

SOUNDSCAPE IMPRESSIONS

音畫・聽聞

HONG KONG
Artists
SERIES
香港藝術家系列



潘穎芝

Letty Poon

大提琴
Cello

李嘉齡

Colleen Lee

策劃/鋼琴
Curator/Piano

王晞韻

Rhythmie Wong

鋼琴
Piano

符聞一

Fu Man-yat

策劃/畫家
Curator/Painter

陳倬朗

Aaron Chan

小提琴
Violin

10.5.2025

星期六 Sat 8pm

香港文化中心劇場

Studio Theatre,
Hong Kong Cultural Centre

錄像設計 Video designer: 陳家濠 Gary Chan

燈光設計 Lighting designer: 趙家豪 Chiu Ka-ho

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

星期三 Wed 8pm
香港大會堂劇院
Theatre,
Hong Kong City Hall
\$240, \$200

節目 Programme

巴赫 J.S. Bach

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

葛利格 Grieg

第二小提琴奏鳴曲
Violin Sonata No.2

皮亞梭拉 Piazzolla

探戈練習曲
Tango Etudes for Solo Violin

史特勞斯 Strauss

降E大調小提琴奏鳴曲
Violin Sonata in E-flat

特耶·比約克倫 Terje Bjørklund

前光小提琴與鋼琴曲
Preluminado for Violin and Piano

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節目詳情
Programme Details



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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

德布西 Debussy

G小調奏鳴曲，L. 140

Sonata in G minor, L. 140

鋼琴：李嘉齡 & 小提琴：陳倬朗

Piano: Colleen Lee & Violin: Aaron Chan

聖桑 Saint-Saëns

D小調大提琴組曲，作品十六

Suite for Cello and Piano, Op. 16

大提琴：潘穎芝 & 鋼琴：王晞韻

Cello: Letty Poon & Piano: Rhythmie Wong

拉威爾 Ravel

《鵝媽媽》組曲

Ma Mère l'Oye (The Mother Goose) Suite

鋼琴：李嘉齡 & 王晞韻

Piano: Colleen Lee & Rhythmie Wong

～ 中場休息 Intermission ～

拉威爾 Ravel

A小調鋼琴三重奏

Piano Trio in A minor

鋼琴：李嘉齡 & 小提琴：陳倬朗 & 大提琴：潘穎芝

Piano: Colleen Lee, Violin: Aaron Chan & Cello: Letty Poon

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 and 30 minutes including a 15-minute intermission.

李嘉齡

COLLEEN LEE

策劃 Curator / 鋼琴 Piano



早年勇奪第15屆蕭邦國際鋼琴大賽第六名，李嘉齡開始在國際古典樂壇備受矚目。她於世界各地舉行獨奏會，並與多個著名樂團合作，包括華沙管弦樂團、中國愛樂樂團、以色列愛樂樂團、香港管弦樂團等。2010/11樂季她被委任為香港小交響樂團之駐團藝術家。

李氏是大型音樂節常客，她參加的音樂節包括波蘭蕭邦國際音樂節（杜斯尼奇）、芬蘭艾斯普的樂・誼國際音樂節、芬蘭和上海的當代音樂周。2019年9月，她在力圖爵士指揮下首次與倫敦交響樂團同台演出。李氏熱衷於室樂，經常於各大室樂節中亮相，包括香港國際室樂節和樂・誼國際音樂節，並曾與著名獨奏家及室樂團合作。她現為香港電台室樂演奏家的一員。

李氏就讀香港演藝學院期間師隨黃懿倫教授，畢業後負笈德國漢諾威音樂、戲劇及媒體學院深造，師承雅利・法迪。她的錄音包括一張由波蘭國立蕭邦學社發行、在 Pleyel 鋼琴上演奏的全蕭邦唱片，及由拿索斯唱片公司灌錄及發行的全史格拉蒂奏鳴曲唱片。她也曾為香港小交響樂團的迪卡唱片《就是古典音樂3》演出。

李氏現為香港教育大學榮譽駐校藝術家，並任教於香港演藝學院及香港浸會大學。

Since winning the Sixth Prize of the 15th International Frederic Chopin Piano Competition, Colleen Lee has performed extensively throughout Asia, Europe and North America in solo recitals and with orchestras such as the Warsaw Philharmonic Orchestra, China Philharmonic Orchestra, Israel Philharmonic Orchestra, and Hong Kong Philharmonic Orchestra among others. She was the Artist Associate of Hong Kong Sinfonietta in the 2010/11 Season.

