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Alexander Ullman 3 SONATAS

PIANO RECITAL

奧爾曼鋼琴獨奏會：奏鳴曲三首

HAYDN, BEETHOVEN & LISZT

18 NOV 2021 (THU)

7:30 PM

香港大會堂音樂廳

Concert Hall, Hong Kong City Hall

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Alexander Ullman Plays Rachmaninov No 3"
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HK DEBUT! 香港首演!

哈雷爾獨奏會：單簧管狂想曲

Chilad Harrel

A Clarinet Rhapsody

20 OCT 2021 (WED) 7:30 PM

香港大會堂音樂廳 Concert Hall, Hong Kong City Hall

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with
Rachel Cheung, piano
張緯晴，鋼琴

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節目 Programme

Please fill out our survey
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勞煩閣下於音樂會後
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德布西

《第一號狂想曲》

聖桑

單簧管奏鳴曲，作品167

小快板

生動的快板

緩板

甚快板

舒曼

《幻想曲集》，作品73

柔和且充滿感情地

活潑地、輕鬆地

快速如火地

莫扎特

第32降B大調小提琴奏鳴曲，
K. 454 (哈雷爾改編單簧管版本)

廣板

快板

行板

小快板

哈雷爾/塔拉斯

克萊茲默民謠串燒

《多依娜》

《霍拉台北》

《弗雷拉赫》

8' DEBUSSY

Première Rhapsodie

17' SAINT-SAËNS

Clarinet Sonata, Op. 167

Allegretto

Allegro animato

Lento

Molto allegro

11' SCHUMANN

Fantasiestücke, Op. 73

Zart und mit Ausdruck

Lebhaft, leicht

Rasch und mit Feuer

22' MOZART

*Violin Sonata No. 32 in B-flat Major,
K. 454 (arr. for clarinet by Gilad Harel)*

Largo

Allegro

Andante

Allegretto

11' HAREL/TARRAS

Klezmer Medley

Doyna

Hora Taipei

Freilach

飛躍演奏香港與香港小交響樂團再度攜手邀請國際著名音樂家來港獻演。單簧管演奏家哈雷爾於10月20日舉行「單簧管狂想曲」獨奏會及於10月23日與香港小交響樂團合作演出「莫扎特單簧管協奏曲」節目。

Premiere Performances and Hong Kong Sinfonietta are delighted to continue their collaboration in bringing international artists to Hong Kong. This time, the featured artist is clarinetist Gilad Harel, who is playing "A Clarinet Rhapsody" recital (20 Oct) as well as performing with Hong Kong Sinfonietta in the "Mozart Clarinet Concerto" concert (23 Oct).

場地規則

為了讓觀眾及演出者能享受是次音樂會，於音樂會進行期間，請勿在場內攝影、錄音或錄影，亦請勿吸煙或飲食。在音樂會開始前，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

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.

主辦機構保留更改節目的權利。節目內容並不反映香港特別行政區政府的意見。

Programme may be subject to change. The content of this programme does not reflect the views of the Government of the Hong Kong Special Administrative Region.

今晚的音樂會由香港電台第四台 (FM97.6-98.9兆赫及radio4.rthk.hk) 錄音，並將於11月20日(星期六)晚上8時播出及11月25日(星期四)下午2時重播。

Tonight's concert is recorded by RTHK Radio 4 (FM Stereo 97.6-98.9 MHz and radio4.rthk.hk) and will be broadcast on 20th November (Sat) at 8pm with a repeat on 25th November (Thu) at 2pm.

音樂會前網上講座由Aura Music主辦。

Pre-Concert Zoom Event organized by Aura Music.

行政總監致辭 Message From Our Executive Director

Dear friends and classical music lovers,



Welcome to our very first clarinet recital! I am delighted that we are still able to have "firsts" even during Covid times. We are very grateful to David Greilsammer for introducing us to Gilad Harel, who has played many times with David's orchestra, the Geneva Camerata. Gilad is coming to Hong Kong through a collaboration between Premiere Performances and the Hong Kong Sinfonietta.

