

NINA WONG

HONG KONG
Artists
SERIES
香港藝術家系列

王倩兒
小提琴演奏會
Violin Recital by
Nina Wong

鋼琴 Piano
吳宇晴
Shelley Ng

11.6.2025

星期三 Wed 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall



康樂及文化事務署
Leisure and Cultural
Services Department



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，返回劇院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

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

特耶・比約克倫 Terje Bjørklund

前光小提琴與鋼琴曲

Preluminado for Violin and Piano

葛利格 Grieg

第二小提琴奏鳴曲，作品十三

Violin Sonata No. 2, Op. 13

～ 中場休息 Intermission ～

皮亞梭拉 Piazzolla

探戈練習曲，為小提琴獨奏而作，第三、四及六首

Tango Etudes for Solo Violin, Nos. 3, 4 & 6

史特勞斯 Strauss

降E大調小提琴奏鳴曲，作品十八

Violin Sonata in E-flat, Op. 18

節目長約1小時45分鐘，包括中場休息15分鐘。

The performance will run for about 1 hour and 45 minutes including a 15-minute intermission.

王倩兒

NINA WONG

小提琴 Violin



王倩兒是傑出小提琴獨奏家及室樂演奏家，現為源·思室樂團的創團聯合音樂總監，並擔任多個樂團的客席樂團首席及聲部首席，包括香港歌劇院、香港大歌劇院、非凡美樂及香港城市室樂團等。她亦以特約樂手身份活躍於香港管弦樂團及香港小交響樂團，並為樂·誼獨奏家樂團成員。王氏曾以首席小提琴身份出演2022年譚盾《淨土·蓮 Immersive 實景秀》的世界首演、於2023樂季為譚盾及西安交響樂團的合作擔任獨奏，演繹貝多芬的《三重協奏曲》。她奪過多項國際殊榮，曾是鮑登國際音樂節的青年藝術家，更曾擔任馬爾旺國際音樂節的樂團副首席。王氏17歲已與澳門樂團合作，演奏浦羅哥菲夫的《第二小提琴協奏曲》，其後更於中日友好40周年音樂會中演奏《梁山伯與祝英台小提琴協奏曲》。她的足跡遍及世界知名音樂廳，包括卡奈基音樂廳、柏林音樂廳及史密塔納音樂廳等。她的足跡遍及世界知名音樂廳，包括卡奈基音樂廳、柏林音樂廳及史密塔納音樂廳等。

王氏畢業於巴德音樂學院及香港演藝學院，師隨陳浩堂、彼得·威利、瓊·陶爾等。她所用的 Il Cannone Violin Gold 弦線由 Larsen Strings 提供。

Nina Wong is an accomplished solo violinist and chamber musician. As the co-founder and Music Director of the ANIMA Ensemble, she serves as a guest concertmaster and section principal for Opera Hong Kong, Hong Kong Grand Opera, Musica Viva, City Chamber Orchestra of Hong Kong and more. She also performs regularly with the Hong Kong Philharmonic Orchestra and the Hong Kong Sinfonietta as a freelance musician, and is a member of Musicus Soloists Hong Kong. Wong was the first violinist in the world premiere of the immersive opera *Purity . Transcendence* with Tan Dun, and performed Beethoven's *Triple Concerto* with Tan Dun and the Xi'an Symphony Orchestra as a soloist. In addition to winning numerous international prizes, Wong has participated in various international music festivals, including as a fellow artist at the Bowdoin International Music Festival and as the associate concertmaster at the Marvão International Music Festival. At age 17, Wong performed Prokofiev's *Violin Concerto No. 2* with Macao Orchestra. In celebration of the 40th Anniversary of normalised diplomatic relations between China and Japan, she performed the *Butterfly Lovers Violin Concerto*. Wong has also performed in renowned concert halls around the world such as Carnegie Hall, Konzerthaus Berlin and Smetana Hall. Wong has also performed in renowned concert halls around the world such as Carnegie Hall, Konzerthaus Berlin and Smetana Hall.