Lee has appeared in major festivals including the Duszynski Festival Poland, Musicus Fest in Espoo, Finland and Shanghai New Music Week. She made her debut with the London Symphony Orchestra under Sir Simon Rattle in September 2019. An enthusiastic chamber musician, Lee frequently appears in chamber music concerts including and has also collaborated with world-famous instrumentalists. She is a member of the RTHK Chamber Soloists.

Lee was trained at The Hong Kong Academy for Performing Arts (HKAPA) under Professor Eleanor Wong and with Arie Vardi at The Hochschule für Musik, Theater und Medien in Hannover. Lee's discography includes an all Chopin album recorded on the Pleyel Piano released by the Fryderyk Chopin Institute, and a complete Scarlatti Sonatas album by Naxos. She was also featured on the Hong Kong Sinfonietta DECCA album *This is Classical Music 3*.

Lee is currently the Honorary Artist-in-Residence of the Education University of Hong Kong and a member of the piano faculty at HKAPA and at the Hong Kong Baptist University.

符聞一

FU Man-yat

策劃 Curator / 畫家 Painter



符聞一自幼喜愛音樂和美術，香港中文大學音樂系學士及碩士。其畫作曾出展歐美和亞洲二十多國，並獲得多個獎項，包括2017年第二屆印度國際水彩畫雙年展優秀獎、2019年波蘭國際水彩比賽特別獎及2020年第三屆亞太藝術雙年展銀獎。現從事創作和美術教育，任教於香港中文大學專業進修學院水彩課程。其作品多以生活小景和小人物為題材，以平實的美說自己的故事，為流逝的歲月留下生命的足跡。

Fu Man-yat is a lover of fine art since his childhood, engages himself in painting and art education. Fu graduated from The Chinese University of Hong Kong with bachelor and master degrees in Music. Fu's works have been exhibited in more than 20 countries in Europe, America and Asia. He has also received numerous awards, including the Honorable Mention Award in the International Watercolor Biennale India (2017), the Special Prize in the Poland International Watercolor Competition (2019) and the Silver Award at the Third Asia Pacific Art Biennial Exhibition (2020). Fu currently engages himself in painting and art education. His works center upon everyday scenes of life and people. Through highlighting beauty in the ordinary, he wishes to tell his story, and leave behind his footprints in the passing time.

陳倬朗

AARON CHAN

小提琴 Violin



陳倬朗以獨奏家及室樂演奏家的身份活躍於國際舞台，曾兩度贏得專為優秀年輕加拿大音樂家而設的基爾伯基金會大獎。他在克里夫蘭音樂學院及麥基爾大學考獲學士學位後，於休斯頓萊斯大學謝帕德音樂學院繼續進修，完成碩士課程，在學期間曾於音樂學院舉辦的協奏曲及室樂比賽中勝出。在2022/23樂季，他還參與了多倫多皇家音樂學院里班克斯家族基金獎學金及國際演出駐留計劃。其後，陳氏於誼樂社2023「年青音樂家招募」中勝出，並獲邀請成為「樂・誼獨奏家樂團」之成員。

陳氏尤其喜愛演奏室樂，享受透過音樂與其他演奏家交流互動的樂趣。他曾參與麥基爾國際弦樂四重奏學院、克里夫蘭安歌室樂節和瑞士韋爾比耶音樂節獨奏家及室樂音樂學院的夏季項目。於2024年5月期間，他成為了香港小交響樂團的第二小提琴助理首席。

Aaron Chan is a Hong Kong-Canadian violinist, who is sought after as a soloist and chamber player around the globe. A two-time Sylva Gelber Music Foundation Award recipient, Chan received bachelor's degrees from the Cleveland Institute of Music (CIM) and Schulich School of Music, McGill University (McGill) under Stephen Rose and Jinjoo Cho. He then continued at the Shepherd School of Music of Rice University (Rice) for his master's degree under the guidance of Paul Kantor. Chan won the concerto competitions at CIM and Rice, and in 2018 won the classical concerto competition and chamber competition with his quartet (Lafontaine Quartet) at McGill. During the 2022/23 season, he held a fellowship as a resident of the Rebanks Family Fellowship and International Performance Residency Program at the Royal Conservatory of Music in Toronto. In 2023, Chan won Musicus Society's Young Artist Audition and was selected to join the roster of Musicus Soloists Hong Kong.