I am really excited that we have still been able to find artists to come to Hong Kong, and that we did not have to cancel any of our four fall recital dates. We are working again with the Hong Kong Sinfonietta in November to bring award-winning pianist **Alexander Ullman** who will play a recital programme on November 18th featuring 3 Sonatas by Haydn, Beethoven and Liszt. Also in November, we will be bringing back classical guitarist **Xuefei Yang**, who first played in our Recital Series in 2008. Her recital will take place on November 30th.

I would like to thank the Consulate General of Israel for supporting Gilad Harel's visit to Hong Kong, as well as the Home Affairs Bureau for their continued financial support through the Arts Development Matching Grant Scheme. Under this scheme, the Hong Kong government matches all donations by 150%.

Finally a big thank you to our loyal donor base who understand that arts and culture is a charitable endeavour worthy of their individual support. With no corporate sponsorship these days, we really rely on our donors to keep us afloat – so if you are not yet a Friend of Premiere Performances, please consider joining us!

Enjoy the music!

Andrea D Fessler

Executive Director and Founder
Premiere Performances of Hong Kong

哈雷爾·單簧管 Gilad Harel, clarinet



以色列單簧管演奏家哈雷爾憑藉其精湛的技藝及獨具魅力的演奏，成為近年最備受追捧的音樂家之一。從古典到當代音樂、克萊茲默、搖擺樂乃至民謠，各種曲風他都駕馭自如。由他策劃的節目亦是大膽創新，每次演出均為樂迷帶來驚喜。

哈雷爾曾以獨奏身份與世界各地的樂團同台演出，包括日內瓦室樂團、日內瓦樂團、都林愛樂管弦樂團、列治文交響樂團、曼哈頓小交響樂團、耶路撒冷交響樂團、以色列室樂團及以色列小交響樂團。哈雷爾是德國著名歌手瑪迪·琳柏的長期合作夥伴，又曾與人氣曼陀林演奏家艾維塔在跨界音樂會

When Israeli clarinetist Gilad Harel first started his classical clarinet training, he got two tapes as a gift – one of Benny Goodman, the other of Giora Feidman. Since then, Gilad Harel has continuously combined all genres throughout his career – Mozart with Klezmer, Klezmer with swing, contemporary music with folk. His programmes are adventurous, fresh and exhilarating.

He played as a soloist with different orchestras around the world – the Geneva Chamber Orchestra, Geneva Camerata, Torino Philharmonic Orchestra, Richmond Symphony Orchestra, Manhattan Sinfonietta, Jerusalem Symphony Orchestra, Israel Chamber Orchestra and Israel Sinfonietta. Harel performs regularly with German cabaret singer Ute Lemper.

張緯晴, 鋼琴 Rachel Cheung, piano

中合作，巡演於台灣、巴黎及日內瓦三地。他亦曾於克拉科夫猶太文化節中獻演，最近更籌劃了一套以迪克西蘭爵士樂及克萊茲默為主的節目。

哈雷爾先後畢業於巴黎國家高等音樂暨舞蹈學院及茱莉亞學院，後留居紐約，期間曾與多位當代著名作曲家如卡特、夏里諾、佐恩、米雷爾、雷昂及巴比特等合作，返回以色列後他又首演了超過200首新作及演出劇場音樂。哈雷爾亦曾灌錄多張唱片，由Tzadik、Albany、Nonesuch、Soupir Editions及New Focus品牌發行。

哈雷爾現任教於特拉維夫耶路撒冷音樂及舞蹈學院，並曾到世界各地講授大師班及克萊茲默工作坊。

He has collaborated with mandolin virtuoso Avi Avital at the Taipei International Festival of Arts, created a unique concert of Klezmer music with electronics which was performed at the Paris Centquatre and the Comédie de Genève, played at the Jewish Culture Festival in Kraków with a band playing Cuban-Klezmer music, and recently created a programme of Dixieland Klezmer.

After finishing his studies at the Paris Conservatory and Juilliard School, Harel remained in New York and worked with some of the leading composers of this century – Elliott Carter, Salvatore Sciarrino, John Zorn, Tristan Murail, Tania León and Milton Babbitt, to name a few. Since returning to his homeland, Harel has given over 200 premières of works newly written. He also plays in theatre shows for the leading theatre houses in Israel, and appears on recording labels such as the Tzadik, Albany and Nonesuch records, as well as Soupir Editions and New Focus Recordings.

