



3-5.3.2010

國際金融中心二期55樓  
55/F, Two IFC

演出長約1小時，不設中場休息

*Running time: approximately 1 hour with  
no interval*

**06** 簡歷 Biography

3.3.2010

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## 李傳韻

### LI CHUANYUN

獲《每日影像》盛讚為「力度和情感變化大得令人詫異，極富才華」的李傳韻，是同輩小提琴家中的佼佼者。他隨北京中央音樂學院林耀基教授習琴十年，後獲全額獎學金負笈茱莉亞音樂學院，師隨多羅茜·迪蕾和伊扎克·帕爾曼。李傳韻連續六年在阿斯本音樂節演出，在辛辛那提大學音樂學院深造時師隨迪蕾和庫爾特·薩斯曼思豪斯，後來獲美國坎培爾藝術基金會支持，在紐約跟隨祖兒·科普斯學藝。他獲獎無數，包括11歲時參加第五屆維尼亞夫斯基國際青年小提琴大賽，獲20位評委一致選為冠軍，以及1998年贏得阿斯本中道小提琴協奏曲大賽冠軍。

李傳韻經常在亞洲、西歐、北美和澳洲各地巡迴演出，合作夥伴包括鹿特丹愛樂樂團（格杰夫指揮）、底特律交響樂團（尼米·約菲指揮）、香港管弦樂團（艾度·迪華特和伊里·貝洛拉維指揮）、新加坡交響樂團（水藍指揮），以及中國各大樂團和頂尖指揮家。

李傳韻為電影《和你在一起》（陳凱歌導演，2002年）原聲配樂演出小提琴獨奏，《華盛頓郵報》稱「李傳韻脫俗的演出」為影片添上「極為動人的聲音背景」。2004年，李傳韻與郎朗、李雲迪、王健和張弦等在香港電台電視部製作的紀錄片《華人青年音樂家系列》亮相。

2008年，他獲頒中國金唱片獎及2007/08年度最佳藝術家獎；2009年

Hailed by *The Daily Camera* as “a massive talent with astonishing dynamic and expressive range”, Li Chuanyun is one of the foremost violinists of his generation. Li studied with Professor Lin Yaoji, from the Central Conservatory of Music in Beijing for 10 years, before studying at the Juilliard with a full scholarship under Dorothy DeLay and Itzhak Perlman. Li participated in the Aspen Music Festival for six consecutive years and furthered his studies with DeLay and Kurt Sassmannshaus at the College-Conservatory of Music, University of Cincinnati, and later with Joey Corpus in New York, with the support of the Clarisse B Kampel Foundation. He has won numerous prizes, including the first prize in the 5th Wieniawski International Youth Violin Competition at the age of 11 with a unanimous vote from 20 jurors, and the Nakamichi Violin Concerto Competition in Aspen in 1998.

Li tours frequently and extensively in Asia, Western Europe, North America and Australia, appearing as soloist in performances with famous orchestras such as the Rotterdam Philharmonic under Valery Gergiev, the Detroit Symphony under Neeme Jarvi, the Hong Kong Philharmonic under Edo de Waart and Jiri Belohlavek, the Singapore Symphony under Lan Shui, as well as all the major orchestras and leading conductors from China.

Li performed the solo violin part for the original soundtrack of Chen Kaige's movie *Together* (2002), praised by the *Washington Post* for “his ethereal playing...” which gave “the movie such a magnificent aural backdrop”. In 2004, Li appeared in a Radio Television Hong Kong documentary series on outstanding young Chinese musicians along with Lang Lang, Yundi Li, Wang Jian, Zhang Xuan and others.



又贏得香港藝術發展局最佳藝術家獎（2008年音樂組別）。

李傳韻灌錄了多張唱片和拍攝過多張影碟。除了15歲時灌錄的帕格尼尼《24首隨想曲》，其他唱片還包括《預言鳥》、《愛的致意》和《琴魂》（上述三張專輯皆與鋼琴家羅伯特·肯尼合作）；影碟則包括《小精靈舞曲》和《名琴傳韻》。

In 2008, Li was recipient of the Chinese Gold Record Award and the Award for Best Artist 2007/08. In 2009, he won the Best Artist (2008 Music) Award from the Hong Kong Arts Development Council.