Chan especially loves playing chamber music, finding total joy in communicating with other musicians through sound alone. He has spent summers at the McGill International String Quartet Academy, ENCORE Chamber Music Festival in Cleveland and Verbier Festival's Soloist and Chamber Music Academy in Switzerland. In May of 2024, he joined the Hong Kong Sinfonietta as their Assistant Principal Second Violin.

潘穎芝*

LETTY POON*

大提琴 Cello



潘穎芝出生於香港，先後於香港演藝學院及美國紐約石溪大學畢業，獲頒學士及碩士學位，主修大提琴演奏，隨後更於香港大學取得音樂學博士學位。潘氏自香港國際大提琴學會成立至今，一直擔任學會的藝術總監，致力推廣大提琴音樂及大提琴演奏。潘氏現任教於香港演藝學院、香港浸會大學及香港大學，更於2018年成立太平洋大提琴樂團，為十八歲以下的青少年大提琴手提供專業培訓。

A native of Hong Kong, Letty Poon received her degrees in cello performance from The Hong Kong Academy for Performing Arts (HKAPA) and the Stony Brook University (New York, USA) before obtaining a Ph.D. in musicology at the University of Hong Kong. Poon has been serving as the Artistic Director of the Hong Kong International Cello Association since its establishment to promote cello music and cello playing in Hong Kong. To nurture the next generation of cellists and musicians, she is a faculty member of the APA, artist teacher of the Hong Kong Baptist University and the University of Hong Kong. In 2018, she founded the Pacific Cello Orchestra to provide professional training for young cellists aged 18 or below.

* 承蒙香港演藝學院允准參與是次演出

With the kind permission of The Hong Kong Academy for Performing Arts

王晞韻

RHYTHMIE WONG

鋼琴 Piano



在香港土生土長的王晞韻畢業於香港演藝學院，師隨黃懿倫教授，隨後於新英格蘭音樂學院取得碩士學位，並以最高榮譽取得科隆音樂及舞蹈大學的演奏家學位。她曾在美國、歐洲和亞洲舉辦過多個個人獨奏會，演出地點包括都柏林的國家音樂廳及紐約的卡內基音樂廳。她亦為 Westdeutscher Rundfunk, Deutschlandfunk Kultur、香港電台、柬埔寨 TVK、澳門 Teledifusao 以及香港教育電視台作訪問及演出。在香港，她被授予「十大青少年藝術家」獎。2022年12月，她發佈了首張個人專輯《Evolving Fantasia》。專輯也隨即被法國及德國著名古典音樂電台播放且獲高度點評。

她曾奪得卡羅瓦茨國際鋼琴比賽總冠軍以及克羅地亞作品最佳演繹和觀眾獎，她也在瓦萊塔國際鋼琴比賽及紐約國際藝術家鋼琴比賽獲得冠軍，同時也獲得麥肯齊藝術家表彰獎。

Born and raised in Hong Kong, Rhythmie graduated from The Hong Kong Academy for Performing Arts under the guidance of Professor Eleanor Wong. She then obtained her Master's degree from the New England Conservatory and graduated with the highest honors from the University of Music and Dance Cologne with a Concert Exam degree. She has held numerous solo recitals in the United States, Europe, and Asia, performing at venues such as the National Concert Hall in Dublin and Carnegie Hall in New York. She has also given interviews and performances on platforms including Westdeutscher Rundfunk, Deutschlandfunk Kultur, Radio Television Hong Kong, Cambodia TVK, Macau Teledifusao, and Hong Kong Educational Television. In Hong Kong, she was awarded the "Top Best Young Artists" award. In December 2022, she released her debut album, *Evolving Fantasia*, which was immediately broadcast and highly praised by renowned classical music radio stations in France and Germany.

Wong has won the Grand Prize at the Karlovac International Piano Competition, along with the Best Interpretation of a Croatian Work and the Audience Prize. She has also been crowned champion at the Valletta International Piano Competition and the New York International Artists Piano Competition, and received the Mackenzie Artist Recognition Award.

