, violin and cello, working in unison and echoing each other. The fast and lively and at other times, relaxed and laid-back, reflecting the mood and sentiment of this beautiful piece.

主要花材 Main floral materials

大王椰	Roystonea palm
三色堇	Pansy
文心蘭	Oncidium

浪漫曲，作品二十三

愛美·比芝 (1867-1944)

美國作曲家兼鋼琴家愛美·比芝生於新罕布什爾州，本姓查尼，是另一位天才兒童。她在 4 歲就開始作曲，15 歲時接受了一年正式音樂訓練，學習和聲與對位法，其後她自學樂理、對位法、作曲與器樂法。1883 年，她首次公開演鋼琴，與波士頓交響樂團合奏蕭邦的《鋼琴協奏曲》；那時她 16 歲。1892 年，她嫁給了一位外科醫生亨利·哈里斯·奧貝爾·比芝，應丈夫的要求，不再公開演奏，也不再教授鋼琴，只在家作曲；這種對上層婦女音樂人的限制，就如芬妮·孟德爾遜所受到的。從此愛美採用了丈夫的姓氏簡寫，對外稱為「H.H.A. 比芝夫人」。她的管弦樂作品《蓋爾交響曲》由波士頓交響樂團於 1896 年首演，是第一首由美國女性作曲家創作與出版的交響曲。可惜出於對女性作曲家的偏見，她的交響曲在當時得不到樂評人的認真看待。

《浪漫曲，作品二十三》是作曲家為一位友人慕德·鮑維爾而寫。慕德·鮑維爾從小就是位小提琴好手，也是女性演奏家的先鋒，於 1893 年在芝加哥的「世界哥倫布展覽會」上，與比芝首演這曲。《浪漫曲》選用 A 大調，採用三段曲式，鋼琴領出主題的片段，題為〈表情豐富的行板〉，小提琴在數個小節後加入。中央樂段〈親切地〉較為激動，用上了附點節奏，其中又有很多半音，由鋼琴以強力的和弦從旁襯托。經過一段過門後，起首的主題返回，到後來升到了極高的音域。這首熱情的浪漫曲就像一個愛情故事，展現小提琴與鋼琴之間的親密對話。

Romance, Op. 23

Amy Beach (1867-1944)

Born in New Hampshire, American composer and pianist Amy Beach, née Cheney, was another child prodigy who began composing at aged 4 and received one year of formal training studying harmony and counterpoint at aged 15. She went on to study music theory, counterpoint, composition and orchestration on her own. She made her public debut as a pianist at 16 and performed the Chopin Piano Concerto with the Boston Symphony Orchestra in 1883. After she was married to a surgeon Dr. Henry Harris Aubrey Beach in 1892. At her husband's request, she shifted to composing instead of public performance and piano teaching, restrictions typical for upper-class woman musicians such as Fanny Mendelssohn. Amy Beach became known as "Mrs. H.H.A. Beach," adopting her husband's initials. Her orchestral work Gaelic Symphony, premiered by the Boston Symphony Orchestra in 1896, was the first symphony composed and published by a female American composer. Her symphony, however, was not taken seriously by critics during the time due to the bias against women in composing.

Romance, Op. 23 was written for the composer's friend, a violin prodigy and a pioneer female performer Maud Powell, with whom the composer premiered the piece at the World's Columbian Exposition in Chicago in 1893. Written in A major, *Romance* is in ternary form. The piano leads the thematic fragment marked *andante espressivo*, the violin joins in a few measures later. The *animato* middle section is more agitated and chromatic in dotted rhythms accompanied by strong chords of the piano. After a transition, the opening theme returns, reaching an intensely high range towards the end. Similar to a love story, this passionate piece features intimate conversations between the violin and the piano.

浪漫曲, 作品二十三
Romance, Op. 23



花藝作品
Floral
design

此花藝作品是以 Art Nouveau 新藝術運動時期的風格設計，選用兩個以鑄鐵打做而成的古典、高雅花瓶。嘉蘭、繡球、迷莢花等飛舞在董棕籐編織而成的架構上。董棕籐加上熱情果籐婉延的枝條，時而捲曲，時而彼此交纏，造成美妙，動感的曲線，配合樂曲流暢、浪漫的調子。兩個花瓶的交織就像是鋼琴與小提琴親密的對話，訴說著一個浪漫動人的愛情故事。

This floral design is inspired by the Art Nouveau style. The dynamic Gloriosa, hydrangea and snowball danced along two vintage elegant cast iron vases, woven in Caryota urens. The Caryota urens and Passiflora twirls and intertwines, creating a beautiful, dynamic curve that denotes the smooth, romantic tune of the music, like an intimate dialogue between the piano and the violin, portraying a romantic and touching love story.

