

三盈藝社主辦
Presented by Sheri Art House

半音階口琴、小提琴的偶遇



謝俊仁
Tse Chun-yan



韋恒熹
Wai Hang-hay

Passion in Music
An Enchanting Encounter between
the Chromatic Harmonica and the Violin

情之所鍾



鄭文樂
Alice Cheng

2018年7月31日(星期二) 晚上八時
31 July 2018 (Tuesday) 8 pm
香港大會堂劇院
Hong Kong City Hall Theatre

韋恒熹、謝俊仁(口琴) 與 鄭文樂(小提琴) 演奏會
Wai Hang-hay & Tse Chun-yan (Harmonica), Alice Cheng (Violin)

鋼琴伴奏 Piano Accompaniment



畢玫
Rosalind But



陳滿得
Ada Chan



劉嘉瑋
Gladys Lau



吳嘉敏
Ng Ka Man, Karmen



張蕙詩(演出嘉賓)
Christina Cheung (Guest Performer)

主席感言

標題“情之所鍾·半音階口琴、小提琴的偶遇”的音樂會能夠順利開演，真的是一個難得的機會才能達成！初中時候經常聽到梁日昭老師提及謝俊仁的名字，因為當年俊仁曾是梁師的私人口琴學生，琴技出眾，校際音樂節比賽經常名列前茅。後來他轉吹半音階口琴，十多年前我認識他時，更是香港著名古琴家，但仍偶爾重拾口琴的樂趣。

至於小提琴家鄭文樂，我因緣際會認識了 10 多年，得悉文樂曾在母校就讀初中，短短一年時間就往加拿大繼續升學，卻從來不知道她是故友鄭直沛先生的女兒，後來才從朋友口中知悉，真的巧合，年輕時經常和他父親及幾位小提琴發燒友，一起欣賞小提琴音樂，獲益良多，今天竟有機會和文樂同台奏樂，使我勾起好多回憶！

各位朋友會發現今天音樂會的節目表上，演出樂曲大部分是小提琴的經典作品，我和俊仁都是用我們年輕時鍾情的摯愛樂器口琴來吹奏，我非常熱愛小提琴這種樂器，可惜少年時代沒有機會學習，今天有幸一同演出此音樂會，可算是我個人莫大的榮耀，最感快慰的事莫過於此了！

俊仁兄除了答允演出音樂會外，還幫我們場刊校正和修改英文翻譯，使音樂會場刊更完善！

音樂會能夠順利籌辦，得到謝天業先生為我們設計場刊，另外宋明怡小姐為我搜集翻譯樂曲資料，家姐韋潔怡女士和二妹韋逸怡女士分別從加、澳洲返港為音樂會打點工作，由衷感激！

最後要感謝當然是我摯愛的妻子 Christina，就因為有她的衝勁和演出動力，鼓勵了我有信心再次踏足音樂會舞台，音樂會才能成功演出！

韋恒熹

三盈藝社主席

Chairman's foreword

It is great that I have the chance to organize this concert. When I was in early secondary school, I always heard of the name of Tse Chun-yan mentioned by my teacher Mr. Leung Yat-chiu. He had been Mr. Leung's private harmonica student. His performance was brilliant, and he gained remarkable results in the Hong Kong school music festival. Later on, he changed to play the chromatic harmonica. When I got to know him personally over ten years ago, he has become a well-known *guqin* player in Hong Kong, though he still plays the harmonica once in a while.

I have known violinist Cheng Man-lok Alice for more than ten years. She had only been at Pui Ying Secondary School for one year, then continued her studies in Canada. It was coincidence that I knew her, not knowing that she is the daughter of my late old friend Mr. Cheng Chik Pui. I only found out about this from my friend. When I was young, I always went out with Man-lok's father and a few other violin lovers to listen to violin music together. Today I have the opportunity to perform together on stage with her. It evokes many of my past memories.

On the concert programme today, you will find that most of the music pieces are classical violin music pieces. Chun-yan and I both use the harmonica, our favourite musical instrument since we were young, to play the pieces, I love the violin instrument very much. Regrettably, I did not have the chance to learn playing violin when I was a teenager. Today, I am very fortunate to perform together with the other performers. It is my greatest honour and makes me feel very happy indeed!

I also have to thank Chun-yan so much. Besides agreeing to perform in the concert, he also enhanced the quality of the programme book by helping to edit the text as well as the English translation for me.

I give sincere thanks for the assistance of Mr. Kenneth Tse and Miss Baby Sung, who helped to design the programme book and writing as well as making the necessary research for this concert. I also thank my elder sister and younger sister who came from Canada and Australia respectively for administration work.

Lastly, I have to thank my beloved wife Christina for providing me with endless enthusiasm in performing. She encourages me to step on stage once more, and to make this concert a success!