陳家濠

GARY CHAN

錄像設計 Video designer



陳家濠為自由身劇場錄像設計師，畢業於專業教育學院，修讀創意媒體。曾合作劇團包括樹寧現代式單位、中英劇團、影話戲、Banana Effect、iStage theatre 及前進進戲劇工作坊等。陳氏一直嘗試於劇場上使用影像創作，亦有參與各種場合的錄像創作，擔任各項錄像處理 / 設計。

A freelance video designer, Gary Chan graduated from the Hong Kong Institute of Vocational Education in Creative Media. He has worked with Shu Ning Presentation Unit, Chung Ying Theatre Company, Cinematic Theatre, Banana Effect, iStage theatre and On & On Theatre Workshop. Chan has been striving to utilise image creation as a medium in theatre productions, and has been involved in video projections in various events and productions as a video designer and content provider.

趙家豪

CHIU Ka-ho

燈光設計 Lighting designer



趙家豪畢業於香港演藝學院，獲頒舞台及製作藝術（榮譽）學士學位，主修燈光設計。現為自由身劇場工作者，以燈光設計師及燈光操控員身份活躍於劇場製作及現場演出，特別是舞蹈及音樂製作。

Chiu Ka-ho graduated from The Hong Kong Academy for Performing Arts with a Bachelor of Fine Arts (Honours) degree in Theatre and Entertainment Arts, majoring in lighting design. He is now an active lighting designer and programmer in theatre and live performances, especially in dance and music productions.

資料由表演者提供
Information provided by the artist

製作團隊 Production Team

製作 Produced by

華意堂藝術策劃 RhapsoArts Management

製作經理及舞台監督 Production & Stage Manager

陳樂詩 Chan Lok-sze

舞台助理 Stage Crews

張城 Cheung Shing 張煒文 Cheung Wai-man 戚舜堯 Chik Shun-yiu

錄音 Audio Recording

陳沛正 Chan Pui-ching

樂曲介紹 PROGRAMME NOTES

《G小調奏鳴曲》，L. 140

德布西 (1862–1918)

活潑的快板

間奏曲 — 幻想而輕巧的

終曲 — 非常活躍的

《G小調奏鳴曲》是作曲家德布西的絕唱。適值當時第一次世界大戰的破壞使巴黎陷入糧食和經濟困境，而德布西本人正在與晚期癌症鬥爭。他曾說道：「我寫這首奏鳴曲只是為了擺脫這些問題，並在我親愛的出版商的推動下完成。」他最初構想創作六首奏鳴曲給不同樂器，但在去世之前只能完成了三首。

第一樂章〈活潑的快板〉以寧靜的鋼琴和弦開始，從G小調過渡到C大調。小提琴響起民謠音樂氣息，俏皮且難以預測的舞蹈，對比著天堂般的寧靜。

第二樂章〈間奏曲 — 幻想而輕巧的〉，德布西將反覆無常的活力，貫注並列令人難忘的內斂時刻。這個樂章猶如一個神秘的領域，模糊了諧謔曲和溫柔的行板之間的界限。

輕巧的終章〈終曲 — 非常活躍的〉重溫了第一樂章的主題，彷彿打開了一扇通往另一個平行時空的大門。

德布西在這部作品中顛覆了和聲與旋律兩者之間的界線，亦見證了一種音樂煉金術：將生活的艱辛和自己即將到來的死亡轉化為一部散發著超凡之美的作品。

Sonata in G minor, L. 140

Claude Debussy (1862–1918)

Allegro vivo

Intermède: Fantasque et léger

Finale: Très animé

Debussy's Sonata stands as his swan song. The backdrop against which he composed this sonata was bleak: the World War I had plunged Europe into chaos, Paris was grappling with food and coal shortages, and economic hardships prevailed. Debussy himself was struggling with his own battle against terminal cancer. "I only wrote this sonata to be rid of the thing, spurred on by my dear publisher," said the composer. Originally conceived as part of a grand plan for six sonatas "for various instruments", Debussy completed only three before his passing in 1918.

The first movement, *Allegro vivo*, opens with tranquil piano chords that transition from G minor to C major, conjuring a sense of boundless potential. The violin enters, embarking on a virtuosic, improvisatory journey infused with a touch of folk music. It's a playful and unpredictable dance, capturing moments of turbulence and celestial serenity.

In the second movement, *Intermède: Fantasque et léger*, Debussy weaves capricious vivacity into the composition, juxtaposed with moments of haunting introspection. This movement exists in an enigmatic realm, blurring the lines between a scherzo and a gentle andante, where harmony seems to float through an ephemeral sea.