Wong received her degrees from Bard Conservatory of Music and The Hong Kong Academy for Performing Arts. She studied under the tutelage of Ivan Chan, Peter Wiley, Joan Tower and more. Wong performs on Il Cannone Violin Gold strings, provided by Larsen Strings.



吳宇晴 SHELLEY NG

鋼琴 Piano

吳宇晴以優異成績畢業於倫敦市政廳音樂及戲劇學院碩士課程，其後獲全額獎學金畢業於侯斯頓萊斯大學的音樂學院。

吳氏的演奏足跡遍及全球多個著名音樂廳，包括卡奈基音樂廳、小澤征爾音樂廳、亞斯本哈里斯音樂廳及倫敦米頓閣。她曾獲邀於國際知名的鄧肯活音樂節、亞斯本音樂節、聖達菲音樂節、香港藝術節及台灣國際藝術節獻技，其演出及訪問片段亦曾於香港電台、新城電台及哈佛廣播電台 WHRB 播放。

吳氏現為香港創樂團的聯席樂手，近來亦在香港美術館及香港大學繆絲樂季舉行個人獨奏會及講座音樂會。除了個人演出之外，她亦曾聯同林肯中心舞台的駐場鋼琴四重奏於美加巡演。吳宇晴熱衷於透過音樂探索社會及藝術議題，分別於 2023 年、2016 年及 2008 年為土耳其地震、自閉症患者及四川大地震舉行籌款音樂會，充滿心思的樂曲編排及情感豐富的演繹觸動不少聽眾的心靈。

Shelley Ng earned her Master's degrees from the Guildhall School of Music and Drama with distinction and subsequently from Rice University's Shepherd School of Music under full scholarship.

Ng has performed extensively in world renowned venues including Carnegie Hall, Seiji Ozawa Hall, Harris Hall, and Milton Court as well as most prestigious festivals such as the Tanglewood Music Festival, Aspen Music Festival, Santa Fe Chamber Music Festival, Hong Kong Arts Festival and Taiwan International Festival of Arts. Her performances and interviews have aired on Radio Television Hong Kong, Metro Radio and WHRB, Harvard Radio Broadcasting.

Ng is currently an associate musician of Hong Kong New Music Ensemble. She has recently given solo and lecture recitals in the Hong Kong Museum of Art and in the HKU MUSE series of The University of Hong Kong. In addition to solo performances, she also toured the United States and Canada with the piano quartet in residence of Lincoln Center Stage. Exploring intersections of her musical career as well as social and artistic interests, she organised fundraising concerts for the Sichuan earthquake in 2008, for people with autism in 2016 and for the Turkey earthquake in 2023, touching audiences with her thoughtful programming and expressive performances.

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)

巴赫的作品甚豐，幾乎涵蓋所有當時的樂種——除了歌劇。他的音樂多與宗教有關，所以人們常覺得他非常嚴肅，但其實他很有幽默感，也是一個很有趣的人，這兩方面都可以在他的音樂裡找到。

巴赫於1717至1720年間創作了一系列無伴奏小提琴奏鳴曲與組曲。第二組曲共分五個樂章，首四樂章為當時常見的舞曲體裁，依次為阿勒曼德舞曲、庫朗特舞曲、薩拉邦德舞曲及吉格舞曲，最後一樂章則是他最具份量的作品之一——〈夏康舞曲〉。無論在規模、複雜程度或表現力方面，這樂章均可與他為古鍵琴而作的《哥德堡變奏曲》相提並論。評論家萊卡特於1805年曾評道：「此曲或可說是展現一位大師即使身受束縛，仍能自由而自信地揮灑藝術創意的最佳例子。」所謂「束縛」，即指作品的結構——作曲家須在嚴謹的夏康低音主題與和聲框架之內，僅憑小提琴的四條弦，創造出豐富多樣的音樂表情，即用盡當時的演奏技巧來達成所有。巴赫在這首以四小節主題為基礎展開64段變奏的樂章中，巧妙地運用了大幅的按音，以及極富表現力的獨奏旋律，而這些獨奏旋律亦常隱含對位的聲部關係。