Li has recorded several CDs and DVDs. The CDs include Paganini's complete *24 Caprices*, recorded when he was 15, *Prophetic Bird*, *Salut d'Amour* and *The Soul of Violin* with pianist Robert Koenig; the DVDs include *La Ronde Des Lutins* and *Stradivari Campaign*. Li is a standard music stage artist.

2010年3月3日（星期三）

3 March 2010 (Wednesday)

伊薩依 (1858 – 1931)

D小調小提琴奏鳴曲，  
作品27之3，《敘事曲》

Eugène Ysaÿe (1858 – 1931)

Violin Sonata in D minor,  
Op 27, No 3, *Ballade*

帕格尼尼 (1782 – 1840)

《為何我心如止水》引子、  
主題及變奏曲，作品38

24首無伴奏隨想曲，作品1之  
1, 2, 13, 14, 16, 17, 20, 24

Niccolò Paganini (1782 – 1840)

Introduction, Theme and Variations  
on *Nel cor più non mi sento*, Op 38

24 Caprices, Op 1, Nos 1, 2, 13, 14,  
16, 17, 20, 24

## 伊薩依

D小調小提琴奏鳴曲，  
作品27之3，《敘事曲》

身材高大的伊薩依無疑是小提琴史上的巨人，也是音樂取向由艷麗浮誇的浪漫派過渡到較樸素的現代派過程中的重要人物。細膩的揉弦技巧是伊薩依的看家本領。這位比利時音樂家，除了是一位出色的獨奏家，還教出了一代又一代深具影響力的小提琴家；推廣新音樂之餘，更是一位才華洋溢的指揮家；後來由於健康日壞未能演出，他轉而專注作曲。

伊薩依聽過匈牙利晚輩小提琴家席格第演奏巴赫一首獨奏小提琴奏鳴曲後，靈感如泉湧，寫出了六首無伴奏小提琴奏鳴曲，也就是他最著名的作品。他在作品中展現自巴赫（其作品被奉為圭臬）以來，技巧和風格如何演化，甚至在〈第二奏鳴曲〉直接引用巴赫作品，而單樂章的〈第三奏鳴曲〉（副題為「敘事曲」）也可見巴赫塑造旋律的特色。

作品27內每首奏鳴曲都獻給一位傑出的晚輩小提琴家，根據其個人風格而作。「敘事曲」是向羅馬尼亞小提琴家暨作曲家埃納斯庫（1881-1955）致敬之作。樂曲由含蓄內斂的獨白開始，經過一連串謎樣的全音和聲，音區愈來愈高，終於凝固在有力的動機，採用宏偉的雙弦音推向扣人心弦的高潮。

## Eugène Ysaÿe

Violin Sonata in D minor,  
Op 27, No 3, *Ballade*

The strikingly tall Eugène Ysaÿe is indeed a giant in the history of the violin and a key figure in the transition from romantic flamboyance to a more austere, modern attitude toward musicianship. The sensitive use of *vibrato* became a signature of Ysaÿe's style. In addition to his brilliant career as a soloist, the Belgian violinist helped shape generations of influential violinists through his teaching, promoted new music, and proved to be a gifted conductor. Later, as declining health prevented him from performing, he turned increasingly to composition.

Ysaÿe was inspired to write his best-known work — the six sonatas for unaccompanied violin — in a single burst of inspiration after hearing the younger Hungarian violinist Joseph Szigeti perform one of Bach's sonatas for solo violin. He resolved to illustrate how technique and style had evolved since Bach, whose works served as a model. Ysaÿe even quotes directly from Bach in the second sonata, while aspects of Bach's melodic shaping can be heard in the single-movement Sonata No 3 (subtitled "Ballade").

Each of the Op 27 sonatas is dedicated to a prominent younger violinist, with a nod to his individual style. "Ballade" is a tribute to the Romanian violinist and composer George Enescu (1881-1955). An introspective opening — in the form of a monologue — ascends through enigmatic whole-tone harmonies and eventually solidifies in a vigorous motif using grandiose double stops and building to a climax of breathtaking power.