The final movement, *Finale: Très animé*, revisits the main theme of the first movement, as if opening a door to a transcendent world.

Debussy's innovative approach to harmony and melody challenges convention, blurring the lines between the two, subverting the traditional relationship between melody and harmony. Through this work, we witness Debussy's profound musical alchemy: transforming life's hardships and his own impending mortality into a composition that radiates transcendent beauty and the enduring power of art.

《D小調大提琴組曲》，作品十六 聖桑 (1835–1921)

創作於1866年，這部五樂章組曲從巴洛克舞曲組曲中汲取靈感，同時注入19世紀的豐沛和聲與抒情張力。每個樂章皆如精緻的寶石，大提琴與鋼琴在親密對話中交織出流暢的音樂紋理。

1. 前奏曲

組曲以莊嚴而抒情的大提琴旋律揭開序幕。樂章充滿即興般的自由氣息，情感逐步堆疊至高潮，最終歸於寧靜的尾聲。

2. 小夜曲

輕快迷人的樂章，以舞蹈般的節奏喚起夜曲的浪漫情調。中段轉為自省氛圍，隨後重現開篇的活潑主題，展現明暗對比。

3. 嘉禾舞曲

此樂章致敬巴洛克宮廷舞曲，以端莊節奏與優雅樂句為特色。聖桑為傳統形式注入現代觸感，運用半音和聲與力度變化營造戲劇性與生命力。

4. 浪漫曲

作為組曲的核心，這段浪漫曲深邃抒情，大提琴吟唱出哀婉旋律，鋼琴以綿密音型烘托氛圍。

5. 終曲

組曲以活力奔放的終曲收尾，驅動性的節奏與炫技段落令人目不暇接。大提琴與鋼琴展開熱烈對話，主題交錯推進，直抵輝煌高潮。

Suite for Cello and Piano, Op. 16

Camille Saint-Saëns (1835–1921)

Composed in 1866, this five-movement work draws inspiration from Baroque dance suites, infuses with the harmonic richness and lyrical intensity of the 19th-century Romantic expressiveness. Each of the five movements is a miniature gem, weaving seamlessly the intimate conversations between the cello and piano.

1. Prélude

The suite opens with a solemn and hauntingly beautiful melody by the cello. It unfolds with a sense of improvisatory freedom, building in intensity before resolving into a serene conclusion.

2. Sérénade

This playful and charming movement evokes the spirit of serenade with its light, dance-like rhythms. The middle section introduces a more introspective mood, before returning to the lively opening theme.

3. Gavotte

The Gavotte pays homage to the Baroque dance form, with its stately rhythm and elegant phrasing. Saint-Saëns infuses the movement with a modern sensibility, using chromatic harmonies and dynamic contrasts to create a sense of drama and vitality.

4. Romance

The heart of the suite is a deeply expressive and lyrical movement. The cello sings with a poignant melody while the piano provides a lush, supportive backdrop.

5. Finale

The suite concludes with a vibrant and energetic Finale characterised by its driving rhythms and virtuosic passages. The cello and piano engage in a spirited dialogue of themes and building momentum toward a thrilling conclusion.

《鵝媽媽》組曲

拉威爾 (1875–1937)

創作於1908至1910年間，拉威爾將法國作家夏爾·佩羅童話故事中的童真與神秘感轉化為音樂，創造出一部既適合兒童欣賞，又充滿藝術深度的作品，喚起聽眾內心深處對童話的嚮往與感動。

1. 睡美人的帕凡舞曲：組曲以一段緩慢而優雅的帕凡舞曲開場，描繪了童話中沉睡的公主。音樂充滿了寧靜與夢幻的氛圍，近乎催眠般營造出一個古老遙遠的童話世界。

2. 小拇指

這個樂章講述一個迷路的孩子在森林中留下麵包屑作為記號。作曲家巧妙地運用重複的音型和音色的變化，表現出故事中的孤獨與不安的情緒。

3. 瓷娃娃的女皇

這個充滿了異國情調的樂章，靈感來自於一個被詛咒變成醜陋女孩的公主與瓷娃娃們的奇幻冒險。音樂以五聲音階為基礎，模仿東方音樂一種精緻而奇幻的氛圍。

4. 美女與野獸的對話

樂章描繪經典童話《美女與野獸》中的對話場景。溫柔旋律與低沉音型之間的對話逐漸融合，最終野獸的詛咒解除，以一段優美的華爾茲，象徵著愛的力量與轉變。

5. 仙境花園

組曲的結尾以緩慢而莊嚴的旋律，逐漸發展為一段光輝燦爛的高潮，彷彿童話故事中的美好結局。

Ma Mère l'Oye (The Mother Goose) Suite

Maurice Ravel (1875–1937)