獨奏小提琴作品在巴赫之前已有前例，如拜伯的作品，但將此類音樂推向藝術巔峰的，正是巴赫。在這首〈夏康舞曲〉中，形式、內容與演奏技巧達致完美平衡，成就了一段獨立、自成一體的偉大樂章，演奏的時長更達整套組曲其餘四個樂章的總和。全曲以小調為主，中間一段轉為特別精彩的大調，最後回到小調作結。至於為何巴赫會以如此非凡的樂章為整套組曲作結，已無從稽考，但有一說是他為悼念早逝的元配所作的一曲哀歌。

前光小提琴與鋼琴曲

特耶·比約克倫 (1945–2024)

挪威作曲家特耶·比約克倫早年以爵士鋼琴家的身份活躍於音樂界，並於1983年榮獲挪威爵士協會的「巴迪獎」。但他一心希望成為一位嚴肅音樂作曲家，於1971年取得奧斯陸大學音樂學碩士學位，繼而入讀挪威音樂學院作曲系，於1973年畢業。同年開始在特隆赫姆音樂學院任教。他創作了大量弦樂作品，包括室樂與管弦樂，其中最具代表性的是1989年的《薩雷克》與1994年的《卡爾米納》。他亦創作了《聖母頌》與《安魂曲》等大型合唱作品，以及融合爵士獨奏、合唱與室樂的《挪威聖頌》與《婚禮》。

《前光》寫於1984年，全曲只有一個樂章。整部作品給人即興延伸之感，並未有明確的結尾。樂曲由小提琴獨奏展開，於第一段完結前，小提琴與鋼琴各有一段短的華彩段，接着轉入受爵士樂影響的快速而略顯不安的段落。慢板音樂將再度出現，最後加速至結尾，留下提問式的結局。整首作品彷彿一個人任思緒自由流轉。

第二小提琴奏鳴曲，作品十三

悲傷的緩板——稍快——活潑的快板——急板
寧靜的小快板
生動的快板

葛利格 (1843–1907)

葛利格的音樂充滿挪威風情，無論是和聲還是旋律，都深受當地民間音樂影響。他六歲時由母親啟蒙學習鋼琴，家族好友、著名音樂家奧勒·布爾很早已發現他的天賦，建議他赴萊比錫音樂學院進修。雖然他完成學業，但曾坦言：「我的獨特個性仍像一本未讀的書，未被啟發。」葛利格最擅長創作小型作品，如鋼琴抒情小品和多首歌曲，但他也創作了不少古典樂形式的佳作，包括廣受喜愛的鋼琴協奏曲和室樂作品。

他的第一首小提琴奏鳴曲曾被他的丹麥作曲家老師尼爾斯·蓋德評為「太挪威了」。葛利格於是矢言下一首要「更挪威」。這第二首小提琴奏鳴曲果然徹底地充滿挪威民謠風情。第一樂章以即興風格的緩板開始，接着進入明亮的快板，主題由小提琴和鋼琴輪流呈現。樂章採奏鳴曲式，包含優美的第二主題，完成發展部後聲勢巨大地回到再現部，並以一段激昂的結尾收束。第二樂章為 E 小調，融合了歌曲與舞曲的元素；中段轉為大調，像情感豐富的歌，之後重回開首的 E 小調。終章猶如一支輕快的華爾茲，極富挪威風味，中間有一段轉為降 E 大調，帶點沉思的氣氛，隨後舞曲主題再現，第二段短暫回歸後，最終疾馳收尾。這首奏鳴曲是葛利格最出色的作品之一，成功地將挪威民間音樂與古典音樂形式融合，實至名歸地「比第一首更挪威」。