Wai Hang-hay
Chairman of Sheri Art House







節目表
Programme



1. 六首為雙口琴與鋼琴改編的愛爾蘭旋律
Six Irish Melodies Arranged for two Harmonicas & Piano Arranged by James Moody (1907 - 1995)
占士·慕迪改編
口琴 Harmonica: 謝俊仁 Tse Chun-yan 韋恒熹 Wai Hang-hay
鋼琴 Piano: 畢玫 Rosalind But
2. G 大調小提琴奏鳴曲，作品 100 號
Sonatina in G major, Op.100 for Violin & Piano Antonin Dvorak (1841 - 1904)
德伏扎克
口琴 Harmonica: 韋恒熹 Wai Hang-hay
鋼琴 Piano: 吳嘉敏 Karmen Ng
3. F 大調小提琴奏鳴曲第一首
Sonata No.1 in F major, Op.8 for Violin & Piano Edvard Grieg (1843 - 1907)
葛利格
小提琴 Violin: 鄭文樂 Alice Cheng
鋼琴 Piano: 劉嘉璋 Gladys Lau
4. A 大調小提琴奏鳴曲第四樂章
Sonata in A major – 4th Movement Cesar Franck (1822 - 1890)
法朗克
口琴 Harmonica: 謝俊仁 Tse Chun-yan
鋼琴 Piano: 陳滿得 Ada Chan



Intermission of 15 Minutes
中場休息 15 分鐘



5. 月亮代表我的心
The Moon Represents My Heart Weng Qingxi (1936 - 2012) - Ching-ju Shih
翁清溪曲、石青如改編
6. 沉思 選自歌劇 黛絲
Meditation from Thais Jules Massenet (1842 - 1912)
馬斯奈
口琴 Harmonica: 張蕙詩 Christina Cheung
鋼琴 Piano: 吳嘉敏 Karmen Ng

7. 摩西幻想曲 羅西尼、帕格尼尼
Moses Fantasy Rossini (1792 - 1868) - Paganini (1782 - 1840)
口琴 Harmonica: 韋恒熹 Wai Hang-bay
鋼琴 Piano: 畢玫 Rosalind But
8. 愛之星 龐塞、海菲茲改編
Estrellita Ponce (1882 - 1948) - Heifetz (1901 - 1987)
9. 安慰 李斯特、米爾斯坦改編
Consolation Franz Liszt (1811 - 1886) - Nathan Milstein (1904 - 1992)
小提琴 Violin: 鄭文樂 Alice Cheng
鋼琴 Piano: 劉嘉瑋 Gladys Lau
10. 海濱音詩 秦詠誠
Tone Poem on the Seaside Qin Yongcheng (1933 - 2015)
11. 漁舟唱晚 婁樹華、黎國荃改編
Evening Song of the Fishermen Arranged by Lou Shuhua (1907 - 1952) and Li Guoquan (1914 - 1966)
口琴 Harmonica: 謝俊仁 Tse Chun-yan
鋼琴 Piano: 陳滿得 Ada Chan
12. 為雙小提琴而創作的五首作品 蕭斯達可維奇
Five Pieces for 2 Violins & Piano Dmitri Shostakovich (1906 - 1975)
小提琴 Violin: 鄭文樂 Alice Cheng
口琴 Harmonica: 謝俊仁 Tse Chun-yan 韋恒熹 Wai Hang-bay
鋼琴 Piano: 吳嘉敏 Karmen Ng

音樂會完畢 The End

多謝蒞臨欣賞 Thank you for your presence

晚安 Good night

韋恆熹



韋恆熹是香港著名口琴家，尤其專注於以半音階口琴演奏古典音樂，畢生致力將口琴提升為演奏殿堂級世界著名樂章的典雅樂器。韋恆熹在六十年代起追隨口琴大師梁日昭先生學習複音口琴，並隨劉尚文先生學習樂理。學生時代在香港校際音樂節取得優異成績，並於六九年贏取香港口琴比賽中複音口琴獨奏組別冠軍。由於認識到複音口琴有其局限，不能駕馭許多古典音樂作品，同時又受到當代著名半音階口琴大師拉利艾德拉和湯美韋利等的影響，而轉習半音階口琴，並有信心以半音階口琴能夠奏出世界著名樂章。韋恆熹為培英中學校友，先後在母校及多間學校以業餘身份擔任口琴導師，其學生亦多次在香港校際音樂節口琴獨奏組別及各地口琴節賽事中屢奪佳績。韋氏熱衷古典音樂欣賞，尤其熱愛小提琴曲，四十多年來觀摩了不同名家的演奏技巧，確認了大部份小提琴曲都能以半音階口琴演繹，由此努力不懈將一首又一首的小提琴經典作品移植，以其圓渾的口琴技巧吹奏，令聽眾耳目一新。



韋氏於2006和2013年先後在香港大會堂劇院舉辦了個人口琴演奏會，於2011年與泛亞交響樂團合作演出三場音樂會，由國家一級指揮范燾指揮，演奏佛漢·威廉士的《口琴浪漫曲》和馬斯奈的《沉思》。2013年11月與沙田交響樂團合作，由馬文彬先生指揮，將幾近失傳的已故香港作曲家屈文中老師的遺作《帕米爾綺想曲》復活演出。2014年4月復與已故丘少彬老師(1952 - 2016)領導的新聲國樂團作《帕米爾綺想曲》首次國樂團協奏的演出。2015年與著名口琴家陳熾光先生舉行聯合音樂會，獲得一致讚賞。近年並多次與香港角聲合唱團合作，把口琴融入歌聲之中。