Harel is a faculty member at the Jerusalem Academy of Music and Israel Conservatory of Music in Tel Aviv. He gives masterclasses and Klezmer workshops around the world.



2017年范·克萊本國際鋼琴大賽晉身決賽、觀眾大獎得主鋼琴家張緯晴獲讚譽為「既是詩人，也是戲劇家」，展現了「既精緻又具說服力的演奏」（《達拉斯晨報》）。她為施坦威青年藝術家，持續走訪三大洲並進行細膩動人的演奏，以台上優雅的演出揚威世界。

張緯晴除與多個頂尖樂團演出；曾合作的指揮大師計有迪華特、梵志登、麥克基根等。她亦於美國、歐洲和亞洲多個城市舉行獨奏會。作為一位活躍的室內樂演奏家，曾合作的世界知名音樂家包括寧峰、弗拉迪米爾·孟德爾頌、以及布蘭塔諾弦樂四重奏。此外她亦熱衷於社區外展活動，藉以與觀眾建立更深入聯繫，分享她以音樂說故事的熱情。

張緯晴於香港土生土長，以一級榮譽畢業於香港演藝學院；爾後於美國耶魯大學音樂系修讀。她在2009年推出首張專輯，由Alpha Omega Sound品牌發行；下一張唱片將收錄蕭邦前奏曲，由IMC音樂出版發行。2019年，張緯晴獲香港藝術發展局頒授藝術家年獎（音樂），並於2021年5月出演飛躍演奏香港演奏系列。

2017 Van Cliburn International Piano Competition Finalist & Audience Award Winner Pianist Rachel Cheung is hailed as “a poet, but also a dramatist” displaying “the most sophisticated and compelling musicmaking” (The Dallas Morning News). Also a Young Steinway Artist, she continues to build a reputation for an elegant stage presence, giving sensitive and refined performances across the world.

Rachel has appeared with prominent orchestras and collaborated with conductors including Edo de Waart, Jaap van Zweden, and Nicholas McGegan. She has performed in recitals across the United States, Europe, and Asia. As an active chamber musician, Rachel has worked with world-renowned musicians including Ning Feng, Vladimir Mendelssohn, and the Brentano String Quartet. She also enjoys community outreach events, which allow her to connect with audiences and share her passion of storytelling through music.

Born and raised in Hong Kong, Rachel graduated with first class honors at the Hong Kong Academy for Performing Arts, and later studied at the Yale School of Music. Her first CD, under the Alpha Omega Sound label, was released in 2009. Her next recording project, featuring the Chopin Preludes, will be released by IMC Music. Rachel was awarded Artist of the Year (Music) by the Hong Kong Arts Development Council in 2019 and performed a solo recital in Premiere Performances Recital Series in May 2021.



Hong Kong
Sinfonietta
香港小交響樂團

節目簡介 Programme Notes

英國鋼琴超新星炫技演出

"He combines sensitivity and
agility at the highest level."
Gramophone Magazine

"Every nuance perfectly judged,
poised and placed... His sound is unique."
Seen and Heard International

鋼琴 Piano

奧爾曼 Alexander Ullman

Alexander Ullman Plays Rachmaninov No 3 拉赫曼尼諾夫第三鋼琴協奏曲

節目 Programme

帕特
拉赫曼尼諾夫
布拉姆斯

Arvo Pärt
Rachmaninov
Brahms

《紀念布列頓之歌》(1977/1980)
D小調第三鋼琴協奏曲，作品30
E小調第四交響曲，作品98

Cantus in Memory of Benjamin Britten (1977/1980)
Piano Concerto No 3 in D minor, Op 30
Symphony No 4 in E minor, Op 98



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"Alexander Ullman:
3 Sonatas" recital
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see the music.