探戈練習曲，為小提琴獨奏而作

第三首：非常強烈且充滿活力地

第四首：緩板—冥想般

第六首：帶焦慮地

皮亞梭拉 (1921–1992)

皮亞梭拉出生於阿根廷，自小隨父母移居紐約。他在家中常聽探戈樂隊的唱片，也接觸到爵士樂和巴赫的音樂。1929年，他的父親在當舖買了一部阿根廷手風琴回家，自此皮亞梭拉開始學習這樂器，1932年創作了第一首探戈樂曲；翌年師隨一位拉赫曼尼諾夫的門生學習音樂，這位老師甚至要求他以手風琴演奏巴赫的作品。當一家人返回皮亞梭拉的出生地馬德普拉塔後，他開始在當地的探戈樂隊中演出。儘管皮亞梭拉非常喜愛探戈，亦精於手風琴演奏，但心中一直嚮往成為古典音樂作曲家。他曾向希納斯特拉學習配器達五年之久，也曾隨鋼琴家拉烏爾·施皮瓦克和指揮家赫爾曼·舍爾亨學習。最後到巴黎追隨作曲大師娜迪亞·布朗潔，但布朗潔聽過他的探戈後勸他回歸初心，以探戈為目標。自此，他便過着旅居的生活，曾居紐約、巴黎、羅馬，亦經常回到布宜諾斯艾利斯。他不斷組織樂隊，親自用手風琴領奏探戈。1955年，他創立了頗具爭議的「新探戈」風格。雖不獲保守派青睞，卻受到前衛樂迷的熱烈歡迎。他的音樂結合了古典音樂的元素，如低音變奏與對位法，並融合了爵士樂的即興特色，塑造出獨樹一幟的音樂風格，同時依然紮根於阿根廷探戈的傳統之中。

巴赫的影響在皮亞梭拉的無伴奏小提琴《探戈練習曲》中可謂清晰可聞，當中蘊含仿巴洛克風格的音型與結構設計。這些作品原是为長笛或小提琴而寫，但從音域與風格來看，小提琴較長笛更適合。第三首充滿活力，第四首如其標題所示，帶着深思的氣質。第六首則再次充滿活力，節奏迸發激情。在最後一段氣勢磅礴的結尾之前，亦有一段緩慢而富層次的過渡樂段。

降 E 大調小提琴奏鳴曲，作品十八

快板，但不要太快

即興曲：如歌的行板

終曲：行板——快板

史特勞斯 (1864–1949)

史特勞斯的作曲生涯極長，六歲便開始創作，直至1948年寫下為女高音和管弦樂團而作的告別之作《最後四首歌》為止。史特勞斯的室樂作品都是於早年創作，包括大提琴與鋼琴奏鳴曲、鋼琴獨奏曲、鋼琴四重奏，以及完成於1887年，翌年出版的小提琴奏鳴曲。後來其創作的藝術歌曲和歌劇，奠定了他崇高的地位；此外他亦以一系列絢麗的交響詩聞名，當中《唐璜》、《狄爾的惡作劇》與《英雄的一生》尤為膾炙人口。他的歌劇作品包括極具現代感的《厄勒克特拉》與《莎樂美》，以及風格較為傳統但極具個人色彩的《玫瑰騎士》，最終以《隨想曲》作結。他的藝術歌曲風格多變，寫作手法極貼合人聲。

這首小提琴奏鳴曲有點像某齣戲劇的片段：首樂章的第一主題如英雄事跡，第二主題則有如他的戀情，隨後是激動人心的發展部，再靜靜進入再現部，以一段華麗的結尾收場。中段樂章名為〈即興曲〉，如同一首抒情的歌，中段略帶不安的情緒，最後回到原主題時，鋼琴部份加上了優美的裝飾音。終樂章以慢板引子展開，隨後轉為火熱奔放的快板，融入史特勞斯典型的悠長旋律，亦不乏幽默調皮的樂段，頗有《狄爾的惡作劇》的趣味，最後以強而有力的姿態收結全曲。

PROGRAMME NOTES

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

Johann Sebastian Bach (1685-1750)

J.S. Bach's extraordinary output of compositions covers the full range of genres of music, except for opera. As his music centres on the church, he tends to be regarded as a wholly serious musician. In fact he had a notable sense of humour and of fun, both of which attributes inform all of his music in some ways.