## 帕格尼尼

《為何我心如止水》引子、  
主題及變奏曲，作品38

像伊薩依一樣，帕格尼尼也是以超越前人的小提琴奇才初放異彩。台上的帕格尼尼也同樣魅力十足，靠的是能人所不能的超凡技藝，有謠言說他因為與魔鬼交易才有這樣的才藝，令他成了陰沉、拜倫式的小提琴英雄。

帕格尼尼魅力不凡，這首變奏曲則展現了他迷人的一面。他經常寫作變奏曲，例如根據友人羅西尼的旋律加以修飾，或像此曲一樣，根據派西艾羅《磨坊少女》（1788年寫成的浪漫喜歌劇）一個簡單動聽的6/8拍子旋律寫作（原曲為劇中一首愛情二重唱，貝多芬也據此寫過鋼琴變奏曲）。

樂曲的迷人之處，在於帕格尼尼利用魔法似的技巧，令民歌似的旋律脫胎換骨。他先加上一個仿如戲弄人似的古怪引子，讓主題延遲出現；主題第一次出現已用裝飾音和撥弦伴奏粉飾過；後來的七個變奏，每個根據不同的炫技手法寫成，包括雜技似的泛音、左手撥弦加上輕如羽毛的弓法和一連串的琶音型。冥想似的第六變奏轉至小調，既充滿渴望又滿懷愁思。可是主題歡快的氣氛還是抑壓不了，帕格尼尼把最後充滿驚喜的華麗樂句濃縮成短小精悍的尾聲。

## Niccolò Paganini

Introduction, Theme and Variations  
on *Nel cor più non mi sento*, Op 38

Like Ysaÿe, Paganini emerged as a violin prodigy, seeming to transcend what had come before. He likewise brought an imposing physical presence to the stage, although, in Paganini's case, the sense of superhuman skill at his command triggered rumours of diabolical dealings and made him a quintessentially dark, Byronic hero of the instrument.

Yet it is the charming side of Paganini's magnetic personality that is on display in this set of variations. Paganini often turned to this form of composition, whether elaborating on his friend Rossini's melodies or, here, in a variation on a simple but catchy tune in 6/8 from Giovanni Paisiello's *La Molinara*, a romantic comedy written in 1788 (this tune was originally an operatic love duet, and Beethoven also wrote a set of piano variations on the same tune).

The essential fascination of the piece comes in the technical wizardry with which Paganini transforms the folk-like tune. He delays its entrance with a teasing, whimsical introduction. The theme — already tricked out with ornaments and *pizzicato* accompaniment — then undergoes seven makeovers, each based on different virtuoso techniques, such as acrobatic harmonics, left-hand *pizzicato* mixed with featherweight bowing, and rapidfire *arpeggio* figurations. The sixth variation turns to the minor for a yearning, melancholy meditation. However, the tune's cheerfulness is irrepressible, and Paganini packs a final flourish — full of delightful surprise — into a brief coda.

## 帕格尼尼

### 24首無伴奏隨想曲，作品1

在風起雲湧的十九世紀，天才少年帕格尼尼以浪漫主義新思想重塑演奏名家的身份；自他以後，魅力逼人的表演者人才輩出，包括李斯特（李斯特自從聽過帕格尼尼的音樂會以後，就矢志要當「鋼琴的」帕格尼尼）和近代的搖滾巨星。

除了前無古人的技巧，帕格尼尼背譜演奏更令觀眾驚訝——因為背譜能造出即興演奏的假象。事實上，帕格尼尼把樂譜小心翼翼地收藏，而且為了不讓其他人演奏這些樂曲，極少出版作品。可是1820年帕格尼尼卻出版了《24首獨奏小提琴隨想曲》，是為他的作品1，當中大部份樂曲寫於1810年代，包含了帕格尼尼開拓的嶄新小提琴技巧與表達法。由於難度極高，要演奏他的作品非得採用全新手法不可，遠遠超越了古典派的極限。《隨想曲》至今仍是難度最高的小提琴曲目之一。

寫作整套炫技作品的意念——每首結合特定的技巧和不同情緒，組成富表現力的短曲——影響了蕭邦的《練習曲》。個別《隨想曲》較蕭邦《練習曲》還多被獨立演奏。每首《隨想曲》各有特色，有些更有別稱。今次選曲很能體現帕格尼尼所採用的小提琴技巧，這些技巧必須經過刻苦練習才能避免受傷。