2016年9月屈文中老師夫人，鋼琴家王守潔女士，親自專程從台灣返港擔當鋼琴伴奏，與韋氏合作重演先夫特別為口琴而創作的《帕米爾綺想曲》，以存紀念。

Wai Hang-hay

Wai Hang-hay is one of the famous harmonica virtuosos in Hong Kong. He is particularly keen on playing classical music with the chromatic harmonica. Wai Hang-hay developed a keen interest in the harmonica from a very young age, starting tremolo lessons in the 1960's with harmonica master Leung Yat-chiu and learning music theory from Lau Sheung-wen. A secondary school student, Wai scored excellent results at the Hong Kong Schools Music Festival. He was the Hong Kong tremolo solo champion in 1969. Not only did he understand the limitations of tremolo in classical music, but he was also influenced by contemporary virtuosos Larry Adler and Tommy Reilly. This led to Wai's change to the chromatic harmonica, confident that he would be able to play classical music with it. An Alumnus of Pui Ying Middle School, Wai has been teaching the harmonica at his Alma Mater as well as several schools in Hong Kong. A number of his private students have won awards at the Hong Kong Schools Music Festival and several open harmonica contests overseas. Wai also has a great passion for the violin, emulating the techniques of virtuosos over the past 40 years. In recognition of the generality between violin and harmonica, Wai has successfully transcribed violin music to harmonica and offered fresh feeling to his audiences.

Following a solo concert at the Hong Kong City Hall Theatre in 2006, Wai staged with the Pan Asia Symphony Orchestra in 2011, playing *Romance for Harmonica* by Ralph Vaughan Williams and *Méditation* from *Thais* by Jules Massenet. He staged with the Sha Tin Symphony Orchestra in 2013 conducted by Benson Ma, and the New Tune Chinese Orchestra in 2014 conducted by the late Siu-pun Yau (1952 - 2016), playing *Pamir Capriccio* Op.21 by Wut Man-chung. In 2015, he held a joint concert with the famous harmonica player, Mr. Chan Chi Kwong, and received much praise. He co-performed with the Horns Chorus several times in recent years.

In September 2016, Wong Sau-kit, wife of the late Wut Man-chung, came specially to Hong Kong from Taiwan to accompany Wai on the piano in another performance of Wut's *Pamir Capriccio*, in memory of her late husband.

謝俊仁

香港著名古琴家，香港中文大學民族音樂學博士。多年來積極參與古琴創作、打譜、推廣、教學和研究工作。於 2001 年和 2011 年出版其個人古琴唱片《一閃燈花墮》和《秋月清霜》，於 2016 年出版其個人古琴論文與曲譜集《審律尋幽》。謝氏為退休醫生，曾任教於香港中文大學音樂系與香港演藝學院。現為中文大學音樂系古琴導師及名譽副研究員。

謝氏亦為口琴好手。六歲隨梁日昭學習複音口琴，至中一開始，在聖保羅男女中學口琴隊得到指揮熊翰章及馮安、以及各學長的指導，轉習半音階口琴，至大學畢業後，開始學習中樂時，才停止吹奏口琴。相隔二十多年，到 2000 年代，得到著名的英皇口琴五重奏主音何百昌的鼓勵，重拾昔時的喜愛。曾與何百昌在 2005 年舉行二重奏音樂會，並多次參與英皇口琴五重奏的演出，包括 2006 年在台灣舉行的亞太口琴節，以及 2009 年在德國舉行的世界口琴節，任表演嘉賓。



Tse Chun-yan

A renowned *guqin* player in Hong Kong, Tse Chun-yan holds a PhD degree in ethnomusicology from the Chinese University of Hong Kong. For many years, he took part in composition, reconstruction of old scores, promotion, teaching and researches for the *guqin*. His personal CDs, *The Oil-Lamp Flickered* and *Autumn Moon and Winter Frost*, were published in 2001 and 2011 respectively. His collection of academic papers, compositions and reconstructions on the *guqin*, *Exploring the Secluded*, was published in 2016. He is a retired medical practitioner, and has taught in the Music Department of the Chinese University of Hong Kong and the Hong Kong Academy for Performing Arts. He is currently an instrumental instructor and an honorary research associate in the Music Department of the Chinese University of Hong Kong.

Tse Chun-yan is also a good harmonica player. He learned the tremolo harmonica under Leung Yat-chiu from the age of 6. From Form 1, under the mentorship of conductors of the St. Paul's Co-educational College Harmonica Orchestra, George Hung Hon-cheung and Fung On, as well as other senior members of the Orchestra, Tse changed to the chromatic harmonica. He only stopped to play the harmonica after graduation from the university, when he changed to playing Chinese music. After a gap of over 20 years, in 2000s, encouraged by Ho Pak-cheong, the lead player of the famous King's Harmonica Quintet, Tse resumed playing his favorite instrument in the past. He held a duet concert with Ho Pak-cheong in 2005, and participated a number of times in performances of the King's Harmonica Quintet, including guest performances in the Asia Pacific Harmonica Festival in Taiwan in 2006 and the World Harmonica Festival in Germany in 2009.

鄭文樂



鄭文樂生長在一個音樂家庭，為五、六十年代香港管弦樂團已故第一小提琴首席鄭直沛的女兒，年幼時受父親音樂薰陶，師從小提琴教育家陳松安，考獲英國皇家音樂學院小提琴演奏文憑。繼續跟隨 Marcus Lehmann 學習，畢業於香港演藝學院，繼而進入加拿大溫哥華音樂學院進修小提琴演奏，事師 Gwen Thompson，畢業後，她分別在演藝學院 Junior School 及音樂統籌處任職。

文樂經常與不同樂團，室樂和流行音樂組合合作演出，過去曾經出任香港小交響樂團第二小提琴副團長一職。她的演奏範疇非常廣闊，選曲從巴洛克時代至現代作品等，鄭文樂演出過多次獨奏會，皆廣獲好評。