Between 1717 and 1720, Bach composed a series of sonatas and partitas for solo violin. The second partita contains five movements, the beginning was customary, with dance movements, in this case Allemande, Corrente, Sarabanda and Gigue, but concluding with one of his most powerful movements, a *Chaconne*. In stature, complexity and breadth of expression it is the equivalent of the *Goldberg Variations* for harpsichord. J.F. Reichardt wrote of it in 1805 that it is "perhaps the greatest example in any art of the freedom and certainty with which a great master can move even when he is in chains." The chains in this case are the structure of the piece, meaning that the wealth of expression must be created within the strict limits of the chaconne bass and the harmonic frame, with only the four strings of the violin in use, which means achieving everything within the limits of the violin technique of the time. During the course of the four-bar theme and the following 64 variations, Bach makes brilliant use of multiple stoppings in extended passages, and also of intensely expressive solo lines. Even these solo lines often suggest part-writing at times.

Works for solo violin had been written before, such as those by Heinrich Biber, but it was Bach who brought this art to the summit of perfection. In this *Chaconne*, form, content and violin technique are perfectly balanced to produce a great movement which stands on its own, and takes as much time to play as all the rest of the movements in the partita together. Mostly in the minor, there is a wonderful section in the major before the final variations, back in the minor again. It is not known why Bach wrote such an extraordinary conclusion to the partita, but it has been suggested that it was an expression of grief on the death of his first wife.

Preluminado for Violin and Piano

Terje Bjørklund (1945-2024)

In the early part of his career the Norwegian composer Terje Bjørklund performed as a jazz pianist, and in 1983 he was awarded the Norwegian Jazz Association's Buddy Prize. His ambition was to be a serious music composer, and he received a Master's degree in Musicology from the University of Oslo in 1971, and then studied composition at the Norwegian Academy of Music, graduating in 1973. In the same year he began teaching at the Conservatory of Music in Trondheim. He wrote much music for strings, both chamber and orchestral, two of the most important being *Sarek*, from 1989, and *Carmina* composed in 1994. Amongst his compositions are *Magnificat* and *Requiem* for soloists, chorus and orchestra, and two works for jazz soloists, chorus and chamber orchestra – *Norwegian Sanctus* and *The Wedding*. *Preluminado* (Prelude) was written in 1984, and as the title suggests is in one movement. The whole work gives the impression of an extended improvisation, which ends without any kind of firm resolution. The violin begins the journey on its own and at the end of the first section both instruments have a short cadenza before a jazz-influenced quick and somewhat agitated section. Slow music returns and finally the music gains speed before the still questioning ending. It's the musical equivalent of someone letting their thoughts run free.

Violin Sonata No. 2, Op. 13

*Lento doloroso – Poco allegro – Allegro vivace – Presto
Allegretto tranquillo
Allegro animato*

Edvard Grieg (1843-1907)

Edvard Grieg's music is filled with the spirit of Norway, with both harmonic and melodic aspects having their roots in the country's folk music. His mother was his first piano teacher, starting him off at the age of six. The famous musician Ole Bull who was a family friend, noted the young boy's talent and suggested that he should study at the Leipzig Conservatory, which he did. After completing his course there, however, he said that "my individuality was a closed book to me." His greatest genius lay in smaller pieces, such as the Lyric Pieces for Piano, and the many songs, but he wrote a good many fine works in classical forms, such as the much-loved piano concerto, and the chamber music.