**第一、二首**需要不同的弓法：〈**第一首**〉躁動不安的琶音用跳躍有彈性的弓法，〈**第二首**〉採用聲音飽滿、一音一弓的分弓。〈**第四首**〉運用壯麗的多

## Niccolò Paganini

### 24 Caprices, Op 1

A young prodigy in an era of traumatic and rapid change, Paganini helped redefine the identity of a virtuoso performer in the guise of the new spirit of romanticism. He anticipated the intense charisma that would later be generated by performers such as Liszt (who was inspired to groom himself as “the Paganini of the piano” after witnessing the violinist in concert) and rock superstars of our time.

In addition to the sheer genius of his unprecedented technique, Paganini awed audiences by playing his music from memory — giving the illusion of spontaneous inspiration. In fact, he jealously guarded the secrets of his scores and rarely published them so as to keep their performance exclusive. However, in 1820 Paganini issued his set of 24 Caprices for Solo Violin — which he had mostly written during his youth in the first decade of the 19th century — as his Op 1. The whole cycle encompasses the phenomenal new horizons of violin technique and expression that Paganini opened up. The extreme nature of some of his technical demands suggests a radically new concept of the instrument, one far outside the bounds of classical tradition. The Caprices remain some of the ultimate challenges in the solo violin repertoire.

The idea of a cycle of virtuoso pieces — each of which marries a particular technical aspect with different moods to create expressive miniatures — would influence Chopin in his sets of Études. Even more than the Études, individual Caprices are often performed by themselves, apart from the whole cycle. Each has a completely distinct character, which is captured in some cases by nicknames. The selection that Li Chuanyun has chosen gives a good sense of the gamut of

弦音，〈**第九首**〉（別名「狩獵」）展現了帕格尼尼以小提琴模倣其他聲音的絕技：這裏是長笛與圓號的對話。（相反，巴赫則一直保持小提琴的特質。）

〈**第十三首**〉，別名「魔鬼的笑聲」（剛好對號入座），反覆無常的中段與開端成鮮明對比，詭異的笑聲變得更令人心寒。旋風般的〈**第十六首**〉同樣難度極高。另一首帶描繪性質的《隨想曲》是〈**第十四首**〉，一邊奏出多弦音，一邊模倣軍樂銅管號角曲。帕格尼尼在〈**第十七首**〉讓不同的音區對話，中間採用換指八度音。〈**第二十首**〉明顯較為質樸的開始，後來即被騰飛的顫音和精確的斷奏抵銷。

最著名的是最後一首〈**A小調第二十四隨想曲**〉，由一個主題和11段變奏組成，堪稱小提琴技巧大全。此曲主題令不少後世作曲家（包括布拉姆斯和拉赫曼尼諾夫）夢繫魂牽，並據之寫出多首變奏曲。

樂曲介紹：湯馬士·梅

場刊中譯：鄭曉彤

techniques deployed by Paganini (which require painstaking preparation to avoid injury).

Different types of bowing are called for in the restless *arpeggios* of **No 1** (bouncy ricochet bowing) and in **No 2** (the sonorous one-note-per-bow of *détaché*). **No 4** uses majestic multiple stops, while **No 9** (known as “the Hunt”) is a characteristic example of Paganini’s uncanny ability to mimic sounds with the violin: here, a dialogue between flutes and horns (Bach, by contrast, keeps to the parameters of the instrument itself). Notorious (and appropriately numbered), **No 13** is known as the “Devil’s Laughter”. The eerie laughter is made even more ominous by the contrasting, volatile middle part, while the technical control demanded in the whirlwind **No 16** is truly demonic. Another “illustrative” Caprice is heard in **No 14**’s mock military fanfare of brass, set against multiple stops. In **No 17** Paganini develops a sense of conversation between different registers, using fingered octaves in the middle. The apparent simplicity with which **No 20** opens is offset by high-flying trills and precise *staccato*.

Most celebrated of all is the final, A minor Caprice **No 24**, which is itself a compendium of techniques and presents a theme with eleven variations. Paganini’s theme has long haunted later composers, inspiring a wide range of subsequent variations by the likes of Brahms and Rachmaninoff.