主要花材 Main floral materials

董棕籐	Caryota urens
熱情果籐	Passiflora
迷莢	Snowball
嘉蘭	Gloriosa
庭園玫瑰	Garden roses
繡球	Hydrangea

中環德輔道中街景（選自《城市意象》）

鄧慧中

鄧慧中是本地作曲家，她以和其他領域的藝術家合作來探索自己的聲音，合作範圍包括視覺藝術、文學、戲劇、舞蹈等。她於 2017 年獲頒亞洲文化協會藝術交流獎，現時任教於香港演藝學院。

2016 年，鄧慧中與攝影師祈大衛合作，寫了一套九首題為《城市意象》的樂曲，為西區樂團創作。〈中環德輔道中街景〉是其中一首。祈大衛這幅照片是從高處拍攝，錄下在港島忙碌的德輔道中一個交匯處，幾個行人從馬路跑入行人道的模糊景象，充滿動感。作曲家採用相同的標題，以音樂來回應。這是一首活潑而充滿樂觀精神的樂曲，採用不對稱的 7/8 節拍，描繪香港城市生活的熱鬧與生氣蓬勃。鋼琴奏著匆忙但穩定的節奏，中提琴與單簧管以較平穩的旋律題材加入。

Street Scene, Des Voeux Road, Central (from *City Impressions*)

Joyce Tang

Joyce Tang is one of the Hong Kong contemporary composers who has been exploring her voice through collaborating with artists in different disciplines, including visual arts, literature, theatre, and dance. She was awarded an Asian Cultural Council fellowship in 2017. She is currently teaching at The Hong Kong Academy for Performing Arts.

Street Scene, Des Voeux Road, Central is one of the nine pieces written for the Western District music ensemble in a programme entitled *City Impressions* in 2016, in collaboration with photographer David Clarke. The piece responded to Clarke's photograph with the same title, a motion blurry image, taken from an above angle, of pedestrians leaping from the crosswalk to the sidewalk at an intersection of the busy Des Voeux Road in Hong Kong. The upbeat piece depicts the vividness and hustles of city life in Hong Kong. The piano plays a "hurried but steady" rhythmic pattern in an asymmetrical meter of 7/8. The viola and clarinet join in with more linear melodic materials.

中環德輔道中街景 (選自《城市意象》)
Street Scene, Des Voeux Road, Central (from *City Impressions*)



花藝作品
Floral
design

三叉木以排列、堆疊和重覆的手法呈現動感，活力的姿態，像是欸欸的腳步聲，加上道地的洋紫荊花滿載香港風情，呼應樂曲描繪香港熙來攘往，人流如織的德輔道中繁華喧鬧的都市街道情境。

An assembly of repeating Mitsumata branches lively and zestful, like the sound of briskly footsteps. The authentic Bauhinia blakeana tells the story of Hong Kong depicting the bustling streets of Des Voeux Road, Central in musical form.

主要花材 Main floral materials

三叉木	Mitsumata branch
洋紫荊	Bauhinia blakeana
竹節仙人掌	Rhapsalis

茉莉花

維多利亞·邦特

美國指揮家兼作曲家維多利亞·邦特是位多面手，曾修習作曲與指揮，是第一位從茱莉亞音樂學院取得管弦樂指揮博士學位的女性，作品包括八套歌劇、六套芭蕾舞劇、兩套鋼琴協奏曲，以及多首管弦樂、室樂、合唱與鍵盤作品。她的歌劇《克拉拉》是以克拉拉·舒曼的生平為藍本，於2019年在德國的巴登「巴登柏林愛樂樂團復活節音樂節」上首演。現時她是芝加哥室內歌劇團的首席客席指揮。

《茉莉花》是一首中提琴獨奏曲，採用傳統中國民歌《茉莉花》的素材來發揮。據作曲者自己形容，這首樂曲「用純潔、簡單的流暢旋律，與渴望從秩序中擺脫過來的願望對比，探索與歌曲強烈相異的複雜、不對稱、混亂元素。」