2021/2022 Season 樂季
www.HKSL.org

哈雷爾的話

幾年前我與鋼琴家大衛·格拉斯曼
錄製了一場獨奏會，收錄的作品沒
有一首是原本寫給單簧管的曲目——
巴赫為管風琴而作的三重奏鳴曲、
莫扎特的小提琴奏鳴曲、一些由
荀伯克創作的精選歌曲，還有浦羅
哥菲夫的長笛奏鳴曲。這是一份持
續不懈的追尋，為的是擴展單簧管
的曲目選擇。

單簧管是一種非常靈活的樂器，
橫跨相對寬廣的音區並擁有遼闊的
音色，因此能夠駕馭比現有曲目更
繁多的種類。

為了開拓演出曲目，除了委約在世
作曲家撰寫新作，我還會演繹一些
本來為其他器樂編寫的名作。何不
演奏巴赫或其他沒寫過單簧管作品
的作曲家所創作的偉大樂曲？何不
擷取那些為人聲或長笛而作的絕美
曲目，並以單簧管使其煥然一新？

是夜以莫扎特作為選曲是容易不過
的決定——如果得揀選一位我最喜愛
的古典音樂家，那個能陪我登上
月球的人，莫扎特必然是首選！

Message from Gilad Harel

A few years ago, together with pianist David
Greilsammer, I recorded a recital program of
music NOT written for clarinet - Bach trio sonata
for organ, Mozart violin sonata, a selection of
songs by Schoenberg and the Prokofiev flute
sonata. It was a part of an ongoing quest for
expanding the clarinet repertoire.

The clarinet is a very flexible instrument,
with a relatively wide range of registers and
a wide palette of colors, therefore, allowing
a bigger variety of repertoire than the one
already existing.

Expanding my repertoire consists of
commissioning new works from living
composers, and playing some masterpieces
originally written for other instruments. Why
not play great music by Bach or by any other
composer who did not write for the clarinet?
Why not take a beautiful piece for voice or for
flute and give it a fresh new sound with the
clarinet?

Choosing Mozart for tonight was easy - if ever
I was to choose one classical composer as my
ultimate favorite, the only one to take with
me to the moon, it would be Mozart, without
any hesitation!

德布西 (1862-1918) 《第一號狂想曲》(1910)

1909年，巴黎音樂學院委託德布西為1910年的單簧管評審團創作兩首作品：一首是用作測試學生視奏能力的短篇樂曲，另一首則為較大型的作品，給所有學生學習。德布西似乎在最後一刻才匆忙完成那首視奏練習曲（後來以《小樂曲》付梓）；他將更多精力投入在競賽獨奏曲的寫作上，並將其命名為《第一號狂想曲》，亦顯然對此作品甚為滿意。1910年他克盡己職，列席單簧管評審團，並給他的出版商寫信道：「從同事們的表情來判斷，這首狂想曲相當成功」，更記下這是「我寫過最迷人的作品之一」。

樂曲開始時，音樂精巧細緻，樂譜上標記為「徐徐做夢」。在弦樂和豎琴的襯托下，獨奏部分最初奏出簡短動機，其後衍生出綿長的抒情線條。（儘管德布西對「印象派」一詞嗤之以鼻，但用於此曲卻是最佳描述。）樂曲中段氣氛出現了明顯變化，轉為「甜美而有著穿透力」，獨奏部分與木管夥伴們來回交換著新的樂思，妙趣橫生。最後粗獷的炫技風格與簡潔的華采樂段闖入，樂曲告一段落。

CLAUDE DEBUSSY (1862-1918) *Première Rhapsodie* (1910)

In 1909 the Paris Conservatoire asked Debussy to create two pieces for the 1910 clarinet juries, a short piece designed to test students' sightreading abilities, and a more substantial piece that all students would learn. While Debussy seems to have dashed off the sightreading étude – later published as the *Petite Pièce* – at the last possible moment, he lavished much more attention on the *solo de concours* (contest solo), which he titled *Première Rhapsodie*. He was apparently quite pleased with the piece. He dutifully sat in on the clarinet juries in 1910, and wrote to his publisher that “to judge by the looks on the faces of my colleagues, the Rhapsody was a success,” and noted that it was “one of the most charming [pieces] I have ever written.”