Alice Cheng

Alice Cheng was brought up in a musical family. Her father was the late principal violinist Cheng Chik Pui of the Hong Kong Philharmonic Orchestra in 1960s. She was influenced by her father in her young age, and learned violin from the violin educationist Chan Chung On. After she obtained the L.R.S.M. in violin performance, she studied under Marcus Lehmann at the Hong Kong Academy for Performing Arts (HKAPA). She then studied violin performance at the Vancouver Academy of Music in Canada with Gwen Thompson. After graduation, she was teaching and conducting at the Junior School of HKAPA and The Hong Kong Music Office. She was the second violin assistant principal of The Hong Kong Sinfonietta, and has been performing in various orchestras, and chamber music and pop concert productions. She has a wide repertoire, ranging from baroque to contemporary compositions. Her numerous solo concerts have received wide acclaim.

張蕙詩



張蕙詩自幼喜歡古典音樂，熱愛吹奏口琴，早年隨劉志龍先生學習半音階口琴、複音口琴、和弦口琴、重奏訓練同時習牧笛，考獲英國皇家音樂學院樂理證書。2008年、2010年先後赴杭州及新加坡參加亞太口琴節公開組比賽，2012年參加馬來西亞亞太口琴節複音口琴成人公開組別獲銅獎。2014第一次參加半音階口琴成人公開組別獲銀獎。



近年蕙詩積極參加學校慈善籌款音樂會和政府籌辦的開放舞台演出、2016至2017連續兩年獲邀請在香港花卉展覽中演出，同時在不同形式的音樂會和婚宴上作演奏嘉賓。蕙詩曾參與香港口琴協會主辦2014薪火相傳亞太口琴音樂會和口琴營內和谷泰扶Yasuo Watani大師班；祖利安、埃爾韋Julien Hervé，塞韋爾Raphaël Sévère和Florent Heau單簧管大師班，目前也同時跟隨現任醫學會單簧管首席趙允祈小姐學習單簧管。

蕙詩於2011年開始隨韋恒熹先生學習半音階口琴，技藝更進。現為香港中華基督教青年會口琴樂團和曉彤愛樂口琴樂團的半音階口琴手，也曾是香港飛躍愛樂管弦樂團團員。2016年一月參加了由泛亞交響樂團主辦的胡志健口琴大師班示範演出者。同年八月蕙詩參加第十一屆亞太口琴節半音階口琴獨奏和大合奏比賽，也參演曉彤愛樂口琴樂團的專場音樂會演出。

Cheung Wai-sze Christina

Cheung Wai Sze Christina has been fond of classical music and has loved playing the harmonica since childhood. Christina has learnt the chromatic, tremolo and chord harmonicas under Mr. Lau Chi Lung, and also taken recorder lessons from him. She has also passed the Theory Examination of the Royal Academy of Music.

In 2008 and 2010 Christina participated in the Asia Pacific Harmonica Festival Open Competition in Hangzhou and Singapore respectively, and won the Bronze Prize in the adult's category for the Tremolo Harmonica in the Competition held in Malaysia in 2012 and she won the Silver Prize in the adult's category for the chromatic harmonica in the Competition held in Hangzhou in 2014.

In recent years, Christina has been actively involved in fund-raising concerts for schools and Open Stage performances and 2016 to 2017 Hong Kong Flower Show organized by the government. She has also on various occasions been invited to perform in concerts and weddings. She has attended Yasuo Watani master classes in the harmonica camp and 10th Asia Pacific Harmonica Festival Celebration Concert organized by the Hong Kong Harmonica Association; Julien Hervé, Raphaël Sévère and Florent Héau clarinet master classes, and is now learning clarinet with Miss Chiu Wen Kay Wendy, the incumbent Principal Clarinetist of the Medical Association, and Grade 8 Theory with Dr. Mui Kwong Chiu.

To further polish her harmonica skills, Christina has been learning chromatic harmonica once again with Mr. Wai Hang Hay since 2011. She is currently in the Hong Kong Chinese YMCA Harmonica Orchestra and Halletone Philharmonica. Then, also a member of the Hong Kong Progressive Philharmonic Orchestra.

In January 2016, Christina had participated as the demonstration harmonica performer of Owen Ho master class hosted by the Pan Asia Symphony Orchestra.



畢玫 鋼琴伴奏

畢玫從三歲稚齡起開始學習鋼琴，先後師承吳東夫人及杜蘭夫人。小學就讀瑪利諾女校，繼於聖保羅男女中學完成中學課程。在校時她積極參與合唱團及管絃樂演出，並曾擔任古鍵琴手，是校內活躍的音樂中堅份子。畢玫偕三位妹妹畢蓮，畢薇，畢蕙，自1963年至1976年於香港校際音樂節多個鋼琴賽事項目上連番勝出，創造了傑出不凡的記錄。1976 - 1977年間她先後考獲英國皇家音樂學院鋼琴教學及鋼琴演奏 L.R.S.M. (Teaching), L.R.S.M. (Performance) 文憑。畢玫肄業於香港大學物理學系，在學時一直擔任香港大學合唱團指揮，大學畢業後先後服務沙田及香港培英中學凡三十多年，1996年至2005年連續九年擔任香港培英中學校長，在其任內於學校努力提倡各類音樂訓練，引入音樂風氣，積極為培英播種音樂樹苗。