Programme notes by Thomas May

2010年3月4日（星期四）

4 March 2010 (Thursday)

巴赫 (1685 – 1750)

G小調第一小提琴奏鳴曲，  
BWV1001

慢板

賦格

西西里舞曲

急板

Johann Sebastian Bach (1685 – 1750)

Violin Sonata No 1 in G minor,  
BWV1001

Adagio

Fugue

Siciliana

Presto

帕格尼尼 (1782 – 1840)

24首無伴奏隨想曲，作品1之  
1, 2, 4, 9, 13, 14, 16, 24

請參閱第12頁至第13頁之樂曲介紹。

Niccolò Paganini (1782 – 1840)

24 Caprices, Op 1, Nos 1, 2, 4, 9,  
13, 14, 16, 24

For programme notes please refer to p12 to p13.

## 巴赫

### G小調第一小提琴奏鳴曲， BWV1001

眾所周知，巴赫的管風琴和鍵盤彈得出神入化，但其子憶述父親自幼喜歡拉小提琴，而且「對所有弦樂器的性能瞭如指掌」。

巴赫的小提琴和大提琴獨奏作品就是明證。他很可能把六首獨奏小提琴曲（三首奏鳴曲和三首組曲）視為一套，與《六首大提琴組曲》同屬探索無伴奏音樂可塑性的作品，儼如無伴奏音樂的百科全書。

六首小提琴獨奏曲於1720年脫稿（雖然遲至1802年才出版）——當時巴赫在柯登宮廷工作，所以能專注寫作器樂。三首奏鳴曲都跟隨古老的「教堂奏鳴曲」結構（由四樂章組成，按慢—快—慢—快的速度編排），與之交替的三首組曲則由多個舞曲樂章組成。

《G小調奏鳴曲》第一、二樂章（〈慢板〉與四聲部〈賦格〉）仿效前奏與賦格的結構。第三樂章〈西西里舞曲〉輕快優雅，引入令人目眩的終樂章〈急板〉。管弦樂曲力求音響效果純淨一致，但這些樂曲卻正好相反，務求一個演奏者營造出多人演奏的假象，尤其在調節慢樂章旋律線時更加明顯。長久以來，巴赫小提琴及大提琴獨奏曲都被誤會為純技巧練習，但樂曲其實自成一格，演繹的可能性無窮無盡。

## Johann Sebastian Bach

### Violin Sonata No 1 in G minor, BWV1001

Bach's genius as a performer is usually associated with the organ and keyboard, however, he also enjoyed playing the violin and according to his son, "understood to perfection the possibilities of all stringed instruments".

Bach's compositions for solo violin and cello are proof of this. He likely considered his six works for solo violin (consisting of three sonatas and three partitas) as forming a single collection. The six Cello Suites further complement them as part of an encyclopaedic exploration on the limits of this form of unaccompanied music.

Bach prepared a complete manuscript of the solo violin works in 1720 (not published until 1802). This was during Bach's period of service with the princely court at Cöthen, when he was able to concentrate on instrumental composition. Each of the three sonatas follows the old-fashioned "church sonata" pattern (four movements in the sequence slow – fast – slow – fast). Alternating between them are three *partitas*, which are collections of movements based on dance types.

The first two movements of the G minor Sonata form a pair along the model of an *Adagio* prelude and *Fugue* (splitting, Shiva-like, into four differentiated voices). The lilting grace of the third-movement *Siciliana* in turn leads to a dazzling *Presto* finale. Unlike orchestral music — where an ensemble strives to sound as one — these pieces build the illusion of a single player being more than one, particularly in filling out the melodic line of the slow movements. Although long misunderstood as merely technical exercises, Bach's works for solo violin and cello create a self-contained universe and invite an inexhaustible range of interpretations.