The piece opens with delicate music that is marked “slowly dreaming” in the score. The solo line spins out a long lyrical line from a brief motif heard at the beginning, above a transparent background of strings and harps. (Though Debussy hated the term “impressionistic,” it is the perfect description for this music.) At the midpoint, there is a distinct change in mood, marked “sweet and penetrating” and the solo line playfully trades a new idea back and forth with its woodwind colleagues. The piece ends with a brief burst of almost strident virtuosity and a short cadenza.

聖桑 (1835-1921) 單簧管奏鳴曲， 作品167 (1921)

小快板
生動的快板
緩板
甚快板

聖桑在晚年86歲，也就是他在世的最後一年，萌生了給每個木管樂器各寫一首奏鳴曲的念頭，從而豐富木管樂的演出曲目，亦為奏鳴曲音樂史加入三首不朽之作。他著手寫成D大調雙簧管奏鳴曲，作品166後，繼而完成了降E大調單簧管奏鳴曲，作品167，並將其題獻給技藝超群的單簧管演奏高手佩席耶。他其後寫下G大調巴松管奏鳴曲，作品168，惟未及為長笛和英國管奏鳴曲動筆便與世長辭。

儘管這首單簧管奏鳴曲於二十世紀問世，但是就其風格和曲式而言此作品卻是傳統不過。第一樂章在輕柔蕩漾的鋼琴伴奏下，單簧管奏出寧謐恬靜的歌曲開始。它與其餘三個樂章皆不是以奏鳴曲式寫成；聖桑在此襲用了巴洛克組曲一些較早期的曲式。它類近三段曲式，儘管中途有了些微變化。回到樂曲開端的素材後，第一樂章結束，氣氛一片優雅悠然。

CAMILLE SAINT-SAËNS (1835-1921) Clarinet Sonata, Op. 167 (1921)

Allegretto
Allegro animato
Lento
Molto allegro

During the last year of his life at the age of 86, Saint-Saëns conceived of the idea of writing a sonata for each of the woodwind instruments, thus enhancing their repertoire and providing three monumental works for the sonata literature. Starting with the Oboe Sonata in D Major, Op. 166, he continued with the Clarinet Sonata in E-flat Major, Op. 167, dedicated to Auguste Perier, a fine player of astonishing technique. He went on to write the Bassoon Sonata in G Major, Op. 168, but died before he was able to compose sonatas for flute and for cor anglais.

Although the Sonata was written in the period of ‘modern’ music, it is traditional in style and form. The first movement of this Sonata begins with a gently rippling piano accompaniment and a quiet song for the clarinet. The movement is not in sonata form, nor are the other three movements, as Saint-Saëns used the earlier forms of the Baroque suite. It is in a type of ternary form (A-B-A), although there is some variation along the way. The mood is one of elegant ease as the opening material returns and closes out the first movement.

第二樂章是一首柔和的諧謔曲，仍保留了首樂章的清麗氣質，而且同樣採用三段曲式。中段篇幅短小，有些十二度跳躍，然後又回到樂曲開端的素材。

隨著鋼琴與低迴的單簧管結合，極緩慢而荒涼的降E小調樂段展開了第三樂章。單簧管的最低音區以其聲音獨特著稱。鋼琴滾奏著和弦時，音量上升，直至單簧管杳然無聲。短暫停頓過後，樂章後半部分由兩種樂器奏出高音，力度柔和一些，鋼琴隨後化成琶音，直至樂章尾聲。終樂章緊接其後馬上響起。

終樂章最具炫技意味，單簧管以快速的跑動音型將其靈巧敏捷發揮得淋漓盡致。樂曲如是繼續，直至輕柔的過度段；奏鳴曲的開端隨後重現，收束整個樂章。

舒曼 (1810-1856) 《幻想曲集》，作品73 (1849)

柔和且充滿感情地
活潑地、輕鬆地
快速如火地

舒曼在1849年二月的同一週內寫成了《慢板與快板》，作品70和《幻想曲集》，作品73。後者為單簧管與鋼琴而作（其標題意謂短篇且富有感情的作品，沒有指定曲式），此外亦有出版為小提琴和大提琴而作的版本。《幻想曲集》

The second movement is a gentle scherzo, which retains the elegant feeling of the opening movement and is also in ternary form. The short middle section contains leaps of a twelfth before the opening material returns.