2005年榮休香港培英中學校長之職後移居澳洲。音樂依然是畢氏退休生活中最重要的消閒活動及工作目標，她熱衷於合唱團演出，又為澳洲雪梨國立麥格理大學合唱團及其學生無伴奏合唱組合擔任指揮，現每年奔走於澳洲和香港兩地參與各種音樂項目的演出。2012年11月畢玫獲邀請為澳洲相向歌劇樂團之指定鋼琴家，在演出意大利歌劇作曲家威爾第著名作品《茶花女》全劇中，擔任合唱團鋼琴伴奏。2013年畢玫續被邀請為指定鋼琴家並唱詩班指揮為澳洲超越文化藝術歌劇團，演出了意大利歌劇作曲家威爾第的《弄臣》。

Rosalind But Piano Accompaniment

Starting to play the piano at only age three, Rosalind But was a disciple successively of piano masters Constance Wu and Betty Drown. While at Maryknoll Sisters School for her primary education and then at St. Paul's Co-Educational College, Rosalind actively participated in the school choir, school orchestra (playing the harpsichord), and many other musical groups. Rosalind and her three younger sisters established a spectacular record by winning awards in the Hong Kong Schools Music Festival for 13 consecutive years from 1963 to 1976. Rosalind achieved her certificates of L.R.S.M. (Teaching), L.R.S.M. (Performance) respectively in 1976 and 1977. In her college life, Rosalind dedicated herself to conducting the Hong Kong University Students' Union Choir. After graduating from University of Hong Kong majoring in Physics, Rosalind worked at Pui Ying College and then Pui Ying Secondary School for more than 30 years. She served as the principal of Pui Ying Secondary School from 1996 to 2005 during which she advocated music appreciation and offered students training in all sorts of musical instruments. Music continues to be the most essential leisure and work for Rosalind since migrating to Australia after retirement in 2005. Besides her enthusiasm in choir performance in Sidney, Rosalind conducts the Macquarie University Singers, and Mac-appella, a student a cappella group. She, thus, keeps busy travelling back and forth between Hong Kong and Australia for music performances. Rosalind was appointed Rehearsal and Performance Pianist of the Antipodean Opera Group in Sydney in 2012. In the performance of *La traviata* by Italian opera composer Giuseppe Verdi, Rosalind served as the piano accompanist for the choir. She was invited to be the pianist as well as a chorister for the opera performance of Verdi's *Rigoletto* in 2013 by the opera group called ACO (Arts, Culture, Opera).

陳滿得 鋼琴伴奏



於香港中文大學音樂系畢業，師承紀大衛教授主修鋼琴、馬家敏老師及長笛演奏家翁斯貝學習長笛。其後於該校完成民族音樂學研究碩士學位。現活躍於本地及外地各大小音樂演出。

Ada Chan Piano Accompaniment

Ada Chan received her Bachelor degree in music at the Chinese University of Hong Kong, where she majored in piano with Professor David Gwilt and minored in flute with Ms. Carmen Ma and later with the renowned flutist Sibeï Wang. Enthusiastic in both performance and academic research, she later completed her Master of Philosophy in Ethnomusicology at the same university. Chan frequently appeared in local and overseas concerts as piano accompanist; and flautist in local ensemble groups and symphonic bands.





劉嘉瑋 鋼琴伴奏

自幼跟隨資深音樂教育家凌金園女士學習鋼琴，之後遠赴加拿大域多利大學及音樂學院跟隨當時院長活士夫婦習琴。畢業後於 1980 年返回香港在政府音樂事務處工作，負責有關樂理及合唱的訓練和統籌。並於 1998 年再返回加拿大在溫哥華定居。在英屬哥倫比亞大學繼續進修鋼琴室樂課程，是該課程首位畢業生。在加拿大期間參與本立比華人宣道會和列治文以馬內利堂兒童合唱團司琴。再於 2006 年返港定居，活躍於室樂演奏，並且私人教授鋼琴，擔任教會風琴師，同時參與院牧義工的服侍。



Gladys Lau Piano Accompaniment

Ms Lau began her early piano study with Ms Margaret Ling in Hong Kong and later with Winifred Scott Wood of the Conservatory cum university of Victoria, Canada. Upon graduation in 1980, she joined the Music Office, Hong King Government and served in the aural, theory and choral section for 17 years. In 1998, Ms Lau immigrated to Vancouver, Canada, she then continued her pursue of music at the University of British Columbia where she was the first graduate of the piano Collaborative Studies Programme. During her stay in Canada, she also served as pianist for Burnaby Alliance Church and Emmanuel Children's Choir. Upon her return to Hong Kong in 2006. She has been active as a chamber musician, teacher, church organist and volunteer worker of the chaplaincy service.

吳嘉敏 鋼琴伴奏



吳嘉敏畢業於香港城市大學建築系，同時獲得哲學碩士學位。自四歲半起學習鋼琴，中二時以優等成績考獲英國皇家音樂學院八級鋼琴文憑，又以優等成績考獲英國皇家音樂學院八級樂理，其後考獲英國倫敦聖三一音樂學院碩士演奏文憑。師從中國著名鋼琴家及音樂教育家李名強教授，也曾跟法國著名鋼琴家 Marie-Laure Muller 學習鋼琴。她熱愛古典音樂，現為柏斯琴行鋼琴教師，主要從事音樂教育及伴奏工作。2012 年於柏斯音樂藝術中心匯演表演鋼琴獨奏。