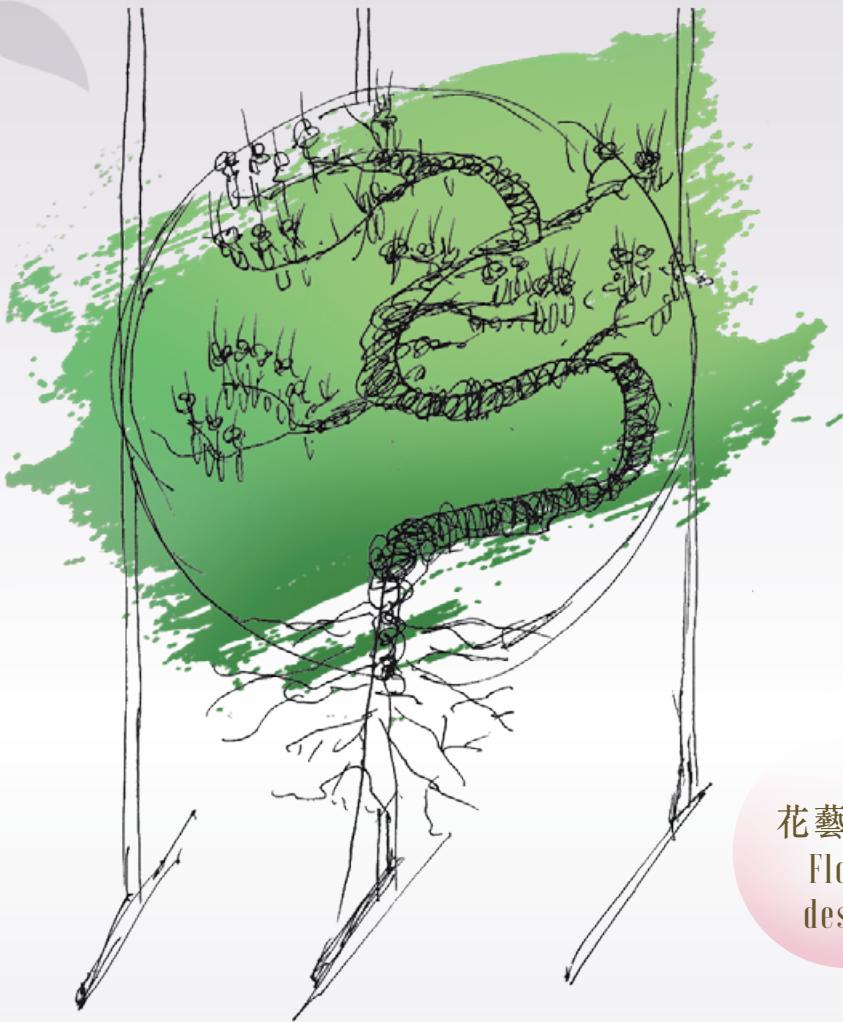
Jasmine Flower

Victoria Bond

Multifaceted American conductor and composer Victoria Bond studied composition and conducting, and she was the first woman to receive a doctorate in orchestral conducting from the Juilliard School. Bond has composed eight operas, six ballets, two piano concertos and orchestral, chamber, choral and keyboard compositions. Her opera, *Clara*, based on the life of Clara Schumann, premiered at the Berlin Philharmonic Easter Festival in Baden-Baden, Germany in 2019. She is currently the Principal Guest Conductor of Chamber Opera Chicago.

Jasmine Flower, for viola solo, makes use of the materials of the traditional Chinese folksong, *Moli Hua*. According to the composer, this piece “contrasts the pure, simple flowing melody with a desire to break free of the orderly and explore the complex, asymmetrical, chaotic elements that contrast the song.”

茉莉花 Jasmine Flower



花藝作品
Floral
design

正如這樂曲的名稱，茉莉花是主要花材；鐵枝、鐵絲塑造成盆景，裝置在鐵柱上，綴上茉莉花、洋玉簪及菊花加以裝飾。柔美、芬芳馥郁的茉莉花，輕盈、飄逸的香花，與不對稱呈現的剛實鐵柱、盆景，做成一強烈對比，表現原本饒富傳統中國風味，旋律流暢，淳樸優美，具鮮明民族特色的民歌茉莉花，在西洋古典作曲家手下加以改寫，創作出很不同的效果。

The airy and elegant Jasmine, Freesia and Chrysanthemum are placed in direct contrast with the asymmetrical iron pillars and floral structure. Portraying the popular Chinese folk song adapted by western classical composer Bond, resulted in a pleasant melody with contrasting characters.

主要花材 Main floral materials

茉莉花	Jasmine
洋玉簪	Freesia
菊花	Chrysanthemum

A 小調鋼琴五重奏

費羅倫斯·普萊斯 (1887-1953)

不太快的快板

速度加快

朱巴舞曲 — 快板

諧謔曲 — 快板

費羅倫斯·普萊斯本姓史密斯，是位美國黑人與白人混血兒，最初是在阿肯色州小石鎮隨母親習音樂，16歲到波士頓入讀新英格蘭音樂學院，學習作曲，並考取了鋼琴教師與風琴演奏資格。她母親為了減少她承受混血兒會受到的種族歧視，告訴學校女兒是墨西哥人。費羅倫斯在學習期間寫下她第一首弦樂三重奏，畢業後返回阿肯色州任教；當時美國南部各州訂下法律，強制執行種族隔離政策。1912年，費羅倫斯與律師湯瑪士·普萊斯結婚，生了三個孩子。但遭受到連串種族襲擊後，費羅倫斯與家人離開家鄉，搬到北方，於1927年定居芝加哥。但很不幸，他們遇上大蕭條，一家備受經濟困境之苦，丈夫開始虐待家人，費羅倫斯於1928年申請離婚。為了生活，她在芝加哥大大發揮她的創作天份，包括教授音樂、為默片伴奏、又用別名「VeeJay」撰寫兒童教學小品和流行歌曲。1933年，芝加哥交響樂團為費羅倫斯的《第一交響曲》舉行首演，令她成為第一位有主要美國樂團為她的作品演奏的非裔美國女性。