A very slow and bleak section in E-flat minor begins the third movement as the piano matches the depth of the low notes of the clarinet. The lowest notes of the clarinet, called the *chalumeau* register, are noted for their distinctive sound. The volume rises until the clarinet goes silent as the piano plays rolled chords. After a short pause, the second half of the movement has both instruments playing higher notes at a softer dynamic until the piano arpeggiates until the beginning of the final movement that is played without a break.

The final movement is the most virtuosic, where the clarinet displays its agility with rapid runs. The music continues until a soft transition returns to an unchanged repeat of the opening of the Sonata.

ROBERT SCHUMANN (1810-1856) *Fantasiestücke*, Op. 73 (1849)

Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Schumann composed both the *Adagio and Allegro*, Op. 70, and the *Fantasiestücke*, Op. 73 during the same week in February 1849. Composed for clarinet and piano, the *Fantasiestücke* (a title denoting short and expressive pieces without specified form) were also published with versions for violin and cello.

的構思為一套小型作品合集，音樂饒富詩意，和諧交融，每首作品均各自描繪了一種特定的氣氛或情感狀態。第一樂章（柔和且充滿感情地）以高亢昂揚的單簧管旋律為焦點，最後平靜地完結。第二樂章（活潑且輕鬆愉快地）裡單簧管與鋼琴輪流帶頭進行詼諧有趣的對話。最後一首作品（快速如火地）在單簧管一記猛烈的爆發聲下響起，隨即轉為抒情。

儘管這作品的標題或許暗示三個樂章應作單獨演奏，惟舒曼表示它們得一氣呵成；樂章之間不作停歇營造了一種錯覺，彷彿它們本是一首大作，當中對比強烈的情感和氣氛相繼緊密交接。這也許透露了舒曼創作這首作品時的內心寫照。

莫扎特 (1756-1791) 第32降B大調小提琴奏鳴曲， K. 454 (1784) (哈雷爾改編 單簧管版本)

廣板
快板
行板
小快板

莫扎特寫下這首降B大調奏鳴曲時，正值這位以驚人創作聞名的音樂奇才，在其短暫一生中產量最為驚人的時期之一。作品於1784年四月問世，是莫扎特在三個月內脫稿的第六首傑作。

The composition was conceived as a cycle of poetic miniatures unified harmonically, each depicting a specific mood or emotional state of mind. The first movement (“Tender and with expression”) features a soaring clarinet melody and comes to a quiet close. In the second (“Lively, happy”), the piano and clarinet alternate taking the lead in a playful dialogue. The final piece (“Quick and with fire”) opens with a violent outburst from the clarinet, which quickly turns lyrical.

Although the title of the work might imply that these movements should be played separately, Schumann indicates to play them *attacca* or “without pause” creating the illusion that these three pieces are actually one large work with contrasting emotions and moods presented in quick succession. Perhaps this is indicative of Schumann’s own mental state at the time he composed this piece.

W.A. MOZART (1756-1791) Violin Sonata No. 32 in B-flat Major, K. 454 (1784) (arr. for clarinet by Gilad Harel)

Largo
Allegro
Andante
Allegretto

The period during which Mozart wrote the B-flat Sonata was one of the most prodigiously productive in the short lifetime of a genius renowned for prodigious production. Composed in April 1784, it was the sixth masterwork to come from his pen in a period of three months.



就如莫扎特在維也納最成功的歲月裡幾乎全部出自他手筆的作品一樣，這首奏鳴曲是為了親自演奏而寫，當時他與來自曼托瓦的年輕意大利小提琴家史特利納薩基夫人合作演出。雖然莫扎特牢記住了他所創作的鋼琴部分，但是卻沒留給自己足夠的時間謄寫手稿，因此演出時他只放上一紙空白樂譜，藉以瞞騙觀眾。

奏鳴曲的引子是「輝煌的廣板」，它宛如一道凱旋門，通往莊嚴的快板。每種樂器都彷彿有了自己的生命，而樂曲寫法亦賦予了相若的獨立性，且又兼收並蓄。行板不論在篇幅或表情上也堪稱是整首奏鳴曲的重頭戲，其廣度和深度遠遠超乎每位維也納的觀眾對於一首小提琴奏鳴曲所能預想或渴求。然而，倘若此樂章精緻的省思給那些一心尋求娛樂的觀眾造成任何不良反應，那麼活力充沛與光芒四射的小快板終曲就正好是一帖完美解藥。

Like virtually all of the works from this most successful of his years in Vienna, the Sonata was written for one of his own performances with a young Italian violinist, Regina Strinasacchi from Mantua. Although Mozart had the piano part securely in his head, he did not give himself enough time to write it out, and thus it was performed with a sheet of blank music paper in front of him in order to fool the audience.