自 2014 年起開始出任口琴伴奏，同年 8 月赴杭州參加第十屆亞太口琴藝術節，為成人組半音階口琴獨奏伴奏，獨奏者均獲得銀獎。同年 9 月又被邀請於香港大會堂劇院舉行的亞太區口琴名家匯演擔任鋼琴伴奏。2015 年 4 月在香港大會堂高座演奏廳，為香港基督教青年會口琴樂團、2016 年一月在泛亞交響樂團主辦的胡志健口琴大師班擔任鋼琴伴奏，獲得一致讚賞。她亦曾多次為香港校際音樂節、英國皇家音樂學院樂器考試及各類型比賽和音樂會擔任伴奏。近年，嘉敏主要為香港口琴界好手擔任鋼琴伴奏，同時也演奏口風琴。



Ng Ka Man Karmen Piano Accompaniment

Karmen received the degree of Master of Philosophy in Building Engineering at City University of Hong Kong. She started to learn piano at the age of 4.5 years. She passed the grade 8 piano exam from the Associated Board of the Royal Schools of Music (ABRSM) with distinction when studying in Form 2; passed Grade 8 Music Theory (ABRSM) with distinction; passed ATCL (Recital) Diploma Examination (Solo Piano) with distinction and obtained LTCL (Recital) Diploma from Trinity College London. Karmen studied piano with a famous Chinese pianist and music educator Professor Li Ming Qiang and a French pianist Marie-Laure Muller. Due to her enthusiasm in classical music, she is currently a piano tutor in Parsons Music Centre, dedicated to music education and working as a piano accompanist. In 2012, Karmen performed piano solo in Parsons Music Annual Gala. She has started to be a piano accompanist for harmonica since 2014. She participated as a piano accompanist for Chromatic Harmonica Solo Adult Group in The 10th Asia Pacific (Hangzhou) Harmonica Festival, in which the soloists all awarded a silver medal. Same year in September, she was invited to be the piano accompanist for the Joint Concert of Asia Pacific Harmonic Virtuosos at Hong Kong City Hall Theatre. In April 2015 and 2016, she served as the piano accompanist for the Hong Kong Chinese YMCA Harmonica Orchestra and also participated in the demonstration of Owen Ho master class hosted by the Pan Asia Symphony Orchestra. Besides that, she has participated actively as a piano accompanist for different musical instruments in Hong Kong Schools Music Festival, ABRSM exams and numerous music competitions and recitals. Karmen mainly serves as a piano accompanist for harmonica players in recent years. She also plays the melodica.

曲目介紹

Program notes

1. 六首為雙口琴與鋼琴改編的愛爾蘭旋律 占士、慕迪改編
Six Irish Melodies Arranged for two Harmonicas & Piano Arranged by James Moody (1907 - 1995)

慕迪是位多才多藝的作曲家，多年來為世界著名口琴家湯美、威利擔任伴奏，並為他度身訂做創作了多首口琴曲樂章，由於出身愛爾蘭的背景，其作品甚富愛爾蘭民族情調，他以其對愛爾蘭傳統音樂的認識，加上能充份掌握口琴的感性表現，特別選取一系列通俗愛爾蘭民謠，加以改編，成為別具特色以兩隻口琴演出的愛爾蘭歌曲。

James Moody is regarded as the most prolific composer for the harmonica. For many years he was the regular accompanist for the celebrated harmonica player Tommy Reilly. He was clearly inspired by the artistry of his colleague and many of his compositions were “tailor-made” for Reilly. His great knowledge of the harmonica makes his harmonica works highly successful. Given his Irish background, Moody’s works inevitably reflect an Irish folk style. His knowledge of Irish traditional music and his love for the expressive qualities of the harmonica are successfully combined in his idiomatic arrangements of Irish folk songs for two harmonicas.

2. G 大調小提琴小奏鳴曲，作品 100 號 德伏扎克
Sonatina in G major, Op.100 for Violin & Piano Antonin Dvorak (1841 - 1904)

波希米亞作曲家德伏扎克在 1893 年完成這首 G 大調小提琴小奏鳴曲。德伏扎克把這首作品送贈給自己六名子女，他給出版商西姆洛克說明這首 G 大調小提琴小奏鳴曲是為年輕人創作的，亦是德伏扎克在美國所寫的最後一首室樂作品。因為得到布拉姆斯的幫助校對印稿，作品可在翌年在柏林出版。

作曲靈感源自美國民俗土著印第安人的音樂語法，加入祖國捷克的民謠、舞蹈及節奏，形成極富變化趣味的作品，為作曲家在美國時期最受歡迎樂曲之一。

全曲分四個段落， 1.堅定的快板、2.小廣板（印第安短歌）、3.諧謔曲、4.終曲-快板

Bohemian composer, Antonio Dvorak, composed the Sonatina for Violin in G in late 1893. Dedicated to his six children, Dvorak wrote to his publisher, Fritz Simrock, that the Sonatina for Violin in G Major, Op.100 was ‘intended for youths’ but that even adults ‘should be able to converse with it’. It was the last chamber work Dvorak wrote in the United States, but was published in Berlin the following year because Brahms had generously offered to correct the proofs.

The composition was inspired by the musical grammar of the American folk aboriginal Indians, together with the folk ballads, dances, and rhythms of the Czech Republic of the motherland to create a highly varied and interesting work. It was one of his most popular compositions of the American period.