費羅倫斯·普萊斯的作品，在風格上甚受德伏扎克影響，因為德伏扎克建議美國作曲家從本族的民樂擷取靈感。費羅倫斯的音樂反映了非裔美國人的靈歌與民樂。她的《A小調鋼琴五重奏》大概是寫於1936年，但於她死後失傳，手稿於2009年才在伊利諾州一所破爛的房子給人發現出來。這首《五重奏》沿用古典樂派的四樂章格式，用非裔美國人的靈歌探索民樂素材。第一樂章〈不太快的快板〉是四個樂章中篇幅最長的一個，探索五音旋律，曲中和聲豐富。第二樂章〈速度加快〉是一首篇幅甚長，仿似民歌的聖詩。第三樂章並非一般慣用的諧謔曲，而是一首朱巴舞曲，這個踏腳式舞種源自從前美國南方的種植園奴隸，帶有很多拍手、踏腳、拍身體的動作。最後短短的終曲是一首熾熱的諧謔曲。

Piano Quintet in A Minor

Florence Price (1887-1953)

Allegro non troppo

Andante con moto

Juba - Allegro

Scherzo - Allegro

Florence Price, née Smith, was an African-American composer, who received early musical education from her mother in Little Rock, Arkansas. She later enrolled at the New England Conservatory in Boston at 16, studying composition and gaining qualifications as a piano teacher and an organist. To minimise racial harassment that she might face as a mixed race, Florence's mother told the school that her daughter was a Mexican. She wrote her first string trio and symphony during her study and returned to teach in Arkansas, where anti-Black laws enforced racial segregation in the Southern United States in the early 20th century. In 1912, Florence married lawyer Thomas Price and had three children. After a series of racial attacks, Florence and her family left and moved north to settle in Chicago in 1927. Due to the Great Depression, her family faced financial struggles and, after her husband became abusive, Florence filed for divorce in 1928. Out of necessity, her creative output flourished in Chicago by making her living teaching music, accompanying silent films and composing pedagogical pieces for children and popular songs using the alias "VeeJay." In 1933, Price was the first African-American woman to have a symphony performed by a major US orchestra, Chicago Symphony Orchestra, premiering her *First Symphony*.

Florence Price's works were stylistically influenced by Antonín Dvořák, who suggested that American composers look to their native folk music for inspiration. Her music reflects her heritage of African-American spirituals and folk music. Price's *Piano Quintet in A Minor* (c. 1936) fell neglected after her death and the manuscript was discovered in 2009 in a dilapidated Illinois house. The quintet follows the classic four-movement format, exploring folk materials from the African-American spirituals. The first movement, *allegro non troppo*, is the longest of the four, exploring pentatonic melodies with rich harmonies. The second movement, *andante con moto*, is an expansive and folklike hymn. Replacing the conventional scherzo, the third movement is a juba, a stomping dance that originated among plantation slaves in the past in the Southern United States featuring hand-clapping, stomping and body slapping. The short finale is a furious scherzo.

A 小調鋼琴五重奏 Piano Quintet in A Minor



花藝作品
Floral
design

碩大的花瓶與三叉木交織，擁抱，造成強烈的對比，突顯作曲家非裔血統蘊含的非洲音樂民族風格，強烈的節奏感，融合於西方古典音樂中，充滿異國風情；選材包括非洲菊、鳳梨、吊鳥等穿插其中，色彩鮮豔奪目，散發非洲熱情民族音樂的韻味，熾熱的生命力，亦配合全首樂曲節奏的動感和活力，誠為這首優美、充滿動感、活力樂曲的禮讚。

Highlighting Price's music in classical European style heavily influenced by African folk traditions and strong rhythm, the large vase and Mitsumata branch intertwine and embrace, creating a strong contrast. The choice of florals, Gerbera, Guzmania, Heliconia etc., interspersed with bright colors and exuding the flavour of passionate African folk music, giving tribute to this beautiful and energetic piece.

主要花材 Main floral materials

三叉木	Mitsumata branch
非洲菊	Gerbera
鳳梨	Guzmania
吊鳥	Heliconia

英文樂曲介紹由鄧慧中提供
中文翻譯由格致語言顧問有限公司提供
English programme notes provided by Joyce Tang
Chinese translation provided by KCL Language Consultancy Ltd.

花藝作品簡介由陳慶讓提供
Description on floral design provided by Kenny Chan

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