The Sonata's introduction is "a proud *Largo*" – a triumphal arch through which one passes on the way to the majestic *Allegro*. Each instrument has a life very much of its own, and the writing allows for equal amounts of independence and joyous compatibility. The *Andante* is the Sonata's centerpiece numerically and expressively, achieving a scope and depth beyond that which a Viennese audience would expect – or possibly want – in a violin sonata. But if the movement's exquisite introspections had any disturbing effect on the entertainment-minded audience, the open faced exuberance and the brilliance of the finale *Allegretto* was the perfect antidote.

哈雷爾/塔拉斯 克萊茲默民謠串燒

《多依娜》
《霍拉台北》
《弗雷拉赫》

「克萊茲默」一詞來自希伯來語，意指東歐猶太人演奏的器樂，可追溯至16世紀。克萊茲默實際上是舞蹈音樂，在各類型的活動場合也能派上用場，如婚禮、假日慶典、生日甚至葬禮等。

克萊茲默民謠串燒是一種典型音樂，經常在婚禮後的宴會期間，於邀請賓客到舞池時響起。樂曲以即興演奏樂段「多依娜」（此名稱源自羅馬尼亞牧民歌曲）開始，引起觀眾注意。

隨之而來的霍拉，是一首來自匈牙利與羅馬尼亞的單三拍子歌曲，常用於伴隨賓客們蒞臨聚會現場。由於這首作品為哈雷爾創作並於台北首演，因此命名為《霍拉台北》。

最後的《弗雷拉赫》是一只歡樂之舞！此曲由舉足輕重的單簧管演奏家塔拉斯譜寫，他生於烏克蘭，在20世紀初時移居美國。

中譯：張苡璉

HAREL/TARRAS Klezmer Medley

Doyna
Hora Taipei
Freilach

The term "Klezmer" comes from the Hebrew "Kley Zemer" referring to the instruments played by the Jews of Eastern Europe, dating back to the 16th century. Klezmer music is essentially dance music, with various functions for various types of events such as weddings, holiday celebrations, birthdays and even funerals.

This Klezmer Medley is a very typical one, happening often during the feast after a wedding, inviting the guests to the dance floor. It begins with an improvised section called *Doyna* which derives from Romanian shepherd songs, and is supposed to call for the audience's attention.

It is followed by a *Hora* which is a song in 3/4 meter from Hungary and Romania, often used to accompany the guests to the event. As this is Harel's own composition which was premiered in Taipei, it is therefore named *Hora Taipei*.

Lastly, the *Freilach* – a happy dance! In this medley, the *Freilach* was written by the important clarinetist Dave Tarras, who was born in the Ukraine and immigrated to the U.S.A at the beginning of the 20th century.

飛躍演奏香港簡介

About Premiere Performances of Hong Kong

飛躍演奏香港旨在把國際著名音樂家和演奏新星帶到香港演出及舉辦外展活動。在這個充滿活力的城市裡，引入文化藝術的氣氛，以音樂啟發大眾。

費詩樂女士於2007年成立飛躍演奏香港並註冊為慈善機構，旨在為這個充滿活力的城市，引入文化藝術的氣氛，讓香港成為國際文化發展的重要城市。我們的節目豐富及多樣化，包括不同樂器的組合、獨特的演出風格及音樂類型，並由廣受歡迎的國際演奏家和耀眼的新晉音樂家擔綱演出。

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我們的活動適合香港所有階層，不論有特殊需要的學生或是香港的精英分子也是我們的觀眾。我們相信每個人不論其身份地位、種族或語言，都會被世界級的音樂會感動。

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