The whole work is divided into four sections, which are:

- (1). Allegro risoluto
- (2). Larghetto (Indian canzonetta)
- (3). Scherzo Molto vivace
- (4). Finale Allegro

3. F 大調小提琴奏鳴曲第一首

葛利格

Sonata No.1 in F major, Op.8 for Violin & Piano

Edvard Grieg (1843 - 1907)

葛利格 F 大調小提琴及鋼琴奏鳴曲是在 1865 年於丹麥完成的，在這作品裏我們可看到很多挪威民謠的音樂元素，第一和第三樂章使用了傳統的奏鳴曲式，這樂曲原本是獻給小提琴家 August Fries 的，但首演卻是瑞典小提琴家 Anders Patterson 演奏，葛利格則擔任鋼琴伴奏。

Grieg's Violin & piano sonata in F major was composed in Denmark in 1865. In the work, we observe clearly that Grieg used elements of Norwegian folk music. Grieg was a Norwegian composer and pianist. In this sonata, the first & third movements are in traditional sonata form, while the middle movement is in ABA form.

The sonata was dedicated to August Fries, but it was the Swedish violinist Andres Pettersson who gave the first performance with Grieg himself at the piano.

4. A 大調小提琴奏鳴曲第四樂章

法朗克

Sonata in A Major – 4th Movement

Cesar Franck (1822 - 1890)

法朗克 68 歲時所寫的作品，被不少音樂愛好者，推舉為法國音樂中最優秀的小提琴奏鳴曲，亦是不少著名小提琴家的基本曲目。第 4 樂章的主旋律以卡農形式於兩樂器之間對答，再以迴旋曲式重複出現，最後達至燦爛的結尾。

Written by Cesar Franck at age 68, the piece is considered by many as the finest violin sonata in all French music, and is in the core repertoire of many major violinists. In the 4th movement, the main melody is heard in canonic imitation between the instruments, and recurs in a rondo-like manner to a triumphant and soaring conclusion.

5. 月亮代表我的心

翁清溪曲、石青如改編

The Moon Represents My Heart

Weng Qingxi (1936 - 2012) - Ching-ju Shih

翁清溪作曲，不過如今人們提起這首歌，首先想到的應該是鄧麗君演唱的版本。上世紀 70 年代，鄧麗君到東南亞巡演時聽到這首歌，她重新演繹，一舉唱紅，成為華人世界家喻戶曉的經典名曲。之後這首歌更被其他歌手翻唱，並被選為多部影視劇的經典主題曲。

The song was composed by Weng Qingxi. But now, when people mention this song, the first thought should be Teresa Tang's concert version. In 1970s, when Teresa heard the song during her Southeast Asia tour, she re-interpreted it, and immediately made it a world famous Chinese classic. Afterwards, the song has been sung by other artists, and was selected as a classic theme song of a number of TV dramas.

6. 沉思 選自歌劇 黛絲

馬斯奈

Meditation from *Thais*

Jules Massenet (1842 - 1912)

馬斯奈是十九世紀末最出色的一位法國作曲家，由於歌劇著稱，1863年就讀於巴黎音樂學院期間，考取羅馬獎學金，而最成功的作品是1884年的歌劇《曼龍》。他的創作除了20多齣歌劇外，還有歌曲、神劇和管弦樂組曲。馬斯奈一直在法國歌劇壇享有重要地位，直到狄布西的出現，而狄布西的某些作品亦明顯受到馬斯奈的影響。除了最具代表性的《曼龍》，《維特》和《黛絲》是馬斯奈另外兩個聞名遐邇的歌劇。《黛絲》極富浪漫主義，既懷舊又奇情，有豐富的戲劇元素，而其中一首小提琴獨奏曲《沉思》更使歌劇永垂不朽。作為《黛絲》一劇的間奏曲，沉思的旋律異常優美，有如夜曲般浪漫抒情，是小提琴曲中的經典。

Massenet was one of the most brilliant of all French composers at the end of the 19th century, and enjoyed a considerable reputation as an operatic composer. Massenet studied at the Paris Conservatoire, winning the Prix de Rome in 1863, but his greatest success came in 1844 with *Manon*. He composed more than 20 operas, in addition to many songs, several oratorios and a number of orchestral suites. Massenet maintained a dominant position in French opera until the appearance of Debussy, some of whose works showed the influence of Massenet. Besides *Manon*, Massenet's most famous works are *Werther* and *Thais*. An evocative and exotic opera of rich romantic and dramatic impact, *Thais* is known to many because of the famous intermezzo, *Meditation*, which has long been heard as a separate piece for violin and orchestra, setting the nocturnal scene.

7. 摩西幻想曲

羅西尼、帕格尼尼

Moses Fantasy

Rossini (1792 - 1868) - Paganini (1782 - 1840)

1816年，三十四歲的帕格尼尼與二十四歲的歌劇作家羅西尼在羅馬邂逅相遇後，根據羅西尼的歌劇寫了幾首變奏曲。其中，《摩西主題變奏曲》就是根據歌劇《摩西在埃及》中摩西禱告時的音樂為主題創作的。變奏曲的引子與結尾都採用變奏形式，此曲用G弦演奏，將G弦指定音高調到Bb，引子是柔板，旋律寬廣，暗示出主題。中間使用泛音，結尾變成大調。主題的節奏是進行曲風格，採用很多敲擊音。第一變奏幾乎全是十六分音符，充滿歡快的流動感。第二變奏是活潑的2/4拍，結尾加進重音與泛音。第三變奏的節奏與拍子和第二變奏相同，也是用十六分音符，迴盪漣漪的流動感沁人肺腑；連音與斷音交替出現，跌宕起伏。前一部分反復之後，出現採用六連音的十六分音符的結尾部分，在動盪、華麗的起伏中結束。