Written between 1908 and 1910, composer Ravel drew inspiration from the fairy tales of French author Charles Perrault, and transformed the innocence and mystery of these stories into music, creating a work that is both accessible to children and rich in artistic depth. The work also rekindles the timeless wonder of fairy tales, reminding us of their enduring power to enchant and to move the human spirit.

1. Pavane of the Sleeping Beauty (Pavane de la Belle au bois dormant)

The suite opens with a slow, elegant pavane, evoking the slumbering princess from the classic tale. The music brims with tranquility and dreamlike serenity, conjuring an ancient, almost hypnotic atmosphere, as though transporting listeners to a distant, magical realm.

2. Tom Thumb (Petit Poucet)

This movement tells the story of a child lost in the woods who leaves breadcrumbs as a trail. Through repetitive motifs and irregular rhythms, it mirrors the tale's undercurrents of loneliness and mystery.

3. Laideronnette, Empress of the Pagodas

(Laideronnette, Impératrice des Pagodes)

Infused with exoticism, this movement is inspired by a princess cursed into ugliness and her fantastical adventures with porcelain pagoda dolls. Built on pentatonic scales, the music mimics an oriental soundscape, evoking a whimsical, otherworldly aura.

4. Conversations of Beauty and the Beast

(Les Entretiens de la Belle et de la Bête)

Dramatising the dialogue between Beauty and the Beast from the timeless fairy tale, Ravel contrasts Beauty's tender, lyrical melody with the Beast's gruff, lumbering theme. Their musical exchange gradually intertwines, culminating into a transformative waltz as the Beast's curse is broken - a poignant metaphor for love's redemptive power.

5. The Enchanted Garden (Le Jardin féérique)

The suite closes with a solemn, stately melody, swelling into a radiant climax that evokes the triumphant resolution of a fairy tale.

《A小調鋼琴三重奏》

拉威爾 (1875–1937)

中板

馬拉詩體 — 相當活躍的

帕薩卡里亞 — 非常寬廣的

終曲 — 活躍的

拉威爾於1914年夏天完成了這部鋼琴三重奏。當時第一次世界大戰即將爆發，拉威爾在入伍法國軍隊前夕，懷著迫切的心情完成了這部作品。這部室內樂作品融合了傳統形式與印象派的和聲語言，完美平衡了20世紀初期浪漫主義的抒情性與現代主義的創新精神。

1. 中板

第一樂章以弦樂奏出神秘而富回想性的旋律開場，體現了拉威爾對多元文化的興趣，包括巴斯克民間音樂（致敬母親的巴斯克血統）。鋼琴則以流動的琶音加入，營造出朦朧的印象派音畫。

2. 馬拉詩體 — 相當活躍的

弦樂與鋼琴以跳躍的節奏和俏皮的對話，展開充滿諧謔曲般的活力，以無窮動的切分音型，展現作曲家對動態與色彩的精準把控。中段轉入抒情旋律，與前後形成鮮明對比。

3. 帕薩卡里亞 — 非常寬廣的

第三樂章採用巴洛克時期的「帕薩卡里亞」形式，以不斷重覆的低音旋律為基礎展開變奏。拉威爾把傳統曲式昇華為深情而富冥想性的樂章，達至壯麗的高潮後才最終歸於深邃的寧靜。

4. 終曲 — 活躍的

雷霆般的鋼琴和弦開場，充滿澎湃的節奏能量。拉威爾將奏鳴曲式與迴旋曲元素結合，主題在樂器間競逐、交織，最終匯聚成輝煌的尾聲。這一樂章既是對技巧的炫示，也是對全曲情感的總結。

Piano Trio in A minor

Maurice Ravel (1875–1937)

Modéré

Pantoum: Assez vif

Passacaille: Très large

Finale: Animé

Ravel composed this Piano Trio in the summer of 1914, on the eve of World War I. About to enlist in the French army, the composer felt an urgent need to complete the work before leaving for service. The work bridges the gap between the Romantic tradition and the modernism of the early 20th century, showcasing Ravel's ability to balance tradition with innovation, and his unique blend of classical structure with impressionistic harmonies.