Of his first sonata for violin and piano his teacher, Niels Gade, who was Danish, said that it was "too Norwegian." Grieg then vowed that his next one would be "more Norwegian". Certainly, the second sonata is thoroughly imbued with the spirit of Norwegian folk-song. The first movement begins slowly in an improvisatory manner, and the *Allegro vivace* which follows is in the major key, the main subject being shared by both instruments. In sonata form, there's a beautiful second subject, and, after the development, a big, bold return to the recapitulation, and an exciting conclusion. The second movement is in E minor and is part song, part dance. The middle section is in the major – an expressive song – and the first section returns, in the minor again. The last movement is like a quick waltz – very Norwegian in manner – with a contemplative section in E flat major before the dance returns. The second section returns briefly before the final race to the finish. One of Grieg's best works, it's a powerful blend of Norwegian folk music with classical musical formal structures, and is in fact "more Norwegian" than the first sonata.

Tango Etudes for Solo Violin

No. 3 *Molto marcato e energico*

No. 4 *Lento – Meditativo*

No. 6 *Avec anxiété*

Astor Piazzolla (1921-1992)

Born in Argentina, Astor Piazzolla moved with his parents to New York when he was very young. At home there he listened to records of tango orchestras and had the opportunity to hear jazz and the music of J.S. Bach. He learned the bandoneon after his father noticed one in a pawn shop and brought it home in 1929. He composed his first tango in 1932, and a year later had lessons from a pupil of Rachmaninov, who had him play J.S. Bach's music on the bandoneon. When the family returned to his birth-place, Mar del Plata, he began playing in tango ensembles. Despite his love of the tango and his expertise on the bandoneon, he aimed to become a classical composer, and he had lessons for five years from Ginastera in orchestration and from Raúl Spivak on the piano. Later he had lessons from the conductor Hermann Scherchen, and subsequently with Nadia Boulanger in Paris, who, however, urged him to focus on the tango. After this he lived a peripatetic life, living in New York, Paris and Rome, as well returning frequently to Buenos Aires. Always founding groups to play tangos, and leading from the bandoneon, he created the somewhat controversial nuevo tango in 1955 which was not favoured by the conservative faction, but greeted with acclaim by those who looked forward. His style incorporates elements of classical music, such as the use of the passacaglia and counterpoint, as well as improvisation, from jazz. All these together forged a highly individual effect, while remaining rooted in the Argentinian tango.

The influence of Bach can clearly be heard in the Etudes for Violin, which contain elements of baroque-like pattern making. Originally written for flute or violin, they seem from the range and style to be more suited to the violin than the flute, perhaps. Number three is splendidly energetic, while number four is thoughtful, as the title indicates. Number six is again full of energy and rhythmic excitement. There is a slower section before the final strong flourish.

Violin Sonata in E-flat, Op. 18

Allegro, ma non troppo

Improvisation: Andante cantabile

Finale: Andante – Allegro

Richard Strauss (1864-1949)

Richard Strauss had a very long composing career, starting when he was only six, and lasting till 1948, when he wrote his *Four Last Songs*, for soprano and orchestra. The chamber music of Strauss comes from his earlier years, with sonatas for cello and piano, for piano, and the piano quartet, then the violin sonata, composed in 1887 and published a year later. He became a great lieder and opera composer, as well as producing a magnificent series of orchestral tone poems, of which *Don Juan*, *Till Eulenspiegel* and *Ein Heldenleben* are perhaps the best known. His operas include the modernistic *Elektra* and *Salome*, and then in more traditional but highly individual style, *Der Rosenkavalier* and finally, *Capriccio*. The lieder cover a great range of expression and are perfectly written for the voice.

The violin sonata is somewhat like excerpts from a drama of some sort as the first movement seems to present the story of a hero's deeds in the first subject and his love in the second. There's an exciting development before a quiet recapitulation. The movement ends with a final grand flourish. The middle movement, *Improvisation*, is like a song, with a somewhat agitated central section, and with the return to the first part beautifully decorated in the piano part. The Finale begins with a slow introduction and is followed by bold and fiery music incorporating a typical long-breathed melody, and with lots of fun in the *Till Eulenspiegel* vein, with lots of merry pranks leading to a fine, strong finish.