In 1816, after the 34-year-old Paganini met with the 24-year-old opera writer Rossini in Rome, he wrote several variations based on Rossini's opera. Among them, *Moses Theme Variations* was created based on the theme of Moses' prayers in the opera *Moses in Egypt*. Both the introduction and the ending of the piece use variations. This piece is played on the G-string, and the specified pitch of the G-string is adjusted to Bb. The introduction begins in adagio with a broad melody, suggesting the theme. Harmonics are used in the middle, and the end becomes major. The rhythm of the main theme is the marching style, using many staccato notes. The first variation is almost full of sixteenth notes, full of cheerful flow. The second variation is a lively 2/4 rhythm with an accent and harmonics at the end. The rhythm and tempo of the third variation is the same as that of the second variation. The fluidity of the sixteenth notes moves your heart. Alternating legato and staccato enhances the vivacity of the music. After the previous part is repeated, the coda in sixteenth notes with sextuplets ends in turbulent and gorgeous undulations.

8. 愛之星

龐塞、海菲茲改編

Estrellita

Ponce (1882 - 1948) - Heifetz (1901 - 1987)

小提琴大師 Jascha Heifetz 海菲茲到世界巡迴演奏時，喜歡將演奏地的作曲家音樂包括在節目中。1923 年，他在墨西哥城，意識到他沒有任何墨西哥作曲家的作品。在那兒的一家咖啡館內，他聽到一位當地音樂家唱著龐塞寫的一首名為 Estrellita (My Little Star) 的流行歌曲。他在餐巾紙上做了筆記，記下旋律，那天晚上根據這首歌曲組成了小提琴和鋼琴的安排。成為他的首本安哥名曲。

When Jascha Heifetz was on world tour, he liked to include music in the programme by a composer of the country in which he was performing. In 1923 he was in Mexico City and realized he didn't have any work by a Mexican composer. While in a cafe there, he heard a local musician sing a popular song written by Manuel Ponce called *Estrellita* (My Little Star). He took notes on his napkin and that night, composed an arrangement for violin and piano based on the song. It became one of his favorite encores.

9. 安慰

李斯特、米爾斯坦改編

Consolation

Franz Liszt (1811 - 1886) - Nathan Milstein (1904 - 1992)

李斯特於 1849 年間寫下由六首曲子構成的《安慰曲》，展現出李斯特音樂的另一風貌，本曲集中以第 3 號最著名，雖然是鋼琴獨奏曲，由小提琴家米爾斯坦改編成小提琴獨奏曲也不時被小提琴家所選奏。

In 1849, Liszt wrote the *Consolation* composed of six songs, showing another popular style of Liszt's music. The best known one is No. 3. Although it is a piano solo, violinist Milstein adapted it into a violin solo which has been performed from time to time by violinists.

10. 海濱音詩

秦詠誠

Tone Poem on the Seaside

Qin Yongcheng (1933 - 2015)

《海濱音詩》創作於 1962 年，揉合了中西音樂風格，旋律動人，情感真摯，為當時家傳戶曉的中國小提琴作品之一。

Composed in 1962, the piece integrated Chinese and Western musical elements. With its moving melodies and rich emotions, it was one of the most well-known Chinese violin pieces in that period.

11. 漁舟唱晚

婁樹華、黎國荃改編

Evening Song of the Fishermen

Arranged by Lou Shuhua (1907 - 1952) and Li Guoquan (1914 - 1966)

此曲於 1930 年代，先由婁樹華自古曲改編為古箏獨奏，再於 1950 年代由黎國荃改編為小提琴獨奏。黎國荃在中段加入了優美的旋律段落，令樂曲更引人入勝。

The piece was first arranged as a *guzheng* solo by Lou Shuhua in 1930s from an ancient melody. Then, in 1950s, it was further arranged by Li Guoquan as a violin solo. In Li's arrangement, a charming melody was added in the middle section, making the piece even more enchanting.

12. 為雙小提琴而創作的五首作品

蕭斯達可維奇

Five Pieces for 2 Violins & Piano

Dmitri Shostakovich (1906 - 1975)

這首是俄國作曲家蕭斯達高維奇為當時電影與芭蕾舞所做的配樂，後再由作曲家集結改編成為當今好聽又浪漫的小品，五首短曲的曲風鮮明且音樂色彩豐富，時而思念飄渺情懷，時而歡樂鼓動，時而充滿寧靜冥想之氣氛，是一首不可多得的作品。

This nice romantic piece is a rearrangement by the Russian composer Shostakovich from melodies he composed for films and ballets at that time. The five short songs are full of brilliance and rich music. From time to time, ethereal feelings, joyful arousal, and a tranquil meditative atmosphere make it a successful work.

場地規則

各位觀眾：

為了令大家對今次演出留下美好印象，我們希望各位切勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在節目進行前，請關掉手提電話、其他響鬧及發光的裝置。多謝各位合作。

House Rules

Dear Patrons,

In order to make this performance a pleasant experience for the artists and other members of the audience, please refrain from recording, filming, taking photographs, and also from smoking, eating or drinking in the auditorium. Please ensure that your mobile phones and any other sound and light emitting devices are switched off before the performance. Thank you for your kind co-operation.



鳴謝

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