1. Modéré

The opening modal melody played by the strings evokes a sense of mystery and nostalgia, reflects Ravel's fascination with Basque folk music (a nod to his mother's heritage). The piano enters with shimmering arpeggios, creating a lush, impressionistic texture.

2. Pantoum: Assez vif

The scherzo-like energy is driven by rhythmic vitality and playful exchanges between the instruments. The use of syncopation creates a sense of perpetual motion, while the middle section offers a lyrical contrast with its soaring melodies.

3. Passacaille: Très large

The third movement is a passacaglia, a Baroque variation form built on a repeating bass line. Here, Ravel transforms the traditional structure into a deeply expressive and meditative movement, which gradually builds in intensity and texture, and culminates in a powerful climax before receding into a serene conclusion.

4. Finale: Animé

The finale is a tour de force of rhythmic energy and virtuosity. The composer also demonstrates innovative use of form by combining elements of sonata form with a rondo-like structure, creating a movement that is both cohesive and exhilarating. The opening theme, introduced by the piano, is bold and assertive, while the contrasting sections explore a range of moods and textures. The movement builds to a thrilling conclusion, bringing the trio to a triumphant close.

樂曲介紹由科浩撰寫
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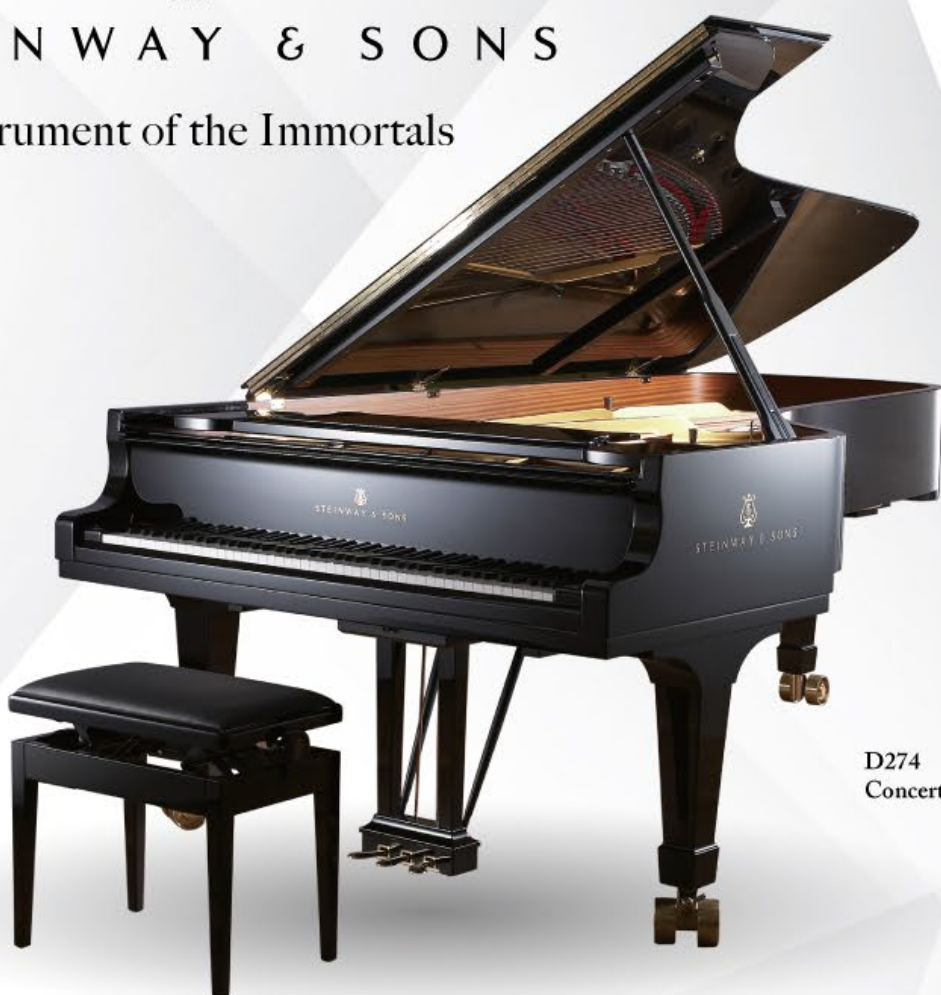
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