2010年3月5日（星期五晚上八時）

5 March 2010 (8pm, Friday)

伊薩依 (1858 – 1931)

D小調小提琴奏鳴曲，  
作品27之3，《敘事曲》\*

Eugène Ysaÿe (1858 – 1931)

Violin Sonata in D minor,  
Op 27, No 3, *Ballade*\*

帕格尼尼 (1782 – 1840)

《為何我心如止水》引子、  
主題及變奏，作品38\*

Niccolò Paganini (1782 – 1840)

Introduction, Theme and Variations on  
*Nel cor più non mi sento*, Op 38\*

24首無伴奏隨想曲，作品1之  
1, 13, 14, 16, 17, 20, 24\*

24 Caprices, Op 1, Nos 1, 13, 14, 16,  
17, 20, 24\*

2010年3月5日（星期五晚上十時）

5 March 2010 (10pm, Friday)

伊薩依

D小調小提琴奏鳴曲，  
作品27之3，《敘事曲》\*

Eugène Ysaÿe

Violin Sonata in D minor,  
Op 27, No 3, *Ballade*\*

約翰·克里格利亞諾 (1938 – )

《紅提琴》無伴奏隨想曲：  
主題及變奏

John Corigliano (1938 – )

*The Red Violin* Caprices for Solo Violin:  
Theme and Variations

主題

Theme

變奏一 —— 急板

Variation 1: Presto

變奏二 —— 壯麗地

Variation 2: Con bravura

變奏三 —— 慢板，慵懶的

Variation 3: Adagio, languid

變奏四 —— 慢速，採用彈性速度

Variation 4: Slowly con rubato

變奏五 —— 急板，沉重有力

Variation 5: Presto, pesante

帕格尼尼

24首無伴奏隨想曲，作品1之  
1, 13, 14, 16, 17, 20, 24\*

Niccolò Paganini

24 Caprices, Op 1, Nos 1, 13, 14, 16,  
17, 20, 24\*

\* 請參閱第10頁至第13頁之樂曲介紹。

\* For programme notes please refer to p10 to p13.

## 約翰·克里格利亞諾

### 《紅提琴》無伴奏小提琴隨想曲： 主題及變奏

約翰·克里格利亞諾生於音樂世家，是美國當今最成功的作曲家之一，作品包羅歌劇、室樂、合唱曲和令人歎為觀止的交響曲，包括題獻給一名愛滋病患者的作品。

此外，他的電影配樂（《驚變》和《怒火山河》）也舉足輕重，1997年更憑《紅提琴》配樂（由喬舒亞·貝爾擔任獨奏）贏得奧斯卡金像獎。片名中的「紅提琴」是指一把三百年來數度易主的小提琴。配樂根據一連串和弦變奏而成；據作曲家解釋，創作靈感來自曾於紐約愛樂樂團任團長廿多年的老父。

作曲家後來把配樂改編成各種獨奏樂器版本。《隨想曲》（意即作曲家隨心所欲地創作，不受規則所限）以片中一個哀婉的主題開始，然後是五段變奏。  
〈變奏一〉炫技如帕格尼尼的練習曲；  
〈變奏二〉要華麗地奏出，引入充滿民歌風情的〈變奏三〉；〈變奏四〉感人肺腑，憂傷淒楚，類似歌劇詠嘆調；〈變奏五〉的速度則快得推至人類極限，雖然抒情，卻把獨奏小提琴曲所有招數全都抖出來了。

樂曲介紹：哈里·羅爾尼克

場刊中譯：鄭曉彤

## John Corigliano

### The *Red Violin* Caprice for Solo Violin: Theme and Variations

Born into a family of musicians, John Corigliano is one of the most successful composers in the US. His music encompasses opera, chamber music, choral music and stunning symphonies, including one dedicated to a victim of AIDS.

He has written major film scores (*Altered States* and *Revolution*), and in 1997, won the Academy Award for his music to *The Red Violin*, played by Joshua Bell. The title refers to a violin which passes through the hands of several owners over three centuries. The composer explained that the music — based on a series of chords which take their own variations — was inspired by his father, who had been Concertmaster of the New York Philharmonic for a quarter of a century.

Later, the composer revised the music several times, for solo players. His “Caprice” (meaning that the composer follows his own inspiration, no rules) begins with a pensive theme from the movie. This is followed by five variations. The first demands the virtuosity of a Paganini exercise, the second, played with great flourish, leads to the folk-like middle variation. The penultimate variation is eloquent and mournful, almost like an operatic aria. The final variation, played as quickly as humanly possible, is lyrical, but pulls out every trick in the soloist's repertoire.

Programme notes by Harry Rolnick