謝謝蒞臨欣賞「王倩兒小提琴演奏會」。若你對這場演出或康樂及文化事務署的文化節目有任何意見，請填寫電子表格。你亦可將意見電郵至 cp2@lcsd.gov.hk 或傳真至 2721 2019。

Thanks for attending 'Violin Recital by Nina Wong'. Please fill the e-form to give us your views on this performance or on the Leisure and Cultural Services Department cultural programmes in general. You are also welcome to write to us by email at cp2@lcsd.gov.hk, or by fax at 2721 2019.

有關申請康樂及文化事務署主辦或贊助節目的資料，請瀏覽此網頁：
<http://www.lcsd.gov.hk/tc/artist/>

Please visit the following website for information related to application for programme presentation/sponsorship by the Leisure and Cultural Services Department: <http://www.lcsd.gov.hk/en/artist/>

本節目及電子場刊所載的內容及資料不反映康樂及文化事務署的意見。

The programme as well as the content and information contained in the e-house programme do not represent the views of the Leisure and Cultural Services Department.



Click for Arts 藝在「指」尺

得閒上網 Click一Click 藝文康體樣樣識 One click to treasures – Culture & Leisure



追蹤康文+++ Follow LCSD Plusss on:



www.facebook.com/LCSDPlusss



www.instagram.com/lcsdplusss/



思文喵
Artti
Kitty

ANSON WONG

HONG KONG
Artists
SERIES
香港藝術家系列

王應淳 鋼琴演奏會

Piano Recital by
Anson Wong

4/7

星期五 Fri 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$240, \$200

節目 Programme

楊納傑克
Janáček

《在霧中》
In the Mists

舒伯特(李斯特編)
Schubert (trans. Liszt)

聖樂歌曲, S. 562, 作品一, 「萬靈節禱文」
Geistliche Lieder, S. 562, No. 1, Litanei auf das Fest Aller Seelen

貝多芬
Beethoven

A大調第二十八鋼琴奏鳴曲, 作品一〇一
Piano Sonata No. 28 in A, Op. 101

馬勒(王應淳編)
Mahler (trans. Anson Wong)

《第五交響曲》, 第四樂章, 小慢板
Symphony No. 5, IV. Adagietto

舒曼
Schumann

交響練習曲, 作品十三(含五首遺作變奏)
*Symphonic Études,
Op. 13 (with 5 Posthumous Variations)*

門票**現正**在城市售票網發售
Tickets **NOW** available at URBTIX

查詢 Enquiries **2268 7321** (節目 Programme) | **3166 1100** (票務 Ticketing)
購票 Booking **3166 1288** | **www.urbtix.hk**

節目詳情
Programme Details



www.lcsd.gov.hk/cp

📺📱📷 Click for Arts 藝在「指」尺



中華文化節

CHINESE CULTURE FESTIVAL 2025



開千載文明之宇 啓舞樂詩情之宙

EXPLORING THE UNIVERSE OF A MILLENNIUM OF CIVILISATION
UNVEILING THE GRANDEUR OF CHINESE ART AND POETRY

六月至九月 • June to September

門票 **現於** 城市售票網公开发售
Tickets **NOW** available at URBITIX

查詢 **Enquiries** 2268 7323 (節目 Programme) | 3166 1100 (票務 Ticketing)
購票 **Booking** 3166 1288 | www.urbtix.hk

www.ccf.gov.hk

呈獻 Presented by



中華人民共和國香港特別行政區政府
文化體育及旅遊局
Culture, Sports and Tourism Bureau
The Government of the Hong Kong Special Administrative Region
of the People's Republic of China

策劃 Organised by



康樂及文化事務署
Leisure and Cultural
Services Department



弘揚中華文化辦公室
CHINESE CULTURE PROMOTION OFFICE

節目詳情 Details

